
CLASSICAL STUDIES

9274/21

Paper 2 Roman Civilisation

October/November 2019

MARK SCHEME

Maximum Mark: 50

Published

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 International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **17** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

the specific content of the mark scheme or the generic level descriptors for the question
the specific skills defined in the mark scheme or in the generic level descriptors for the question
the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
marks are awarded when candidates clearly demonstrate what they know and can do
marks are not deducted for errors
marks are not deducted for omissions
answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

9274/01 & 02 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	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. 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	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	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	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	will show serious lack of knowledge or misunderstanding of the question; will show factual inaccuracies; will not use examples; will not make relevant points.

9274/01 & 02 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	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. 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	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	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	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	will show serious lack of knowledge or misunderstanding of the question; will show factual inaccuracies; will not use examples; will not make relevant points.

Question	Answer	Marks
1(i)	Identify the monument which can be seen in the image above. <i>ara pacis</i> or Altar of Peace	1
1(ii)	In which year was this monument commissioned? 13 BC	1
1(iii)	Who commissioned it? The senate	1
1(iv)	Why was this monument commissioned? To commemorate Augustus' return (1) to Rome (1) from Gaul (1) and Spain (1) (either or both for one mark)	3
1(v)	Name <u>two</u> ways in which Augustus tried to restore the traditional religious values of Rome. Two of: restored 82 temples became Pontifex Maximus built new temples revived ancient cults (<i>Vestals/Lares</i>) stressed the divine links of the Julian family re-established the <i>Ludi Saeculares</i> rejuvenated ancient cults such as the Lupercalia.	2
1(vi)	Name <u>two</u> of the priesthoods that Augustus held. Two of: Chief Priest/ <i>pontifex maximus</i> Augur one of the Fifteen for conducting sacred rites one of the Seven in charge of feasts Arval Brother member of the fraternity of Titus Fetial priest.	2

Question	Answer	Marks
1(vii)	<p>How far do you agree that this monument reflected the ideals and beliefs of Augustus?</p> <p>The <i>ara pacis</i> depicts: foundation myth of Rome Augustus as a religious leader the imperial family the monument, as a whole, celebrates the peace that he brought.</p> <p>This fits with Augustus' desire to: link himself with the founders of Rome show that he had brought wealth and prosperity to Rome show that he had reinstated religious customs stress his belief in family values.</p>	15

Question	Answer	Marks
2	<p>'Visual propaganda was more important than literary propaganda in promoting Augustus' image.' Explain how far you agree with this statement.</p> <p>Examples may include:</p> <p>Visual Propaganda These made sure that Augustus' image was well known throughout Rome and the provinces.</p> <p>Includes: coins statues such as the <i>prima porta</i> monuments and inscriptions – including the prominent placement of the <i>res gestae</i> Forum of Augustus and its monuments the <i>ara pacis</i>.</p> <p>Literary Propaganda</p> <p>Includes: the poetry of Virgil and Horace eulogised him the <i>res gestae</i> as self-propaganda.</p> <p>Candidates may include a wide variety of examples of propaganda but should include examples of both types.</p>	25

Question	Answer	Marks
3	<p>‘Luck was the major factor in Augustus’ rise to power.’ To what extent do you agree with this statement?</p> <p>Luck had some part to play in Augustus’ rise to power: without his family connections, most importantly being adopted by Julius Caesar it is unlikely that he would have been able to rise to political power so quickly or gain access to so much wealth without his connection to Caesar he would have been unlikely to have influenced Caesar’s soldiers to support him his youth meant that some underestimated him.</p> <p>However: his personal charisma allowed him to form relationships to consolidate his power in both the first and second triumvirate he showed skill in having the right people around him – relying on Agrippa’s military expertise and Maecenas as a political fixer he changed alliances when needed, e.g. Cicero/Antony he made tactical decisions for example when marrying Scribonia to attempt to appease Sextus Pompeius (although neither the marriage nor the appeasement worked).</p>	25

Question	Answer	Marks
4(i)	<p>Who is the goddess mentioned in line 1?</p> <p>Juno</p>	1
4(ii)	<p>Give <u>two</u> reasons why she hates the Trojans.</p> <p>Two of: Ganymede beauty contest Aeneas is fated to be the ancestor of the Roman people and the Romans will destroy Carthage her favourite city.</p>	2
4(iii)	<p>What reward does the goddess promise to give Aeolus if he helps her?</p> <p>The most beautiful nymph/Deiopea</p>	1
4(iv)	<p>How does Virgil make this passage vivid? Write out <u>three</u> examples and explain their effect.</p> <p>the cave is 'vast' explaining the sheer hugeness of the amount of winds the winds are depicted like wild animals/something dangerous, chained up and imprisoned the winds are personified. They moan at their doors as though they are unhappy about their imprisonment Aeolus is powerful. He sits on his throne with his sceptre and controls all of this power.</p>	6
4(v)	<p>'Aeneas is just the plaything of the gods.' Explain how far you agree with this statement.</p> <p>Candidates could discuss: Juno/Aeolus causing the storm in Book 1 Venus and Juno plotting to make Dido fall in love with Aeneas the gods tearing Troy apart during Book 2 as shown by Venus Juno causing the storm during the hunting trip Mercury is sent to ensure Aeneas leaves Carthage the idea of fate – Aeneas in the underworld is shown the future Romans.</p>	15

Question	Answer	Marks
5	<p>‘The fall of Troy is the most tragic event of the <i>Aeneid</i>.’ How far do you agree with this statement? You should make reference to <u>at least two</u> of the books of the <i>Aeneid</i> that you have studied.</p> <p>Fall of Troy: There is certainly tragedy in Virgil’s depiction of the fall of Troy.</p> <p>Candidates might mention:</p> <ul style="list-style-type: none"> the death of Laocoon the description of Hektor’s ghost the death of Polites the death of Priam Aeneas’ futile actions in the face of the destruction of his city when the gods are shown to be destroying it the loss of Creusa. <p>However, some candidates may argue that the death of Dido is more tragic.</p>	25

Question	Answer	Marks
6	<p>'Book 4 adds nothing to the epic.' To what extent do you agree with this assessment of the <i>Aeneid</i>?</p> <p>Book 4 adds nothing: doesn't move Aeneas' journey on it loses him time on his quest to get to Italy the character of Dido is not important to the mission that Aeneas is on.</p> <p>However, Book 4 does the following: adds human interest with a love story is exciting due to the dramatic events such as the hunt and the storm and Dido's suicide shows the relationships between the gods – Juno, Venus, Jupiter, Mercury and Iris all feature develops Aeneas' characterisation as 'pius' as ultimately he gives up Dido to fulfil his mission to Rome allows for explanation of the hostility between Carthage and Rome allows for the comparison with Cleopatra adding to the propaganda of the epic.</p>	25

Question	Answer	Marks
7(i)	To whom does ‘my lord’ (line 10) refer? Virro	1
7(ii)	Who is the guest? Trebius	1
7(iii)	What has this guest had to do to receive an invitation to this dinner party? Attend the <i>salutatio</i>	2
7(iv)	From this passage, find <u>three</u> examples of Juvenal’s satiric technique. Write out the example, identify the technique and explain its effect. rhetorical question – ‘will he ever get round to you?’ repetition – ‘resents’ role reversal – slave resenting waiting on client irony – client described as ‘ancient hanger on’ accumulation of examples – ‘here’s another’ exaggeration – ‘almost hard to break’, ‘very finest flour’ contrast – between bread for patron and client sarcasm – ‘show reverence for the bread-pan’ personification – the peacocking tail looking down upon the guests.	6
7(v)	Using this passage as a starting point, discuss what Juvenal considers has gone wrong in the relationship between patrons and clients in the <i>Satires</i> you have studied. <i>Satire</i> 5 highlights how clients attend the <i>salutatio</i> in the morning and support their patron but are not rewarded in the traditional manner. The respect between client and patron has been eroded – a point. Juvenal repeatedly highlights the degrading dinner service Trebius is offered in this satire and his message to Virro to treat his clients as equal. Juvenal also criticises Trebius for putting up with this blatant abuse and says they only have themselves to blame for this situation. Elsewhere, ex-slaves demonstrate disloyalty to their patron by turning in their former masters. Various illegitimate ploys are carried out at the <i>salutatio</i> by ex-slaves in order to profit – sick wife in the carriage. Juvenal highlights how the situation has been turned upside down – rich slaves taking precedence over poor Romans, clients and praetors bothering to attend the <i>salutatio</i> . Masters dine on huge dinners alone. In <i>Satire</i> 1, masters gamble away fortunes but will not give a shirt to a shivering slave. Freedmen go home to buy cabbage and kindling.	15

Question	Answer	Marks
8	<p data-bbox="288 248 1310 315">How clear a picture of life in Rome have you gained from studying <i>Satire 3</i>?</p> <p data-bbox="288 349 1310 517"><i>Satire 3</i> is a cleverly constructed satire. The introduction forms the epilogue to the poem in which Umbricius takes his farewell of Rome. It is an effective introduction to the main themes and by creating the persona of Umbricius, Juvenal distances himself from the charge of hypocrisy but also maintains the personal element.</p> <p data-bbox="288 551 1347 831">Candidates might demonstrate a knowledge of the main ideas in this satire: native Roman versus foreigner the lack of room for honest men like Umbricius because of the prevalence of dishonesty Greeks are having a negative influence wealth dominates all the cost of living is exorbitant the city is a dangerous place in which to live.</p> <p data-bbox="288 864 1321 965">The 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 and the range of satirical devices all add to the satire's effectiveness.</p>	25

Question	Answer	Marks
9	<p>To what extent are Juvenal's <i>Satires</i> memorable?</p> <p>Answers might consider some of the following areas which make the satires memorable:</p> <p>subject matter – snapshots of life in Rome, lively and detailed dinner parties, political satire on Domitian's reign, the eternal question about what to pray for</p> <p>variety of satiric techniques – rhetorical question, irony, obscenity, anti-climax, hyperbole, mockery of epic</p> <p>compositional devices such as cinematic technique, vividly drawn scenes, conversational style, range of quick changing examples</p> <p>structure – <i>Satire 3</i> has a clear introduction and sets the framework through Umbricius' speech where the themes of the poem are developed in a logical and chronological way until Umbricius' final departure.</p>	25

Question	Answer	Marks
10(i)	What type of monument is this? Triumphal (1) Arch (1)	2
10(ii)	On which road is it located? <i>via sacra/sacred way</i>	1
10(iii)	Which emperor dedicated this monument, and in what year? Domitian (1) 81 AD (1)	2
10(iv)	Whom did this monument honour? Titus	1
10(v)	Describe the decoration on this monument. the relief shows Rome's soldiers carrying the spoils taken from the Temple of Jerusalem Titus is depicted as Triumphator victory is depicted crowning him the goddess Roma is depicted leading the emperor's chariot the Spirit of the Roman people and the Spirit of the Senate are also depicted there was originally a quadriga on top of the arch.	4
10(vi)	How impressive do you consider monuments of this type to be? In your answer, you should include discussion of this monument and <u>at least one other of the same type.</u> candidates might consider the difficulties in building an arch, the use of the vaulted arch and the supporting pillars the combination of structural difficulty and level of decoration makes them impressive the free-standing nature and sheer size make them impressive the equestrian statue at the top of the arch of Titus would have made it even more impressive many candidates may also mention the Arch of Constantine. Huge and elaborately decorated with two small arches on either side of the main one.	15

Question	Answer	Marks
11	<p>How important was the arch in the development of Roman architecture? In your answer, you should include discussion of specific Roman buildings you have studied.</p> <p>The arch was crucial to the structure of several key buildings in the Roman world:</p> <ul style="list-style-type: none">the Colosseumthe Basilica of Maxentius and Constantinetriumphal Archesthe Theatre of Leptis MagnaPantheon. <p>However, there were important buildings that did not rely on an arch:</p> <ul style="list-style-type: none">temples in generalsome of the structure of bathssome theatres. <p>Accept any valid examples. Candidates should have studied at least one further example of each type of building.</p>	25

Question	Answer	Marks
12	<p>‘The Basilica of Constantine and Maxentius was the most impressive piece of Roman architecture.’ To what extent do you agree? In your answer, you should consider this and <u>at least two</u> other buildings you have studied.</p> <p>The Basilica is an impressive piece of building and engineering. It is huge – the central hall is 80 · 25 m.</p> <p>It has three barrel-vaulted <i>exedrae</i> which buttressed the basilica’s roof which was made up of cross vaults. It contained a huge statue and was decorated with stucco, all of which made it impressive.</p> <p>However, there are many other buildings which could be considered to be the most impressive in Roman architecture:</p> <ul style="list-style-type: none"> Colosseum Pantheon baths at Leptis Magna. 	25