

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Advanced Subsidiary and Advanced Level

MARK SCHEME for the October/November 2015 series

9274 CLASSICAL STUDIES

9274/22

Paper 2 (Roman Civilisation), maximum raw mark 50

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Generic marking descriptors: gobbet essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 13–15	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • will be comprehensive in coverage; • will be detailed in knowledge; • will be detailed in the use of specific examples in support of points made; • will be attentive to all parts of the question in equal depth; • will be lucid in style and organisation; • will show evidence of individual thought and insight; • the answer is fluent.
Level 2 10–12	<ul style="list-style-type: none"> • will be very good in coverage; • will be supported with good/adequate examples and illustrations; • will be attentive to all parts of the question in some depth; • will be well organised and clearly expressed; • may have some minor errors; • for the most part, the answer is fluent.
Level 3 7–9	<ul style="list-style-type: none"> • will be adequate in coverage of question requirements, but perhaps unbalanced in treatment; • will be supported with fewer examples and detail; • will be too general; • may be stylistically clumsy or inconsistent; • may contain irrelevant material; • shows some fluency.
Level 4 4–6	<ul style="list-style-type: none"> • will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of question; • will use few or irrelevant examples; • will be muddled and limited in expression.
Level 5 0–3	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

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Generic marking descriptors: full essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive (unless specified to the contrary). Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 21–25	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • will be comprehensive in coverage; • will be detailed in knowledge; • will be detailed in the use of specific examples in support of points made; • will be attentive to all parts of the question in equal depth; • will be lucid in style and organisation; • will show evidence of individual thought and insight; • the answer is fluent.
Level 2 16–20	<ul style="list-style-type: none"> • will be very good in coverage; • will be supported with good/adequate examples and illustrations; • will be attentive to all parts of the question in some depth; • will be well organised and clearly expressed; • may have some minor errors; • for the most part, the answer is fluent.
Level 3 11–15	<ul style="list-style-type: none"> • will be adequate in coverage of question requirements, but perhaps unbalanced in treatment; • will be supported with fewer examples and detail; • will be too general; • may be stylistically clumsy or inconsistent; • may contain irrelevant material; • shows some fluency.
Level 4 6–10	<ul style="list-style-type: none"> • will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of question; • will use few or irrelevant examples; • will be muddled and limited in expression.
Level 5 0–5	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

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SECTION ONE: AUGUSTUS

- 1 (i) **Who is speaking to Aeneas in this passage?** [1]

His father Anchises

- (ii) **Where does this conversation take place?** [1]

The Elysian Fields/the Underworld

- (iii) **Who is 'Iulus' (line 2)? Why is he important to Augustus?** [2]

The son of Aeneas from whom the Julian clan claimed descent.

- (iv) **Why is Augustus Caesar referred to as 'son of a god' (line 4)?** [2]

He was the (adopted) son of Julius Caesar, who had been made a god by Augustus.

- (v) **'The seven mouths of the Nile are in turmoil and alarm' (line 9). To what series of events does this refer?** [4]

The defeat of Antony and Cleopatra at Actium, and her subsequent suicide. Egypt became annexed as a province of Rome.

- (vi) **'Augustus used the Arts for propaganda purposes.' Using this passage as a starting point, explain how Augustus used poetry and sculpture to enhance his own reputation, and that of his family.** [15]

The passage is part of the *Aeneid*, a poem commissioned as propaganda on Augustus' behalf. In the passage, he is compared favourably to gods such as Hercules and Bacchus. The section in the Underworld also praises his family, such as the dead Marcellus. The Shield of Aeneas also praised Augustus, especially his victory at Actium. Other works of poetry, such as the *Carmen Saeculare* by Horace, had the same effect.

Sculpture was also used as propaganda. The Prima Porta statue presented Augustus as a victorious general, whilst the Ara Pacis had images of Augustus and his family linked to Rome's past. The Forum of Augustus had statues of the Imperial Family placed in it.

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- 2 'The destroyer of the Roman Republic, rather than its saviour.' How far do you agree with this assessment of Augustus and his reign? [25]

Augustus claimed to have saved the Roman Republic in the *Res Gestae*. He certainly brought the period of the Civil Wars to a close and restored peace to the Empire. He also brought prosperity to the people, and enlarged the Empire by adding provinces such as Egypt. He tried to ensure stability by securing the succession. He also claimed to have restored the traditional form of government, but in reality he used it as a front to maintain his own authority. The senate nominally passed laws, but only those he agreed with or proposed. Elections were still held, but only candidates acceptable to himself were elected. He kept control of the most important provinces, especially those with armies, in his own hands with personal appointments. There can be little doubt that Augustus saved the Empire after the Civil Wars, but it could be argued that he did not save the Republic.

- 3 'Augustus fully deserved all the honours which were given to him.' Explain how far you agree with this statement. [25]

There are two groups of honours Augustus accepted during his reign.

Political

He was offered and accepted extraordinary magistracies, such as tribunician power for life, as well as many other political offices, such as multiple consulships. He accepted a number of priesthoods, especially becoming Pontifex Maximus. These enabled him to run the Empire, propose laws and even try to control the moral climate of the state. They were vital to the smooth running of the Roman Empire.

Personal

Personal honours given to him included the title Augustus, and the renaming of the month of Sextilis as August. Other awards included the Civic Crown, awarded for saving the State, and the title *Pater Patriae*, as well as having his birthday celebrated publicly. All these honours enhanced his standing amongst the Roman people. He also gained status as *Divi Filius* by having his adoptive father deified.

The honours and titles he received were a reward for his seizure of power, but also in recognition of the restoration of peace after the Civil Wars. Whether he deserved all or any of them is a moot point.

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SECTION TWO: VIRGIL

4 (i) 'how Aeneas the Trojan had come to Carthage' (line 12). Which goddess instructed Aeneas to go to Carthage? What did she reveal about its queen? [3]

- Venus

Any **two** of the following:

- Dido's husband was murdered by Pygmalion for money;
- Dido obeyed her dead husband's exhortation to escape with the wealth;
- Dido founded and built the city of Carthage.

(ii) 'Dido had thought fit to take him as her husband' (line 13). To whom was Aeneas originally married? Briefly describe what had happened to make Dido believe Aeneas was her husband. [3]

- Creusa

Any **two** of the following:

- the lovers were caught in a storm during a hunt;
- they took shelter in a cave;
- made love;
- with Juno as matron of honour.

(iii) In lines 1–7, identify **one** literary technique. Write out the example, identify the technique and explain what it adds to the narrative. [2]

Any **one** of the following: [1 per point + 1 per explanation]

- personification of Rumour;
- repetition of adjectives – 'quick...swift', 'huge...horrible';
- repetition of words with similar meanings – 'mouth and tongue', 'quick...swift';
- metaphorical description of Rumour as a bird;
- onomatopoeia – 'squawking';
- tricolon – 'eye...pricked'.

(iv) After this passage Jupiter answers Iarbas' prayer. Give **two** details of what Jupiter instructs Mercury to tell Aeneas. [2]

Any **two** of the following:

- this is not the man promised by Venus;
- he should be aiming for Italy;
- he should think of his son's destiny;
- why is he delaying;
- he must leave Carthage.

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- (v) **‘Gods and goddesses are never shown in a godlike way in the *Aeneid*.’ Using this passage as a starting point, discuss how far you agree with this statement.** [15]

There is much in the passage to support this statement. Jupiter’s sexual potency certainly calls into question his godlike status from a modern viewpoint, and the description and actions of the goddess Rumour are certainly not flattering.

Elsewhere in the *Aeneid* there is a mixed portrayal of the gods.

Jupiter is seen as all-powerful and his omnipotence is never doubted. He is responsible for the sending of omens in Book 2 and ordering Mercury to visit Aeneas in Book 4. He is also the holder of the Fates where he reveals Aeneas’ destiny to Venus. His vigilance, however, might be in doubt in allowing his wife and daughter so much room to meddle with destiny and he does not seem too observant to Aeneas languishing at Carthage.

Juno’s hatred of the Trojans might seem to be caused by some trivial reasons and maybe she is portrayed too anthropomorphically in her manipulation of Aeolus and the start of the storm. Her readiness to use Dido regardless of the suffering she will cause the queen also seems harsh. She does, however, show a level of compassion in allowing Dido to die at the end of Book 4 and demonstrates divine powers in causing the storm which forces the two lovers into the cave.

Venus shows many godlike powers. She uses Cupid to engineer Dido’s love for the hero to ensure he has a favourable reception at Carthage. She appears to him in the fall of Troy and reveals to him the intervention of the gods and keeps his family safe, helps him find his way to Carthage and also to find the Golden Bough. She is, however, deceptive – she claims not to know whether Jupiter would approve of the merging of the two nations, but has had a sneak preview of the scrolls of fate in Book 1. Some candidates might argue that Venus’ actions in agreeing to the union are not in her son’s best interests and lessens her divine attributes.

There is also room to include discussion of Mercury, Iris, Neptune and other lesser deities.

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5 'To instruct or to entertain.' Explain which you consider to be more important in the books of the *Aeneid* you have studied. [25]

Instruction of its contemporary audience was a vital aim of the *Aeneid*, especially in connection with the wishes of the Emperor Augustus. Its didactic role can be seen in the following ways:

- the importance of *pietas* is manifest;
- the assimilation of Aeneas' and Augustus' characters;
- the praise given to the Roman Empire in the scrolls of Fate;
- Rome's illustrious and long history is celebrated in the pageant of heroes;
- the importance of family and worship as well as the corrupting influence of wealth reiterate Augustan policy and values.

It could be argued that the importance of instruction is lessened by apparent weaknesses in Aeneas' character – his desire for a glorious death in Troy, his dalliance with Dido, the resistance when plucking the golden bough, his exit from the Underworld through the gate of false dreams.

The *Aeneid* entertains in many ways. There is:

- an exciting and varied plotline which includes an array of locations;
- the inclusion of the divine;
- pathos for those who suffer;
- love interests;
- detailed characterisations;
- a rich range of contrasting characters;
- Virgil's talent as a poet maintains the excitement – frequent use of simile, graphic descriptions, pace of narrative, etc.

Candidates should make close reference to the epic and come to a reasoned conclusion about which role they consider to be the more important in the epic.

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- 6 Who or what presents the greatest difficulty to Aeneas? In your answer, you should discuss a range of possibilities from the books of the *Aeneid* you have studied. [25]

Answers might include discussion of some of the following:

Juno:

- causes the violent storm which initially destroys some of Aeneas' ships and leads him to Carthage;
- arranges the marriage of Dido and Aeneas.

Venus:

- causes Dido to fall in love with Aeneas and goes along with the marriage.

Dido:

- offers a very attractive alternative to his mission;
- repeatedly uses Anna to beg him to stay at Carthage a little longer;
- does not make it easy for him to leave;
- brings down a curse upon Aeneas and his descendants.

Himself:

- his desire for a glorious death in battle in Troy;
- his own lack of resolve in pursuing his mission, especially with Dido. He readily admits in Book 6 that it was not of his own doing that he left Carthage. His own absence of enthusiasm during the pageant of heroes is marked.

There is also room to consider the counter-argument. For instance, Venus would seem to be more of a help than a hindrance and is perhaps unlikely to be seen as the greatest threat. Such an approach will help in coming to an overall conclusion about which factor posed Aeneas the greatest threat.

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SECTION THREE: JUVENAL

7 (i) What was a 'Consul' (line 1)? [1]

Held the highest political office

(ii) What was the 'dole' (line 2) and how did a client earn it? [3]

Hand-out of money/*sportula*

Any two of the following:

- attended the *salutatio* at dawn to greet his patron;
- supported his patron;
- accompanied his patron to the forum.

(iii) From this passage, find three examples of Juvenal's satiric technique. Write out the example, identify the technique and explain its effect. [6]

Any three of the following:

- sarcasm – 'their lord', 'these fellows';
- rudeness – statue 'fit for pissing on' or worse ;
- use of superlative – 'finest', 'largest', 'rarest';
- repetition of superlatives;
- polysyndeton – 'and food and fuel';
- use of direct speech;
- puts the reader in the forum;
- rhetorical question – 'how are we poor folk to manage?';
- exaggeration – consul attending the *salutatio*, soon there won't be such a thing as a parasite;
- tricolon – the finest, the largest, the rarest;
- use of contrast – rich versus poor, client dining off cabbage when the patron is eating the best.

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- (iv) What did Juvenal think had gone wrong with the patron-client system? You should use this passage as a starting point. [15]

In the passage, Juvenal highlights many things which have gone wrong with the patron-client system. These include:

- a consul bothering to attend the morning greeting;
- the inadequacy of the sportula to meet the requirements of day-to-day living;
- the way the clients are tricking their patrons;
- the fact that patrons would appear to no longer invite their clients to dinner.

Elsewhere he complains that:

- rich slaves take precedence over poor Romans;
- clients act as informers against patrons.

Answers might also concentrate on *Satire 5* and write about the humiliation and degradation the client experiences at the hands of his patron. Candidates might note how early the client has to rise in order to attend the *salutatio* and the effort involved in supporting his patron. The recompense, according to Juvenal, is inadequate. Expect a range of details from the dinner party to support this view – poor wine and water, service and food, etc. which is a stark contrast to the patron's. To Juvenal's credit, he also chastises Trebius for putting up with such humiliation.

- 8 'Juvenal is at his best when he is being humorous rather than when he is being angry.' To what extent do you agree with this statement? [25]

His later satires are not delivered in such an angry voice and Juvenal would appear to be at times more humorous. He seems to be mocking the world from a detached vantage point of superiority and immunity, especially in *Satires 5* and *10*. He mocks epic poetry and mythology, uses contrast to full effect when describing the differences between the clients' and patron's drink, attendants, crockery, food. Exaggeration is also used for comic effect – several hundred-year-old wine, fish caught in the sewers, wine so rough that sheep clippings would not absorb it, etc. The way he sends up the different things people pray for is, at times, humorously done.

Anger is an essential element of satire present in the work of its founder Lucilius. Juvenal claims his anger is indignation or justified anger and is present in so much of Juvenal's work. *Satire 1* opens with a tirade of angry questions. In Line 45 he writes, "Need I tell you how anger burns in my heart," and this passion pervades throughout. Umbricius delivers a condemnation of life in Rome which is full of anger, the length of which suggests a lack of self-control and, as such, a sign of anger. So does the way Juvenal carefully intersperses *Satire 1* with the repeated outbursts of an angry man, or deviates from his promised discussion, carried away by his anger. It is up to the candidate to decide whether Juvenal is at his best when he is angry – he certainly gets his point across in a lucid and forthright way. It might also be argued that in doing so he is hardly endearing himself to a modern-day audience who might find his rudeness, sarcasm, etc., offensive.

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- 9 ‘Juvenal would have enjoyed living in today’s society.’ Using the *Satires* you have studied, discuss how far you agree with this statement. [25]

There are some aspects of today’s society which Juvenal might have enjoyed and see as an improvement upon when he was writing satire. Assessors must be prepared to take into account national, social and cultural diversity in answer to this question.

Answers might include:

- the freedom of expression and a free press;
- writers are less dependent on patrons;
- there is social security/welfare benefits;
- better quality of housing.

However, there are a number of aspects which still pervade or that Juvenal is unlikely to enjoy. These might include:

- cost of living;
- congestion in cities;
- foreigners;
- need to keep up appearances;
- allure of the city and inflated prices to be found there;
- continued speculation over the purpose of life;
- importance of wealth and the things people will do to attain it;
- corruption in the political arena;
- prevalence of crime.

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SECTION FOUR: ROMAN ARCHITECTURE

- 10 (i) Identify the type of building shown in the illustration above. [1]
- Amphitheatre
- (ii) By what name did the Romans know this particular building? [1]
- Amphitheatrum Flavium/Flavian Amphitheatre
- (iii) Name the three emperors who were involved in the construction of this building. [3]
- Vespasian;
 - Titus;
 - Domitian.
- (iv) What was originally on the site chosen for this building? Why was this site chosen? [4]
- artificial lake;
 - in the grounds of Nero's Domus Aurea/Golden House;
 - making the land public property again;
 - after Nero had taken it for his own pleasure.
- (v) In what year was the construction of this building begun? [1]
- AD 75
- (vi) 'A triumph of functional design as far as the spectator was concerned.' To what extent do you agree? [15]

The internal structure of this building was well ordered and logical so that spectators could find their seat with ease and were generally comfortable throughout the show.

Answers may include:

- The bottom tier of the amphitheatre had 76 arches which were used as the entrances/exits.
- Wooden barriers were usually set up on either side of the arches to channel the crowds into the building in an orderly manner.
- Above each arch there was a number engraved.
- The spectators knew at which entrance they had to queue because they had wooden tickets with numbers which corresponded to the numbers over the archway.
- Inside there was a set path for spectators to follow to their seat.
- Two internal corridors ran right round the building and were divided at regular intervals so that there was access to the rows of seating or the internal stairways to the upper levels.
- The second and third levels had the same arrangement as the lower tier.
- The fourth level had one passageway.
- The superb design meant that the spectators could enter and disperse quickly.
- There was a huge canvas awning/*velarium*.

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Candidates may make reference to restrictions placed on spectators because of their social rank or gender. Reference may be made to:

- the box for the Emperor;
- the box for the consuls;
- seating for women at the very top of the amphitheatre;
- female members of imperial family and Vestal Virgins sat at the front of amphitheatre.

11 ‘Roman architects had no scope for innovation when designing religious buildings.’ To what extent do you think that the Romans adopted a traditional approach to the design, construction and decoration of their temples? [25]

Expect candidates to know the basic elements required in a temple, and the function of those elements. Some reference should be made to the Greek and Etruscan influences on temple design. In their discussions, candidates should be able to offer some detail concerning each of the temples they have studied:

- the Pantheon [118–125 A.D. combines Greek and Roman elements];
- and one other temple.

Each of the temples will have some of the traditional Greek and Etruscan elements but each will also have its own characteristics which need to be highlighted in the answer. For example, reference may be made to:

- Maison Carree [18–16 B.C.] fuses Greek and Etruscan elements;
- temple of Bacchus at Baalbek [late C1st A.D.] combines traditional Graeco-Roman elements with oriental influences.

12 How well did the design of Roman bathing complexes reflect the needs of the bathers? In your answer you should refer to at least two sets of Roman baths. [25]

A Roman architect had a number of practical considerations to take into account when designing a set of baths:

- the flow of the bathing process from room to room;
- the number of bathers to be accommodated;
- water supply;
- rooms required:
 1. apodyterium;
 2. tepidarium;
 3. caldarium;
 4. frigidarium;
 5. additional rooms.

Candidates should refer to **at least two** sets of Roman baths in order to explain their answers. The Hadrian’s Baths at Leptis Magna are on the specification; other possibilities include the baths of Caracalla at Rome, the Forum baths/Stabian Baths at Pompeii and the baths at Aquae Sulis/Bath.