

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge International Advanced Subsidiary and Advanced Level

## **MARK SCHEME for the October/November 2015 series**

### **9274 CLASSICAL STUDIES**

**9274/23**

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.

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

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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.

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

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### SECTION ONE: AUGUSTUS

- 1 (i) Name the daughter referred to in line 1. [1]  
Julia
- (ii) Who were her three husbands? [3]  
Marcellus, Marcus Agrippa, Tiberius
- (iii) How was she related to Gaius and Lucius? [1]  
Mother
- (iv) Who was the brother of Gaius and Lucius? [1]  
Agrippa Postumus
- (v) How did Augustus indicate that he wished Gaius and Lucius to be considered as his successors? [4]  
He had them designated as the 'Princes of the Youth.'  
He allowed them to hold office before the legal age.  
He held the consulship with them when they held the office for the first time.  
He gave them positions of authority in the provinces.
- (vi) 'Augustus was able to control the Empire, but had no control over his own family.'  
Using this passage as a starting point, explain how far you agree with this statement. [15]

His family helped him in running the Empire, but also embarrassed him.

#### Gaius and Lucius

Gaius and Lucius, his adopted sons, served him well and were being groomed for the succession, but their deaths were beyond his control.

#### Julia

His daughter Julia married his choices as successors, but rebelled against her marriage to Tiberius, and was exiled for immorality, as was her daughter.

#### Postumus Agrippa

Postumus Agrippa also had to be exiled for unacceptable behaviour.

#### Tiberius

Tiberius was one of Augustus' most successful generals, but he at one point went into voluntary exile rather than help with the administration of the Empire. He also resented having to divorce Vipsania to marry Julia.

#### Livia

Even Livia, his wife and helper, may have been plotting to ensure her son became Emperor after Augustus.

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- 2 'Octavian was a ruthless figure who would do anything to obtain power.' How far do you agree with this description of Octavian's rise to power between 44 BC and 31 BC? [25]

From the moment he was made Julius Caesar's heir, Octavian sought power in any way he could. He raised a private army illegally, using his position as Caesar's son. He used his allies to fight his wars for him, and took advantage of them afterwards. His possession of an army cowed the Senate into giving him the consulship at a very young age. He made alliances and then broke them when they no longer suited him, fighting Antony and then agreeing to the 2<sup>nd</sup> Triumvirate. He even made his sister Octavia marry Antony to secure the alliance. He used politicians such as Cicero, and then abandoned them to the proscriptions. Once he felt strong enough to fight Antony for control of the Empire, he had no scruples about taking his will from the Vestal Virgins and publishing its contents. Octavian comes across as a man who would not let anything come between him and supreme power.

- 3 'Equal partners in the running of the State.' How far do you agree that this is an accurate description of the relationship between Augustus and the Senate? [25]

Augustus was determined to keep the image of the Republican form of government. He gave the Senate a certain amount of power, including control of a number of provinces and their traditional role as the law-making body of the State. However, he kept real power in his own hands. As Censor, he was able to regulate membership of the Senate, deciding who could be a member. The provinces he allowed them to govern were peaceful ones with no need for an army. Laws the Senate passed were only one which Augustus himself had approved. He controlled elections which enabled leading Romans to enter the *Cursus Honorum* and thus eventually qualify for membership of the Senate. The Senate kept a semblance of authority, but real power was in the hands of Augustus.

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## SECTION TWO: VIRGIL

4 (i) Which land has Aeneas just reached? [1]

Italy

(ii) 'Juno too is part of Trojan destiny' (line 1). Give two ways in which Juno has already influenced Aeneas' mission. [2]

Any **two** of the following:

- taken part in the destruction of Troy;
- bribed Aeolus to create a storm;
- arranged for Dido and Aeneas to be married.

(iii) 'Once again the cause of all this Trojan suffering will be a foreign bride' (lines 3–5). Which foreign bride was responsible for the start of the Trojan war? Whom did she marry? [2]

Helen and Paris

(iv) Give three instances where the Sibyl helps Aeneas. [3]

Any **three** of the following:

- helps in the sacrifice to enter the Underworld;
- tells Aeneas not to attack the personifications of evil;
- explains about the mass of souls waiting to cross the river Styx;
- calms down Charon so that Aeneas can cross the river;
- drugs Cerberus;
- stops Aeneas dallying with Deiphobus;
- instructs Aeneas about the punishments taking place within Tartarus.

(v) In lines 9–13, 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]

- onomatopoeia – 'booming';
- metaphor – 'wrapped the truth in darkness', 'shook the reins...', 'dug the spurs...';
- short sentence – 'The madness passed.';
- personification – 'words died'.

(vi) 'Prophecies are the most important aspect of Book 6.' Using this passage as a starting point, discuss how far you agree with this statement. [15]

The Sibyl's prophecy is important in the passage because it spells out to Aeneas the direction he will need to take in the rest of Book 6 and in the second half of the *Aeneid*. She also offers him encouragement for when he faces Juno's opposition and introduces his main adversary.

Prophecy is also important because of the Augustan context to the poem. During the pageant of heroes, he praises Augustus and outlines the extent of the empire which will be his. It also highlights the achievements of other Roman heroes and lauds Marcellus.

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It is up to candidates to decide whether prophecy is the most important aspect of the epic. Other factors for consideration might include:

- the final meeting between Dido and Aeneas;
- the gloomy description of the Underworld and the different techniques Virgil uses to embellish his writing;
- the outlining of the philosophy of reincarnation;
- the importance of Anchises to Aeneas;
- the punishments and rewards of the afterlife.

**5 Who or what do you think is of the greatest importance 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:

**Mission:**

- Aeneas leaves Troy and abandons Dido and his own personal happiness in his pursuit of Italy.

**Family:**

- Aeneas longs for his mother's physical support in Book 1;
- obeys Venus' instructions not to kill Helen and to seek his family;
- is helped by Venus in finding the golden bough;
- rescues Anchises from Troy and is prepared to die when Anchises refuses to leave;
- obeys his father's summons to visit him in the Underworld;
- looks to his father's wisdom and guidance during the pageant of heroes;
- tries to extinguish the flames on Ascanius' head and rescues him from the burning city;
- leaves Carthage partly on account of his son's future;
- returns to the burning city of Troy to try and rescue his wife;
- is full of emotion when he encounters her ghost;
- follows her guidance.

**Gods:**

- respects Anchises' interpretation of the omens sent by Jupiter in Book 2;
- immediately obeys Mercury's commands to leave Carthage and is visibly shaken by the encounter;
- makes sacrifices – on entering the Underworld.

**Himself:**

- wishes he had died at Troy rather than drown at sea in Book 1;
- repeatedly tries to win glory in battle in Book 2;
- puts his own happiness first in Carthage.

**Followers:**

- feigns optimism and provides food in Book 1;
- is upset by the fates of Deiphobus and Palinurus and spends time with the other dead comrades in Book 6.

Candidates may also consider the counter-argument. For instance, he is responsible for the deaths of a number of his men in Troy. He also allows himself to become separated from Creusa, tells Dido in Book 6 that it was not his will that he left Carthage, etc. This will help in coming to an overall conclusion about which possibility is of the greatest importance to the hero.

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**6 'The success of the *Aeneid* is entirely due to its plot.' Explain how far you agree with this statement. [25]**

The plot of the *Aeneid* contributes to its success in a number of different ways:

- dramatic opening;
- two regular interacting planes of action with the involvement of the gods;
- exotic and varied locations – Carthage, Underworld, Troy;
- use of flashback to recount the Fall of Troy – Book 2;
- several glimpses of the glorious future the Roman Empire will enjoy;
- love interest;
- philosophical discourse with Anchises in Book 6.

Whether the plot is entirely responsible for the success of the *Aeneid* is debatable as there are other factors which contribute. These might include:

- first person narrative;
- variety of characters;
- character development – Dido;
- violence;
- pathos for the victims – Dido and those suffering in the Underworld;
- horror in the depiction of warfare;
- Virgil's talent as a poet maintains the excitement – frequent use of simile, graphic descriptions, pace of narrative, etc.



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### SECTION THREE: JUVENAL

- 7 (i) 'He purchased a red mullet' (line15). What other fish is mentioned in *Satire 4*? [1]

Turbot

- (ii) Why did the fisherman who caught it not keep the fish? [2]

Any two of the following:

- so huge it was obviously the emperor's;
- no one would dare buy it;
- fisherman would not dare keep it;
- informers would be sure to reveal any sale or purchase;
- imperial officials would claim it as Caesar's property.

- (iii) Why is the Privy Council summoned later in *Satire 4*? [1]

Fish is too large to cook. To give him advice on how to cook it.

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

Any three of the following:

- sarcasm – 'a shrewd investment';
- rudeness – 'papyrus as a loincloth';
- list of Crispinus' crimes which are described in sensational language;
- metaphor – 'monster';
- rhetorical questions;
- repetition – 'again..frequent';
- exaggeration – 'cave-like sedan', 'mile-long colonnades', 'countless mansions';
- use of contrast with the gourmet Apicius, Citizen A or B versus Crispinus;
- apostrophe – 'you', 'Crispinus'.

- (v) Using this passage as a starting point, discuss how Juvenal depicts foreigners and the effect they were having on Roman society. [15]

In the passage Crispinus is depicted as:

- a monster;
- without a redeeming feature;
- sexually deviant;
- fabulously rich;
- stupid;
- self-centred.

Elsewhere, *Satire 3* will undoubtedly provide the most fertile ground for discussing the portrayal of foreigners. The Greeks, in particular, are liars, flatterers, effeminate, use sex for their own advantage, have corrupted the patron-client system with their flattery.

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Juvenal believes foreigners have turned his society upside down. Once foreigners were slaves but are now ahead of their former masters because they have been able to buy their way into Roman society and have influenced this society with their own customs, manners and languages. They have taken the best jobs, have become excessively rich and are preventing the likes of Juvenal from doing well in their own city.

Candidates should back up their examples with reference to the *Satires*.

**8 ‘Juvenal’s *Satires* enlighten and entertain.’ To what extent is this true of the *Satires* you have studied? [25]**

It would be difficult to argue that Juvenal does not seek to enlighten his audience. He does so in the following areas:

- the virtues of living in the countryside;
- the need to abandon living in Rome;
- the degradation the client has to endure and that the *salutatio* is not worth the effort;
- the follies being committed by the emperor;
- the list of things not to pray for;
- the concluding advice on what to pray for.

Whether he is entertaining is a matter of personal preference, but candidates might consider some of the following ways in which Juvenal strives to put his points across:

**Style:**

Juvenal deploys a host of satiric techniques to keep his audience entertained. These include:

- rhetorical questions;
- irony;
- obscenity;
- anti-climax;
- hyperbole;
- mockery of epic;
- vividly drawn scenes;
- conversational style;
- range of quick changing examples;
- humour.

**Structure:**

- *Satire 3*’s clear introduction and framework, where the themes are developed in a logical and chronological way;
- *Satire 5* following the course of events at a dinner-party;
- *Satire 10* is very logically and persuasively argued.

Candidates should support their views with precise reference to the text.

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- 9 Discuss the effects of wealth and ostentation upon Roman society. You should make reference to at least two *Satires* of Juvenal you have studied. [25]

Juvenal repeatedly draws attention to the corrupting influence money has:

- *Satires* 1 and 3 constantly criticise the nouveaux riches, the plethora of immoral ways people will resort to to make some money (e.g. legacy hunting, extortion, informer, pimping out a wife, burning down one's own house, etc.);
- the ways in which rich people flaunt their wealth is repeatedly shown – eating an exquisite dinner alone, owning many houses, being able to afford an expensive prostitute, wearing fabulous jewellery;
- in *Satire* 3, he exposes the plight of the poor person in the personages of Umbricius and Ucalegon, the case of people living beyond their means;
- honest people remain poor because they will not use underhand ways to become rich;
- poverty makes people look ridiculous;
- people use wealth as a measure of someone's worth – it transcends moral stature;
- the whole of *Satire* 5 is a contrast of the wealthy view and the poor majority in the different forms of dinner service they receive;
- *Satire* 10 begins with wealth as the most important thing people pray for and Juvenal highlights the evils it brings.

Look for a range of examples from at least two satires.

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#### SECTION FOUR: ROMAN ARCHITECTURE

- 10 (i) In which city is this building located? [1]
- Rome
- (ii) By what name do we know this building and what does the name mean? [2]
- Pantheon;
  - all the gods.
- (iii) When was the original structure built and by whom? What evidence is there to support your answer? [3]
- 27 BC;
  - Agrippa;
  - inscription on façade.
- (iv) Who commissioned the building in the illustration? [1]
- Hadrian
- (v) Identify the area marked X on the illustration. Mention two materials used in this area and explain how they were used. [3]
- Dome
  - brick/pumice;
  - concrete.
- (vi) How typical is this building of other buildings of this type? In your answer, you should make reference to both similarities and differences. [15]

The Pantheon is very much a typical Graeco-Roman temple in the following ways:

- front porch;
- Corinthian columns;
- use of stone;
- pediment;
- sculptural decoration;
- at end of enclosed precinct.

The ways in which the Pantheon may be considered to be different from other temples include:

- circular cella;
- domed roof;
- lit from oculus;
- use of brick and concrete;
- the proportions of the building.

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- 11 'A social as well as a physical experience.' How far does your study of the layout of bathing complexes support this view? In your answer, you should refer to at least two specific examples of bathing complexes.** [25]

Hadrian's Baths at Leptis Magna is one of the earliest bathing complexes with a symmetrical design. The baths had the usual facilities:

- palaestra;
- apodyteria;
- latrinae;
- frigidarium;
- tepidarium;
- caldarium;
- laconica.

In addition, there was a natatio and plenty of space for bathers to meet and socialise. For the Romans, bathing was a social activity [c.f. Seneca's description of the activity in the baths beneath his living accommodation] but some bathing complexes offered extra facilities to the bathers. How much candidates know about this will depend very much on the bathing complexes they have studied beyond the prescribed set.

For example, Hadrian's Baths at Leptis Magna also had rooms flanking the eastern and western sides which may have functioned as libraries, rest areas or lecture theatres. The Baths of Caracalla complex at Rome was set amidst gardens and exercise yards and had libraries and discussion areas where they could read or discuss politics and business.

It does not matter what view the candidate takes provided it is argued with reference to specific examples of bathing complexes and there is an attempt to deal with both the 'social' and 'physical' aspect of the question.

- 12 'A triumph of design.' To what extent do you agree with this opinion of the Colosseum?** [25]

The Colosseum/Amphitheatrum Flavium was built by Vespasian, Titus, Domitian on the site of the artificial lake in the grounds of Nero's Domus Aurea. Construction began in AD 75 and it was dedicated in AD 81.

Answers may include reference to details of the design of the following:

- the structure;
- the decoration;
- the spectators;
- the facilities for the gladiators and animals.