

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

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 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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Section One: Augustus

- 1 (a) What was the name of Augustus' daughter? [1]

Julia.

- (b) Name two of her husbands. [2]

Marcellus, Marcus Agrippa, Tiberius (any 2).

- (c) Why were Gaius and Lucius unable to succeed Augustus? [2]

Both died while they were young, after taking up posts in the Empire.

- (d) Who was the brother of Gaius and Lucius? [1]

Agrippa Postumus.

- (e) What later happened to Augustus' daughter? [4]

Julia was discovered committing adultery. She was exiled from Rome to the island of Pandateria for several years. He gave orders in his will that she should not be buried in his mausoleum.

- (f) Using this passage as a starting point, discuss Augustus' attempts to ensure a member of his family succeeded him. Why could he not simply name a successor? [15]

Candidates should be able to discuss the following points:

- the various heirs adopted by Augustus; Marcellus, Agrippa and his sons Gaius and Lucius, Tiberius;
- Julia being married to Marcellus, Agrippa and Tiberius, with the latter two having to divorce their wives;
- keeping the succession in the family meant that family members could be trained for the responsibilities of running the empire, as the Senate was no longer capable of ruling;
- Augustus could not name a successor, as he 'had restored the Republic' and so his powers were not hereditary, but had to be granted to his successor;
- despite the deaths of various heirs, in the end the succession was smooth and the administration of the Empire continued as before.

- 2 How far do you agree that Augustus deserved the award of the Civic Crown for saving the Roman state? [25]

While he was gaining power, Augustus seemed more intent on destroying the state than saving it. However, once he was the sole ruler of the Empire, he did establish peace within its borders, with only the occasional external threat. He re-established the delivery of grain to Rome, especially from newly annexed Egypt. He restructured the way the Empire was run, reorganising the control of the provinces, the way the finances were administered, and law making in Rome. He re-built Rome itself, adding many public buildings and restoring those which had fallen into disrepair

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during the civil wars. However, his reign saw the final destruction of the Roman Republic, and its forms of democracy. He kept control of lawmaking and the army in his own hands. He could claim to have saved the state by restoring peace and prosperity to the Empire, but he did so at the cost of its traditional system of government.

3 Discuss Augustus' use of propaganda in obtaining and maintaining power. [25]

Augustus was a master in the use of propaganda. From the earliest moments, his adoption of Julius Caesar's name was vital in gaining him support. His portrayal of the war against Mark Antony as a war against Egypt and Cleopatra, with Antony seen as her victim, kept the support of the Empire in the war. Once he had gained power, the propaganda was aimed more at cementing his achievements in gaining peace for the Empire. He used the arts, under Maecenas' guidance, to reinforce his image, and that of the Empire. This included works such as Virgil's *Aeneid* and the poems of Horace. His building programme also served to show that stability had returned. Sculpture was another factor in Augustus' use of propaganda, such as the *Ara Pacis* and statues of himself. His final way of ensuring the whole Empire was aware of his achievements was to have them inscribed on bronze tablets (The *Res Gestae*) which were erected all over the Empire.

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Section Two: Virgil

- 4 (a) 'If only Trojans keels had never grounded on our shores' (lines 1–2). How had the Trojan fleet come to land on the shores of Libya/Africa? [2]**

Aeolus, at Juno's request, caused a storm which drove Aeneas' surviving ships onto the shores of Libya.

- (b) On what is Dido standing? What lie had she told Anna about the purpose of its construction? [2]**

A funeral pyre made up of Aeneas' belongings. She pretended to Anna that it was a way for her to rid herself of feelings for Aeneas.

- (c) 'So she spoke...over the roofs of men and gods' (lines 6–12). Find three ways in which Virgil has made these lines powerful and explain their effects. [6]**

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

- the sibilance in the first sentence echoes the sound of Dido stabbing herself;
- the use of short sentences mirrors the speed at which the actions take place;
- the simile comparing Rumour to a Bacchant captures the madness and wildness of the occasion;
- the noise, terror and grief are emphasised in many different ways;
- the attendants are screaming so much that they are filling the 'high' walls of the palace. The metaphor 'rang' allows the audience to imagine the intensity of the sound;
- there is alliteration and use of onomatopoeia in the 'wailing of women';
- hyperbole in the 'heavens gave back the sound of mourning';
- the simile is equally effective in highlighting the noise and the imminent destruction.

- (d) Who do you think is most to blame for Dido's death? In your answer, you should consider the behaviour of both gods and humans. [15]**

This question should stimulate some lively discussion. Look for a consideration of a range of factors and close reference to the text. Candidates might feel that Dido was herself to blame – she should not have broken her vow to Sychaeus. Aeneas should not have allowed a situation to develop where Dido believed they were married. Juno and Venus' machinations are clearly a significant factor and Anna might not have encouraged Dido's love for Aeneas.

- 5 To what extent do you think that Aeneas was a good leader? [25]**

In Book 2 it might be argued that Aeneas is not a good leader where he is in the clutches of 'furor'. He takes a band of men to their deaths, even though he has been told several times to leave Troy. He jeopardises his mission by going back into the defeated city to look for Creusa.

In the storm in Book 1, he wishes he were dead but masks his anguish in front of his people and provides food and emotional support before he sets out to spy out where they were shipwrecked.

Book 4 perhaps shows Aeneas at his worst as a leader – that his men were happy to be leaving is telling, as are Dido's words where she says his men would not want her on board.

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However, Book 6 illustrates Aeneas' qualities – he ensures the correct burial procedures for those of his men who need it, converses with his fallen comrades from Troy and takes time with his father to learn how he will be successful in the second half of the *Aeneid* and as such, a successful leader.

Candidates might also wish to explore the idea that his success is granted by the gods, especially Venus, and therefore would not have been so effective.

6 'The *Aeneid* is a depressing read.' To what extent do you agree with this statement? [25]

Candidates will probably comment about the three big prophetic passages and the more subtle examples of Roman propaganda in the epic as examples of its optimistic tone. Other optimistic touches might be the initial description of Carthage and what Dido had achieved, the funeral games, the outcome of the Assembly of the Gods, Aeneas' final success etc.

However, such optimism usually comes at a cost and in many ways it is the pessimism that dominates. Dido is only built up to make her fall so much more tragic and the subsequent eternal enmity between the two nations. The Roman Empire only comes at a cost – the deaths of Turnus, Dido and numerous others. Warfare, especially in Book 2, is never presented in a glamorous way. The gods, especially Juno and Venus, are hardly role models and scarcely seem to care for the suffering they cause.

Look for a range of examples and consideration of both sides of the argument.

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Section Three: Juvenal

7 (a) In which city is this passage set? [1]

Rome.

(b) Who was Numa and why was Scipio (line 7) chosen to escort the Mother Goddess to Rome? What point is Juvenal making in using these examples? [3]

Numa was King of Rome.

Scipio was chosen on account of his purity/virtue.

Juvenal's point is that people are judged by their wealth not their character.

(c) In this passage, find three criticisms Juvenal makes about wealth and explain what he thinks is wrong. [6]

At the start of the passage, Juvenal emphasises the inversion of norms money creates. The citizen's son is held in disdain by a rich man's slave who will spend vast amounts of money to pay an aristocratic girl who has had to resort to being a prostitute. He adds that money is the judge of a man's characters, not his morals. To illustrate his point he cites examples from Rome's past of outstanding moral behaviour to suggest that his generation is abandoning the *mos maiorum* and the dangers this can bring. He also draws attention with some skilful writing to the ridicule poor people are exposed to.

(d) Why does Juvenal think that wealth was a threat to Roman society? In your answer, you should refer to at least two *Satires*. [15]

Juvenal repeatedly draws attention to the corrupting influence money has in the following ways:

- *Satires* 1 and 3 constantly criticise the *nouveaux riches*, the plethora of immoral ways people will resort to make some money (e.g. legacy hunting, extortion, informer etc.);
- 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 as wealth is the way people are judged;
- 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.

8 How effective a piece of satirical writing do you consider *Satire* 10 to be? [25]

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 Juvenal's work. *Satire* 1 opens with a tirade of angry questions. In Line 45 he writes, 'Need I tell you how anger burns in my heart?', and this passion pervades throughout. 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.

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However, the later satires are not delivered in such an angry voice. He seems to be mocking the world from a detached vantage point of superiority and immunity: hence, his criticism of both patron and client alike in *Satire 5*. 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 To what extent do you think that Juvenal should be described as an ‘angry satirist’? [25]

Answers should provide some sort of definition of what satire is and perhaps a list of the ingredients which are essential in order to make it effective. From this springboard, candidates will be able to make some sort of valid comparison with *Satire 10*. It certainly contains less of the indignation and anger which drive his earlier works and whether this more philosophical approach is effective is debatable. It also offers some ideas on how to live well, which provides a significant departure from his earlier works.

However, the structure is careful, ordered and consistent and is one of the satire’s great strengths. It is framed by a clear introduction and conclusion with five similarly patterned sections in between. These sections are prefaced by a general question, followed by an extended example and one or more further examples. The main point is then restated.

There is room for candidates to consider the breadth of themes which Juvenal examines – political power, eloquence, military glory, long life, beauty – and to assess the skills with which Juvenal writes and the range of satiric devices he uses.

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Section Four: Roman Architecture

10 (a) What name is given to this temple? Explain why it has this name. [2]

- Pantheon;
- dedicated to all the gods.

(b) Explain the evidence there is to suggest that this building was not the first temple on this site. [3]

- inscription;
- on the porch;
- recording Marcus Agrippa as the person who commissioned its construction.

(c) Who commissioned the building in the illustration? [1]

- Emperor Hadrian.

(d) Identify the area marked X on the illustration. Mention three materials used in this area and explain how they were used. [4]

- X = the porch;
- columns grey Egyptian granite;
- sheathed with white Pentelic marble;
- capitals – Parian marble;
- stucco on the upper levels.

(e) How innovative was the overall design of this temple when compared to other temples of this period? [15]

The Pantheon is a typical Roman temple in the following ways:

- front porch;
- Corinthian columns;
- use of stone;
- pediment;
- pedimental sculpture;
- at end of enclosed precinct.

The ways in which the Pantheon may be considered to be innovative include:

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

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11 The Roman architect Vitruvius believed that buildings should be ‘constructed with an eye to strength, utility and beauty’.

How far do you think that this is true of the buildings you have studied? [25]

Candidates must discuss the three areas specified in the essay title. The following points might be considered but the list is not exhaustive;

STRENGTH:

- choice of material e.g. stone, type of stone, concrete, choice of aggregate within the concrete;
- choice of structural system – post and lintel or arch and vault.

UTILITY:

Much will depend on the buildings or structures chosen. Candidates will need to decide what is required to make their chosen buildings/structures useful or function effectively. The following points may be offered:

- arched structure required to span large obstacles such as rivers for aqueducts;
- large numbers of spectators needed to be able to enter and leave theatres and amphitheatre within a relatively short space of time;
- heating systems in the baths needed to be efficient and economical.

BEAUTY:

This may overlap with the other two categories and may include:

- choice of material;
- use of marble either as main material or as facing stone;
- use of coloured marble;
- use of stucco;
- use of metalwork e.g. bronze;
- use of mosaic for decoration;
- is it the structure itself which is beautiful [and what makes it so?] or is it the added decoration?

12 What considerations did an architect have to bear in mind when designing and constructing an amphitheatre? In your answer, you should refer specifically to at least two amphitheatres. [25]

Some of the points an architect had to consider include:

- choice of site;
- materials to use;
- appearance of building;
- size of building;
- easy access/egress;
- nature of spectacles taking place within the building.

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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.

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.