

CAMBRIDGE INTERNATIONAL EXAMINATIONS

GCE Advanced Subsidiary Level and GCE Advanced Level

MARK SCHEME for the October/November 2013 series

9274 CLASSICAL STUDIES

9274/23

Paper 2 (Roman Civilisation), maximum raw mark 50

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2013 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Section One: Augustus

- 1 (i) Why did Augustus build the temple of Mars the Avenger? [2]**

Octavian had vowed at Philippi to build a temple in return for vengeance for Julius Caesar.

- (ii) Who was Marcellus' wife? Name one of her other husbands. [2]**

Octavian's daughter, Julia.
Marcus Agrippa, Tiberius.

- (iii) Who was the 'Deified Julius' (line 5)? [1]**

Julius Caesar, the deified adoptive father of Octavian.

- (iv) Explain the importance of Vesta to the Romans. [3]**

Vesta was the goddess of the hearth and home. Her temple contained the sacred flame, guarded by the Vestal Virgins. As long as the flame remained alight, Rome was safe.

- (v) Why was Apollo particularly important to Augustus? [2]**

Augustus had put himself under Apollo's protection early in his career. He ascribed his victory at Actium to Apollo and built the temple of Apollo of Actium in thanks.

- (vi) Using this passage as a starting point, explain how Augustus used his personal wealth to gain and maintain power. [15]**

He spent a great deal of money, including much of his personal fortune, to gain power. He paid off Julius Caesar's legacy to the citizens of Rome when Mark Antony refused to. He used his wealth to raise an army from Caesar's former veterans to back up his bid for power. Once in power, he spent a lot of his personal fortune in restoring dilapidated buildings and carrying on Julius Caesar's building programme. He 'found Rome brick and left it marble'. There were propaganda works such as the temples of Mars the Avenger and Apollo of Actium, the Ara Pacis and his Mausoleum and public works such as the Theatre of Marcellus, the Forum Augusti, and consolidating the water supply (Aqua Virgo and the clearing of the Cloaca Maxima).

He also made periodic grants to the state and citizens from his personal wealth, and donations to towns around the Empire. He enhanced his standing by funding gladiatorial shows and spectacles. A large part of the Imperial Administration was carried out by his personal staff.

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- 2 Why was Octavian able to emerge victorious from the wars he fought between 43 BC and 31 BC? In your answer, you should include discussion of each of the wars he fought. [25]**

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Octavian fought in a number of wars between 43 BC and his final defeat of Antony at Actium in 31 BC. In every case, he emerged victorious due to the efforts of others and a certain amount of luck.

In 43 BC, in the Mutina campaign, he went to relieve Decimus Brutus. The army, commanded by the consuls Hirtius and Pansa, defeated Antony. With both consuls dying in the battle, Octavian was able to seize control of their army, and use it to threaten the Senate.

At Philippi, it was Mark Antony who was responsible for the victory – Octavian was ill in his tent and narrowly escaped being killed.

The rest of his military success was down to Marcus Agrippa. He commanded the armies in the defeat of Lucius Antonius at Perusia, and ensured the naval success over Sextus Pompeius, although Octavian's negotiation with Antony to obtain ships was a significant contribution. Agrippa also masterminded the victory at Actium. Octavian's contribution to his military success was down to the generalship of other men, but his political skill, especially before Actium, was important in ensuring men and supplies were available.

- 3 Discuss the importance of the titles and honours which were offered to Octavian during his lifetime. Why did he accept some, but reject others? [25]**

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Octavian was offered a very large number of titles and honours during his lifetime. He accepted most of them; they served to concentrate power in his hands, or increase his personal standing amongst the Romans. 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 did refuse the dictatorship and consulship for life; he wanted to be seen as a traditional Roman while keeping power. He did not want to be seen as overstepping the mark, thus risking assassination like Julius Caesar.

He accepted a number of priesthoods, especially becoming Pontifex Maximus. These priesthoods enhanced his reputation as a pious man, and enabled him to control his religious reforms. He also gained status as *Divi Filius* by having his adoptive father deified. Although his name was linked with Rome in worship in the East, he refused to allow himself to be worshipped as a god.

Personal honours were given to him for his contribution to saving the state. These included the title Augustus (he turned down Romulus because of its association with kingship) and the renaming of the month of Sextilis as August. Other awards included the Civic Crown and the title *Pater Patriae*, as well as having his birthday celebrated publicly. All these honours enhanced his standing amongst the Roman people.

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Section Two: Virgil

- 4 (i) To whom, and on what occasion, is Aeneas recounting the story of the fall of Troy? [2]**

Dido, banquet

- (ii) What has Aeneas already heard from Hector and Panthus to indicate that the Trojans are defeated? [3]**

Hector: the Greeks are destroying Troy;
Aeneas must escape.

Panthus: Troy is no more;
The Greeks are in control;
Jupiter is supporting the Greeks.

- (iii) Look at the simile ‘like wolves...throats all dry (lines 7–9)’. Explain two points of similarity between the simile and the scene it is intended to illustrate. [4]**

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

- wolves – strength;
- foraging – the Trojans are looking to kill Greeks;
- misty night – smoking/burning city at night;
- driven out of their lairs – Trojans have left their homes;
- ravaging hunger – desire to win glory in battle;
- leaving their young behind – Aeneas has left his family behind.

- (iv) What trick do Aeneas and his men play on the Greeks immediately after this passage? [1]**

Put on the armour of those Greeks they have killed.

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- (v) **'Virgil depicts the fall of Troy in a tragic way.'** Using this passage as a starting point, explain how far you agree with this statement. **[15]**

More often than not, Virgil presents a very inglorious and tragic picture of the fall of Troy:

- the passage captures the extent of suffering affecting both sides;
- the manner in which the Trojans were tricked;
- the graphic description of Hector's mutilated body;
- the depiction of men of both sides cut down, even on altars;
- the gruesome and brutal demise of Polites and Priam;
- Aeneas' desire to kill Helen;
- the sight of the gods ripping apart Troy;
- the depiction of the conquered city and the booty piled up and prisoners in long lines;
- the separation of families.

Sometimes there would appear to be some glory to be won in battle:

- the passage shows Aeneas' desperate attempts to rally his troops before rushing into the city in a desperate bid to save it;
- his encounter with Androgeos;
- the band of men's initial success after dressing in Greek battle attire;
- in the Trojans' last ditch efforts to save Priam's palace.

There is also, however, the bittersweet optimism of Creusa's last words to her husband, the image of the Trojan exiles going on their journey to their promised land which is underpinned by the repeated prophecies and omens throughout Book 2 and Venus' help.

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- 5 'Mortal women are of little help to Aeneas.' How far do you agree with this statement in the books of the *Aeneid* you have studied? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Creusa is depicted as a loyal and devoted wife and is very much a help to Aeneas. She tries to dissuade her husband from returning to the battle and attempts to get him to think of his destiny. She is a clever speaker in their final meeting and lovingly distances herself from her husband. She is vital in revealing more about his destiny.

Dido is both a help and hindrance to Aeneas and his destiny. She welcomes him with a lavish banquet and allows him to stay with her allowing him to gain his strength and resources after the storm. The extent of her hospitality is unquestionable but it is here that she also is a hindrance as she begins to seduce Aeneas away from his destiny. She tries her hardest to prevent him leaving and also invokes the curse of perpetual enmity between the two nations. Their reunion in Book 6 might be seen to be a help to Aeneas as it allows him to confront the ghosts of the past and to move forward in a more purposeful fashion in the completion of his destiny. However, it also causes him considerable emotional pain.

Anna is portrayed as a loving sister who persuasively encouraged Dido to go for Aeneas and then makes desperate entreaties to make him stay. She is very much a hindrance.

Helen distracts Aeneas from his purpose/mission.

- 6 Explain how Virgil praises Augustus and his family in the books of the *Aeneid* you have studied. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

The Augustan regime is primarily praised through prophecy in Books 1 and 6 and by giving special emphasis to Augustus in the following ways:

- speaking of his deification;
- his dominion;
- the spoils he will bring back as he furthers the Roman empire;
- his comparisons to Bacchus and Hercules;
- his establishment of the Pax Romana.

He emphasises that the Julio-Claudian dynasty are directly descended from Aeneas. His eulogy for Marcellus in book 6 is overwhelming.

Augustus is also closely linked to Aeneas and is praised through this in the following ways:

- simile of Neptune calming the storm and a man of authority calming the urban mob;
- Aeneas struggles valiantly in the face of opposition brought about by the hostility of Juno i.e. storm;
- Aeneas' pietas – sacrifices to the gods, sending news to his son of what has happened at Carthage mirrors Augustus' own programme to promote piety and family values;
- the way the hero puts his men before his own needs – after the shipwreck;
- Aeneas also puts his duty before his own personal happiness – leaving Dido so as to follow his destiny and to ensure his son's inheritance.

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Section Three: Juvenal

- 7 (i) 'For your earlier services' (line 2). What has Trebius done to earn this dinner invitation? [3]

Attended the salutatio.
Greeted his patron.
Accompanied him to the forum etc.

- (ii) Who was Virro (line 19)? [1]

Trebius' patron or host of the dinner party.

- (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:

- mock epic – 'frosty Waggon';
- sarcasm – 'great "friendship"', 'your lord';
- use of superlative – 'lowest table', 'bottom place';
- lists all the inconveniences of attending the salutation – 'a short night's sleep...';
- exclamatory language – 'What a dinner!';
- exaggeration – 'The wine is so rough...', the wine was made during the Social Wars;
- metaphor – Corybants, battle imagery;
- escalation of events – insults to cups;
- bathos – Mopping up of blood with crimson coloured napkins;
- puts the reader in a seat at the dinner.

- (iv) Using this passage as a starting point, explain how the structure and content of *Satire 5* help to reinforce its meaning. [15]

The subject matter of *Satire 5* is perfect for the purpose of criticising the patron/client system. The description of the dinner party offers an immediacy to the topic and ample opportunities for making pertinent criticisms. Candidates should examine the description of the dinner and be able to recall the differences in the quality of the dinner service which serve to highlight the differences between the patron and client. It also points to the degradation the client suffers and the wilful extravagance the patron enjoys. The elevated position some of the slaves have obtained is worth commenting on as is the advice Juvenal offers both to his friend as well as the host of the party. Throughout, the structure reinforces the message – the reader is part of the dinner party as it unfolds and different characters and courses of the dinner are brought on in a natural sequence of events. The way Juvenal convincingly interjects his opinions and advice between these scenes gives a fluency to the satire – it is almost as if we are sitting next to Juvenal at the dinner party.

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- 8 'All low-income citizens should have marched out of town years ago.' How successfully does Juvenal argue his case in *Satire 3*? [25]**

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Juvenal presents a successful picture of the quality of life in Rome in *Satire 3*. Before Umbricius leaves, he makes an array of points to justify his decision and, in doing so, draws attention to a host of drawbacks facing a poor man living in Rome:

- his money shrinks daily;
- a poor honest man has little chance of political or social advancement;
- they have to compete with foreigners who have all sorts of advantages;
- honesty has lost its value and now it is cash which speaks;
- the poor man is a target for mockery – he looks ridiculous;
- you cannot make your way in society without money;
- the houses of the poor are dangerous and are not of a high quality;
- the streets provide all sorts of dangers to the poor.

The use of constant contrast between the poor and the rich, the townsman and the countryman, Romans and foreigners all serve to heighten the effectiveness of the satire. In a similar way, the chronological presentation of these ideas, the varied thematic focus, with its cohesive and logical development, lend strength to the argument. At all times the way Juvenal writes brings a richness to his work and candidates should consider a range of satirical devices at work in *Satire 3* and give some evaluation of their effectiveness.

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- 9 What do you think are the essential ingredients of a successful satire for Juvenal? You should make reference to at least two *Satires* in your answer. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

There are three areas candidates might like to consider – content, structure and style.

Content:

- snapshots of the broad spectrum of vices prevalent in Juvenal’s society;
- what life was like for a poor person living in Rome;
- satirical comment on Domitian’s reign;
- the inequality of the patron client system as seen in close up at a Roman dinner party;
- discussion on what to pray for in life.

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.

Style:

Juvenal deploys a host of satiric techniques including:

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

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Section Four: Roman Architecture

- 10 (i) Identify this type of public building. [1]
- theatre
- (ii) Give one use of this type of building. [1]
- plays
 - recitals
- (iii) How were public buildings such as this usually funded, and how do we know? [2]
- local citizen/benefactor
 - inscriptions recording the donation
- (iv) Pick out and describe four main features of this type of building as shown in the photograph. [4]
- orchestra;
 - proscaenium;
 - scaenae frons/stage building;
 - cavea;
 - rising tiers of stone seats;
 - staircases dividing the seats into wedges.
- (v) Give two other features which would have been present when this building was in use. [2]
- awning;
 - bisellia;
 - altar.
- (vi) Choose one other type of public building and explain how it was designed to be both useful and beautiful. You should refer to a specific example of a building in your answer. [15]

The choice of the type of public building will determine how the material is used to answer the question. Whichever type of public building is chosen, there must be an attempt to address the ideas of useful and beautiful.

The candidates may chose from a range of public buildings:

- basilica;
- baths;
- amphitheatres;
- temples.

There should be reference to an example of a specific type of public building and a specific example of that type.

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- 11 How well did the design of Roman amphitheatres reflect the needs of the audience? In your answer, you should refer to at least two amphitheatres which you have studied. [25]**

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

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

- size of the audience to be accommodated – affected size of building and the site chosen;
- easy access/egress – spectators needed to find seats easily and get out easily;
- comfort of the spectators – the nature of the seats, the materials used, facilities for use by the spectators;
- nature of the spectacles held there – safety of spectators;
- sight lines for the spectators – ease of viewing from any seat;
- appearance of the building – aesthetically pleasing for the spectators.

Candidates should refer to at least two amphitheatres in order to explain their answers.

- 12 ‘The arch allowed Roman architects to build a variety of daring and dramatic structures which were both functional and visually appealing.’
To what extent do you agree with this statement? In your answer, you should include discussion of specific Roman buildings and structures. [25]**

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Candidates should show an awareness of the techniques involved in the construction of an arch and how the design of the arch was then adapted to create the barrel vault, the cross-vault, the dome and the umbrella dome. Candidates should show familiarity with the technical terms and could use diagrams to help explain their answers.

The arch was, of course, a useful and popular tool in the range of techniques available to a skilled architect and engineer. The elaboration and development of the basic arch allowed architects to use their creative abilities to the full and design buildings which were daring for the time, could be dramatic and yet were still functional, durable and visually appealing.

Candidates should refer to a range of specific buildings which employ the arch as part of their structure.

Answers may include reference to some of the following:

- the Colosseum;
- the Pantheon;
- triumphal arches such as the Arch of Titus or the Arch of Constantine;
- Pont du Gard;
- Basilica of Constantine and Maxentius.

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Generic criteria for marking essays

Essays will initially be graded in accordance with the following criteria and then allocated a mark within the range for each category. The maximum mark for an essay will be 25.

21–25 An excellent answer:

- 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

16–20 A very good answer:

- 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 most part, the answer is fluent

11–15 An average answer:

- 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

6–10 A below average answer:

- 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.

1–5 A weak answer:

- will show serious misunderstanding of the question or lack of knowledge;
- will show factual inaccuracies;
- will not use examples;
- will not make relevant points.