

**MARK SCHEME for the October/November 2011 question paper
for the guidance of teachers**

9274 CLASSICAL STUDIES

9274/21

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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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Page 2	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

Section One: Augustus

- 1 (i) In which year did Octavian hold his seventh consulship? [1]

27 B.C.

- (ii) Name three of the civil wars fought by Octavian, and his opponent in each of these wars. [3]

Any three; one mark each:

- Mutina – Mark Antony;
- Philippi – Brutus and Cassius (Caesar's assassins);
- Perusia – Lucius Antony;
- Sicily – Sextus Pompey;
- Actium – Mark Antony.

- (iii) Why did Octavian accept the title of 'Augustus' rather than his preferred title of 'Romulus'? [1]

Romulus was a king, which Octavian wanted to avoid, as it had led to Julius Caesar being assassinated. Augustus was a more general term, meaning 'more than human'.

- (iv) What was the significance of the award of a civic crown to Octavian? [2]

The Civic Crown was a wreath of oak leaves. It was awarded to anyone who saved the lives of citizens. Octavian was awarded the crown for saving the Republic.

- (v) Give two honours not mentioned in this passage which Octavian accepted. [2]

- Divi Filius;
- Month of August;
- Pater Patriae;
- birthday.

- (vi) Augustus claimed that he transferred the republic to the control of the Senate and that he had no more power than any other magistrate. How far do you agree with this statement? [15]

Augustus restored the forms of the Republic. He re-established the authority of the Senate and magistrates and restored the election of magistrates. He also held a census, which stabilised the status of the citizens. However, in reality, he retained power. He was still elected as consul, he kept control of the armies, and he nominated heirs. With the *maius imperium* and permanent tribunician power, he could overrule the Senate and Comitia.

- 2 Explain the steps taken by Augustus to make his seizure of power legal between 43 B.C. and 23 B.C. [25]

In 43 B.C. Octavian had raised an army illegally. In that year, he was declared Consul by the Senate, despite being under the legal age. He also formed the 2nd Triumvirate with Antony and Lepidus. In 36 B.C. Octavian was given Tribunician power. In 31 B.C. Octavian became consul for the third time, a post he held each year until 23 B.C. He led Italy in the war against Antony, later celebrating a triple triumph. The settlement of 27 B.C. saw Octavian resign all his powers, only to be begged by the Senate to reconsider. As well as various honours, such as the title Augustus, he was given proconsular power over all provinces with an army, and resumed the

Page 3	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

consulship. In 23 B.C. he resigned the consulship, but was given two strands of power in return. In the provinces, he was given *maius imperium proconsulare* which gave him supreme power over all provincial governors. In Rome, he was given tribunician power for life. This meant he could veto all Senatorial decrees and propose laws. He also retained the power to nominate candidates for election.

3 How important a part did Augustus' family play during his reign? [25]

Octavian's family were very important to him during his life. It was his connection with Julius Caesar which enabled him to rise to prominence. His daughter Julia was a pawn in his dynastic arrangements. She was married three times, to Marcellus, Agrippa and Tiberius. In each case, her husband became his nominated successor. His grandsons, Gaius and Lucius, were also adopted, given responsibility before the legal age and sent to gain experience in the provinces as preparation for ruling the Empire. However, they died before they could take power. He was eventually succeeded by Tiberius, his step-son, son-in-law and adopted son. His extended family (step-sons Drusus and Tiberius) played a large part in stabilising Rome's frontiers. His wife Livia was a support and assistant in his work. However, his family could also be an embarrassment to him, as seen in the scandals concerning his daughter and grand-daughter, and their subsequent exiles.

Page 4	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

Section Two: Virgil

4 (i) Why is Dido 'on fire with love' in line 1? [2]

Cupid, at Venus' command, has made Dido fall in love during the banquet when he took on the guise of Ascanius.

(ii) Look at the simile 'like a wounded doe...that will bring her death.' (lines 2–6) 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]

- shepherd – Aeneas is often described as the shepherd of his people;
- just as the shepherd does not know he has hit the doe, nor does Aeneas realise the effect he is having upon Dido;
- the arrow could represent Cupid's arrows of love;
- off guard – Dido is off-guard as she did not expect to fall in love again;
- the way the deer runs all over Mount Dicte is similar to Dido roaming her city;
- just as the arrow will cause the deer to die, so will Cupid's shaft cause Dido's suicide.

(iii) 'Sometimes she would take Aeneas...not there for her to see or hear.' (lines 7–16) In these lines, find two ways in which Virgil highlights the power of the love affecting Dido and explain their effects. [4]

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

- the repetition of 'sometimes' underlines her confused state of mind;
- complete infatuation when she asks for yet more feasts and hangs on the hero's every word – hardly the behaviour we expect from a powerful queen;
- her desolation after the feast is dramatically shown by her clinging to the couch;
- she imagines she can still hear and see Aeneas even when he is no longer there.

Page 5	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

(v) Using this passage as a starting point, discuss how far Virgil makes the reader feel sympathy for Dido. [15]

Both in the passage and elsewhere, Dido comes across as a tragic heroine. In the passage the metaphor and simile of the love she is experiencing portray her as undeserving of her fate.

Elsewhere:

- she is a pawn being used by the gods in their own dispute;
- she is very hospitable to the Trojans in the feast and offering Aeneas a share of her land;
- she tries to fight the love and maintain her vow of chastity;
- she has to experience her lover seemingly preparing to leave without a word.

The reader feels sympathy for her as she is reduced to a state of near madness and in her eventual suicide.

However, in the passage it is clear that she is neglecting her duties as queen, and the way she behaves as a result of her infatuation hardly puts her in a favourable light.

Elsewhere:

- she is compared to a Bacchant;
- she both wishes that she had served Ascanius up in a stew for his father to eat;
- and that Aeneas dies a terrible death;
- she brings down the curse of perpetual enmity between the two nations;
- the way she deceives Anna over the funeral pyre is cruel.

Candidates could also see Dido as a Cleopatra figure for whom the Roman audience would have no sympathy.

5 'Aeneas always behaves like a hero.' How far do you agree with this statement? [25]

Aeneas is nearly always seen to be a hero whether Homeric or Roman. Aeneas is essentially a prototype Roman hero.

- in Book 2 Aeneas fights like a typical Homeric hero where battle-madness or 'furor' gets the better of him on numerous occasions - after the words of Panthus or Hector. Books 1 and 4 continue to highlight this transition where he fails to grasp fully the importance of his mission;
- for instance, there are backward looks to Troy in both books, he is sick at heart in Book 1 and wishes he were dead and in Book 4 he is tempted to give up everything for Dido.
- However his 'pietas' can be seen in Book 2 and has grown in Book 1.
- he eventually leaves the destroyed city of his own volition and leads the survivors in search of their new land;
- he looks after his men and son and in both 1 and 4 puts his mission before his own happiness and shows a readiness to obey the gods when prompted;
- in Book 6 it could be said that he enters the underworld as the last Trojan and re-emerges as the first Roman. It is a pivotal book of the *Aeneid* in which Aeneas can almost encounter all the ghosts of his past and focus on fulfilling his destiny once he has been inspired by his father's words and the revelation of the greatness of the destiny that awaits him and his descendants.

Page 6	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

6 'There is nothing of interest in the *Aeneid* for the modern day reader.' To what extent do you agree with this statement? [25]

Candidates might want to write about characterisation – Aeneas is perhaps an imperfect hero, someone whom the audience can admire and also relate to. Dido is portrayed as the classic tragic heroine. Anchises plays an immensely important supporting role and allows the reader to see the importance of family to the hero.

The story itself uses a host of devices which enhance its value:

- first person narrative;
- changes of scene and location with frequent use of fantasy;
- the supernatural and the involvement of the gods;
- love;
- violence;
- warfare;
- horror.

Throughout, Virgil's way of writing maintains the excitement – frequent use of simile, graphic descriptions, pace of narrative etc.

Page 7	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

Section Three: Juvenal

- 7 (i) What is the name of the speaker in this passage? [1]

Umbricius.

- (ii) To whom is Juvenal referring in line 1 and what does the 'purple' they are wearing indicate? [2]

Greeks. Equestrian rank/wealth.

- (iii) How does the speaker stress his native upbringing in lines 4–5? [1]

Born in sight of the hills of Rome and brought up on its local produce, i.e. born and bred a Roman.

- (iv) In 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 [1 per technique + 1 per explanation]

- parody of mythology – Hercules;
- sexual humour – no hint of the great divide;
- rhetorical question – 'who can beat them...?';
- sarcasm – 'they are a nation of actors';
- repetition – 'no...no';
- exaggeration – the way Greeks can change their physical attributes;
- metaphor – 'to borrow an expression';
- puts the reader directly in conversation with Umbricius;
- accumulation of examples.

- (v) Using this passage as a starting point, explain the effect Juvenal thinks that foreigners have had on Roman society. [15]

Juvenal hates foreigners so much because they 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 influenced this society with their own customs, manners, languages etc. *Satire* 3 will undoubtedly provide the most fertile ground for illustrating these points. The Greeks, in particular, are liars, flatterers, effeminate, use sex for their own advantage, have corrupted the patron-client system with their flattery. Crispinus in *Satires* 1 and 4 epitomises the hated ex-slave. Candidates should back up their examples with reference to the *Satires*.

- 8 How typical is *Satire* 10 of the other satires of Juvenal you have studied? [25]

Satire 10 is in many ways very untypical of his earlier *Satires*. It is much more logically structured and argued and it is as if the 'indignatio' is no longer his governing force which compels him to write satire. His anger is a hallmark of his earlier writing. 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 his work. *Satire* 1 opens with a tirade of angry questions. 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.

Page 8	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

However, *Satire 10* is not delivered in such an angry voice. He seems to be mocking the world from a detached vantage point of superiority and immunity. He is more dispassionate and offers practical advice on what to pray for. However, the range of satiric devices remains much the same and so do the areas for attack – wealth and its corrupting power, lack of morality, condemnation of earlier political figures to illustrate his point etc.

9 What does Juvenal think has gone wrong in Roman society?

[25]

This is a particularly broad question designed to allow candidates to show off what they have learned about Roman society from studying the satires and the defects in it which Juvenal draws his audience's attention to. Areas likely to be discussed are:

- corrupting power of wealth;
- influence of foreigners;
- deficiencies in the patron client system;
- lack of morality;
- legacy hunting;
- dangers and disadvantages of living in Rome;
- inadequacies of certain emperors – e.g. Nero;
- the dinner party;
- the immorality of women etc.

Page 9	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

Section Four: Roman Architecture

10 Study the image below, and answer the questions which follow:

(i) What name is given to this type of building? [1]

Amphitheatre.

(ii) Who often funded local public buildings such as this? Give two possible reasons for this. [3]

- local citizen/benefactor;
- generosity to his local community;
- memory/reputation;
- vote for him in elections.

(iii) Name two events that took place in this type of building. [2]

- gladiatorial shows;
- *venationes*;
- public executions.

(iv) How was this building designed to suit its function? [4]

- central sand covered arena;
- banks of seats rising up to give spectators a good view;
- arena wall to separate spectators from gladiators/animals;
- tunnels to bring gladiators/animals to arena;
- external entrances/exits;
- awning;
- designed to hold large capacity - 20,000.

(v) Compare and contrast two different types of building used by the Romans for entertainment purposes. You should refer to specific buildings in your answer. [15]

Candidates may choose to discuss amphitheatres, theatres and baths. The choice of the types of building and the specific examples selected will obviously dictate the response and the kind of points made.

Whatever the type of buildings chosen the response should focus on the design of the buildings, the materials used, and how the functions of the buildings dictated their form.

Page 10	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

11 'The Pantheon – most perfect of all ancient Roman buildings.'

With close reference to different elements of the building, explain how far you agree with this view. [25]

Candidates should have a great deal of material on the Pantheon from which to select. Expect them to take on the quotation because they are asked to discuss **how far** they agree. Some may argue that is not possible to appreciate it today because so much has been removed and adapted. Specific aspects of the building should be discussed in the course of the response.

The Pantheon, built A.D. 118–125, has two distinct sections:

- 1 The octostyle porch with Corinthian columns (eight columns behind the façade divide the porch into three corridors) of grey Egyptian granite and capitals of Parian marble. Its entablature has an inscription and its pediment originally held sculpture. The proportions of the porch hide the building behind so that the interior makes a great impact on a visitor entering the building. The porch also makes it look rather traditional and in keeping with the whole sanctuary architecture.
- 2 The rotunda is an engineering, architectural and mathematical masterpiece.
 - The height from floor to dome is the same as the diameter of the dome [43.2 m].
 - It has brick-faced concrete walls.
 - The floor is paved with alternating circles of porphyry and yellow squares of marble.
 - The interior walls have 3 semi-circular recesses and 4 rectangular recesses framed by pilasters and fronted by two fluted Corinthian columns supporting an entablature.
 - The roof of the dome is divided into a series of 140 graduated coffers which were originally gilded.
 - The spectacular oculus is 9 m in diameter.

12 'The invention of concrete allowed Roman architects to use their imagination in designing innovative buildings.'

To what extent do you think this is true of the buildings you have studied? [25]

Candidates may simply choose to agree with the quotation and base their essay on the Romans' innovative use of concrete in many of the buildings they have studied. It is also acceptable for candidates to disagree with the statement. Candidates should discuss how concrete was used in specific examples they have studied.

It may be appropriate for candidates to refer in their answer to:

- buildings such as the Colosseum, the Pantheon ;
- other buildings known to them ;
- structures such as the Pont du Gard ;
- techniques connected with building arches/domes.

Page 11	Mark Scheme: Teachers' version	Syllabus	Paper
	GCE AS/A LEVEL – October/November 2011	9274	21

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.

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.

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.

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.