
CLASSICAL STUDIES

9274/21

Paper 2 Roman Civilisation

October/November 2018

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 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **15** 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.

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. <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.

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.

Question	Answer	Marks
1(i)	<p>In which battle were Pansa and Hirtius (lines 6–7) killed?</p> <ul style="list-style-type: none"> • Mutina 	1
1(ii)	<p>In which year did this battle take place?</p> <ul style="list-style-type: none"> • 43 BC 	1
1(iii)	<p>Briefly describe how Octavian ‘forced the reluctant senate to make him consul’ (line 10).</p> <p>After the Battle of Mutina, Octavian took control of their armies (1). He marched his army on Rome (1) and demanded to be made consul (1). When the senate refused, he sent soldiers into the Senate House (1) and threatened the senators (1). (Any 3)</p>	3
1(iv)	<p>Briefly describe how <u>and</u> why Octavian’s ‘land distributions’ (lines 11–12) were carried out.</p> <p>After the civil wars ended, there were 62 legions in the army (1). Octavian decided to disband a large number of these (1) to prevent an armed uprising against him (1). Land was confiscated from Octavian’s enemies (1) and other landowners (1) and redistributed amongst the discharged veterans (1). (Any 4)</p>	4
1(v)	<p>Why did Octavian have a ‘feud’ (line 13) against Cassius and Brutus?</p> <p>Because they assassinated Julius Caesar.</p>	1
1(vi)	<p>Using this passage as a starting point, explain how far you feel that there was nothing legal or moral about the way Octavian seized power.</p> <p>Legal</p> <ul style="list-style-type: none"> • Octavian raised an illegal private army from his father’s veterans. • He forced the senate to make him consul well before the legal age. • He formed the Second Triumvirate. • He organised the proscriptions. • He seized Antony’s will from the Vestal Virgins and published it. <p>Moral</p> <ul style="list-style-type: none"> • He betrayed his supporters, such as Cicero, in the proscriptions. • He made his sister marry Antony to cement their alliance. • He broke agreements made with Sextus, Pompey and Antony. <p>But</p> <p>All his acts were ratified by the senate and People of Rome, either at the time, or later. He also gained the support of the people of Rome and of Italy during his rise to power, especially in the war against Antony.</p>	15

Question	Answer	Marks
2	<p>‘Augustus’ family was more of a hindrance than a help to him during his reign.’ Explain how far you agree with this statement.</p> <p>Hindrance</p> <ul style="list-style-type: none"> • Augustus’ reputation suffered from forcing Livia’s husband to divorce her, and marrying her while she was pregnant. • Livia had a bad reputation in certain areas as interfering in affairs of state and as a stepmother to Augustus’ adopted sons. • Augustus quarrelled constantly with Tiberius, who even left Rome for a while as a result. • Both his daughter and his granddaughter were exiled for immoral behaviour. • His adopted sons, Gaius and Lucius Caesar, whom he was educating to be his heirs, died before they could take over from him. <p>Help</p> <ul style="list-style-type: none"> • Livia was very useful to Augustus in helping him with his decisions. • Livia’s sons, Tiberius and Drusus, were entrusted with command of the Roman armies on the Rhine, as well as administrative duties. • Tiberius was adopted as Augustus’ heir, and carried on his legacy. • Julia proved to be a useful pawn in dynastic marriages. <p>It is clear that Augustus relied heavily on his family members to help him rule the empire, and to carry on his legacy. But there were times when they were an embarrassment to him.</p> <p>Candidates may mention sons-in-law, such as Agrippa and Marcellus.</p>	25

Question	Answer	Marks
3	<p>To what extent would you agree that by the end of Augustus' reign, the Senate had no importance or power?</p> <p>Importance</p> <ul style="list-style-type: none"> • Being a senator carried a lot of prestige under Augustus. • His reforms and reorganisation of the senate as Censor enhanced its reputation. • He made use of senators in positions of authority in large areas of his administration. • Senators still coveted and obtained the position of Consul. • Augustus consulted the senate on questions of policy. <p>Power</p> <ul style="list-style-type: none"> • The senate still retained its traditional role of passing laws. • Senators still became governors of provinces after holding office. <p>But</p> <ul style="list-style-type: none"> • His role of Censor meant that he could decide who became a senator. • Although senators held positions of authority, Augustus also appointed Knights to many positions, especially in his executive. • Augustus effectively decided who stood for office and who was elected. • Although Augustus consulted the senate, he was not bound to accept its advice. • Augustus mostly decided what laws the senate should pass. • Senators only governed peaceful provinces with no army. Augustus personally appointed the governors of a large number of provinces. • The senate gave him the power to make treaties with foreign powers in his own name, and he, not the senate, received foreign embassies. • Augustus was careful to maintain the appearance of the senate's authority, but in practice, he gradually eroded its powers, until by the end of his reign, actual power was in his hands, and that of his Council. 	25

Question	Answer	Marks
4(i)	<p>What has Dido said to the nurse about the purpose of the pyre?</p> <ul style="list-style-type: none"> • Cure her love for Aeneas 	1
4(ii)	<p>Name <u>two</u> of the objects on the pyre.</p> <p>Bed, Aeneas' sword, Aeneas' clothes, Aeneas' equipment</p>	2
4(iii)	<p>'Saying these words, she ...' (line 1). Give the name of the person referred to here.</p> <ul style="list-style-type: none"> • Anna 	1

Question	Answer	Marks
4(iv)	<p>Explain why this passage is tragic. You should consider <u>both</u> what happens <u>and</u> the way it is written. Make <u>three</u> points.</p> <p>Answers might comment upon some of the following:</p> <p>Content</p> <ul style="list-style-type: none"> • the closeness of the sororial bond at the start of the passage and the ensuing separation; • Dido's desperate efforts to raise herself; • the description of the wound; • the description of the death; • Juno's pity; • the fact that the death does not happen in accordance with the decree of Fate. <p>Style</p> <ul style="list-style-type: none"> • personification – 'hissed'; • onomatopoeia – 'hissed'; • repetition of 'three times'; • alliteration – 'difficult death'; • metaphor – 'sudden blaze of madness'. 	6
4(v)	<p>To what extent do you feel sympathy towards Dido in the books of the <i>Aeneid</i> you have studied?</p> <p>Reasons for feeling sympathy towards Dido might include her:</p> <ul style="list-style-type: none"> • bereavement at the death of Sychaeus; • exile; • success as a ruler of a prospering city. This makes a huge contrast to that of the passage; • victimisation at the hands of the gods; • hospitality towards the Trojans; • description as being a wounded doe; • desperation to detain Aeneas; • maternal sentiments; • isolation; • meeting with Aeneas in the Underworld. <p>At other times the audience may feel less sympathy towards Dido.</p> <p>Reasons might include:</p> <ul style="list-style-type: none"> • the extent of her infatuation towards Aeneas; • turning her back upon her role as ruler; • wishing she had killed Ascanius; • breaks her vow to Sychaeus; • cursing Aeneas and his descendants; • tricking her sister; • abandoning her people. 	15

Question	Answer	Marks
5	<p>‘A man on a mission.’ How committed do you think Aeneas is to his mission in the books of the <i>Aeneid</i> you have studied?</p> <p>At times, Aeneas’ commitment to his mission is somewhat dubious.</p> <p>Candidates might comment upon:</p> <ul style="list-style-type: none"> • his repeated reluctance to leave Troy; • his death wish during the storm; • his dalliance with Dido; • the visitations of Mercury to exhort the hero to leave Carthage; • his words to Dido in both Books 4 and 6 demonstrate a reluctance to seek Italy. <p>Such negativity is not always in evidence. Aeneas:</p> <ul style="list-style-type: none"> • finally manages to leave Troy; • demonstrates a resolute determination after the storm; • eventually abandons Dido and Carthage; • enters the Underworld; • is reinvigorated for his mission upon leaving the Underworld. 	25

Question	Answer	Marks
6	<p>‘Book 6 of the <i>Aeneid</i> inspires the audience with hope for the future.’ How far do you agree with this statement?</p> <p>Hopeful elements might include:</p> <ul style="list-style-type: none"> • Aeneas plucking the Golden Bough; • Sibyl’s prediction of success in Italy; • the transformation of Aeneas’ character; • the description of Elysium; • the reunion with Anchises; • the pageant of heroes; • the propaganda message inherent at the end of Book 6, especially concerning the extension of the empire and the Augustan Golden Age. <p>The fates of various people Aeneas encounters, however, seem harsh. These include:</p> <ul style="list-style-type: none"> • Palinurus, Misenus, Deiphobus; • those who have died before their time; • the souls unable to cross the Styx; • Marcellus. <p>The descriptions of the following parts of the Underworld are bleak:</p> <ul style="list-style-type: none"> • the entrance to the Underworld; • Crossing of the Styx; • Fields of Mourning; • Tartarus. 	25

Question	Answer	Marks
7(i)	Name the ‘you’ in line 5. <ul style="list-style-type: none"> • Trebius 	1
7(ii)	Why was this person invited to dine with Virro? <ul style="list-style-type: none"> • He was his client 	1
7(iii)	What might this person have done to receive this invitation from Virro? Make <u>two</u> points. Attended the salutatio. Accompanied his patron to the forum. Voted for him. Signed his accounts.	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. Any three of the following: <ul style="list-style-type: none"> • mock epic – wrath of Charybdis, the wind drying his wings; • humorous personification – ‘peacocking tail’ looking down upon Trebius; • sarcastic use of parenthesis – ‘poor you’; • superlative – ‘finest’; • use of direct speech helps to put the reader at the dinner; • exaggeration – the smell of oil keeping off poisonous snakes; • use of contrast – crayfish/half an egg, oil/boiled cabbage, lamprey/eel; • xenophobic reference; • use of comparison – ‘aroma of the lamp’, ‘like some funeral offering’; • scatological references – ‘bloated with torrents of sewage’. 	6

Question	Answer	Marks
7(v)	<p>Using this passage as a starting point, discuss the ways in which Juvenal shows that wealth was having a negative effect upon Roman society.</p> <p>In the passage, candidates might comment upon some of the following:</p> <ul style="list-style-type: none"> • the extravagant tastes of the patron; • the meanness of the food which is served to the client; • the inequality which exists between patron and client; • the need to import food from the provinces to feed the excessive appetites of gourmets like Virro. <p>Elsewhere, Juvenal repeatedly draws attention to the corrupting influence money has:</p> <ul style="list-style-type: none"> • he repeatedly criticises the nouveaux riches; • the plethora of immoral ways people will resort to make some money, legacy hunting, extortion, informer, burning down one's own house; • he shows the varying ways in which rich people show off their wealth in an ostentatious manner; • Satire 3 highlights the deprivations Umbricius is forced to undergo, especially the fact it makes him look ridiculous; • Satire 10 begins with wealth as the most important thing people pray for and Juvenal highlights the evils it brings. 	15

Question	Answer	Marks
8	<p>What is Juvenal's message in <i>Satire 4</i>? How do the content and structure of this satire reinforce this message?</p> <p>Satire 4 is in two parts, an introduction and a story. They do not seem to have much to do with each other except superficially. The introduction is a short attack on Crispinus. One of his exploits was to pay sixty gold pieces for a six-pound fish. Juvenal dryly comments that he could have bought the fisherman for less.</p> <p>The majority of the Satire is another fish story. A gigantic turbot which was sent to Domitian was so huge that the court did not possess a vessel large enough to cook it in. To resolve the problem the emperor summoned his council who eventually suggested creating a huge pot.</p> <p>The connection between the story and the introduction is seemingly obvious. They are both about expensive, huge fish. Both also highlight extravagance and stupidity. Crispinus wasted his money and instead of using his fish to woo some young lady, he ate it himself, Domitian wasted the time and energy of his council, who hurried thinking they had news from his northern wars only to discuss the issue. The satire also highlights the council's sycophantic attitude towards the emperor.</p>	25

Question	Answer	Marks
9	<p>'Irrelevant when they were written and still irrelevant today.' To what extent do you agree with this opinion of Juvenal's <i>Satires</i>?</p> <p>Juvenal's <i>Satires</i> make comment on many timeless topics and it would be difficult to argue against the relevance of Juvenal, both then and now.</p> <p>Some of these include:</p> <ul style="list-style-type: none"> • man's relationship with the gods; • figures of authority; • housing conditions; • influence of foreigners; • women; • money; • occupations. <p>The relevance of many of Juvenal's examples is questionable nowadays as are some of his themes such as:</p> <ul style="list-style-type: none"> • decline of the patron/client system; • the machinations of different emperors; • legacy-hunters. <p>However there are a number of aspects which are still of relevance today. These might include:</p> <ul style="list-style-type: none"> • 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. 	25

Question	Answer	Marks
10(i)	<p>By what name do we know this building, and how did it get that name?</p> <ul style="list-style-type: none"> • Colosseum • Proximity to colossal statue of Nero 	2
10(ii)	<p>By what name did the Romans know this building?</p> <ul style="list-style-type: none"> • <i>Amphitheatrum Flavium</i> or Flavian Amphitheatre 	2

Question	Answer	Marks
10(iii)	<p>Name the <u>three</u> emperors involved in the construction of this building. Briefly state what each emperor contributed to the completion of the project.</p> <ul style="list-style-type: none"> • Vespasian began the project. • Titus completed the project and held the inaugural games. • Domitian added the fourth storey. 	6
10(iv)	<p>What practical considerations did the architect have to take into account when designing the building?</p> <ul style="list-style-type: none"> • Land – where to build such a large structure. • Materials – the most effective, cost efficient and strongest materials to use in particular areas of the amphitheatre. • Spectators – to accommodate a large number of people and enable them to see wherever they sat. • Ingress and egress – to allow a large number of people to access their seats quickly and leave the building quickly and efficiently. <p>Arrangements for the efficient transfer of humans and animals to the arena floor – mechanics and <i>hypogeum</i>.</p>	15

Question	Answer	Marks
11	<p>‘The Pantheon illustrates the most important characteristics of Roman architecture.’</p> <p>How far do you agree with this statement? In your answer, you should include discussion of other specific Roman buildings you have studied.</p> <p>Candidates need to decide upon which aspects of Roman architecture they consider to be the most important characteristics.</p> <p>Candidates may refer to the following areas in their responses:</p> <p>Materials used which are typical of Roman architecture</p> <ul style="list-style-type: none"> • concrete • marble • brick • granite • bronze <p>Design features which are typical of Roman architecture</p> <ul style="list-style-type: none"> • standard Roman temple façade • columns and order • steps • porch – with 3 vaulted corridors <p>Innovative features which made use of some of the elements of Roman architecture</p> <ul style="list-style-type: none"> • arches • dome • rotunda and oculus <p>Candidates should make reference to details from other specific buildings to explain their answers fully.</p> <p>Expect candidates to come to some kind of conclusion.</p>	25

Question	Answer	Marks
12	<p>‘The architecture of public bath complexes made them more suitable than theatres as places of leisure and entertainment.’</p> <p>To what extent do you agree with this statement? In your answer, you should include discussion of specific examples of each type of building.</p> <p>It does not matter whether candidates agree or disagree with this statement, provided they show knowledge of at least one specific set of baths and at least one specific theatre.</p> <p>The prescribed buildings on the syllabus are:</p> <ul style="list-style-type: none"> • baths – Hadrian’s Baths, Leptis Magna • theatres – Leptis Magna. <p>Candidates should have studied at least one more example of each type of building. The argument presented will depend very much on the precise buildings studied and offered in support of the answer.</p> <p>Arguments may include:</p> <ul style="list-style-type: none"> • The baths were available every day and used every day, so many of the public bathing complexes were quite functional in appearance and layout. • The baths offered a range of facilities, including the <i>palaestra</i>, food, prostitutes. • Some complexes also catered for the more refined type of entertainment – libraries. • Bath buildings tended to be quite small, so there were large numbers of them in a town or city. • Constant use may well have meant many repairs and modifications to bath complexes. • The theatre offered a variety of entertainment. • The theatre building catered for a large number of people and this is reflected in the size of the building and in the materials used. • Entertainment at the theatre was only available at festival time. • The initial expense of building the theatre and its infrequent use (in comparison to the baths) may have meant fewer repairs and modifications. <p>Candidates need to show an awareness of how both types of building were used as well as the architecture and decoration. It does not matter whether candidates agree or disagree with the statement.</p>	25