

CAMBRIDGE INTERNATIONAL EXAMINATIONS
GCE Advanced Subsidiary Level and GCE Advanced Level

MARK SCHEME for the October/November 2012 series

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 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 2012 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) **Where exactly was the *Ara Pacis Augustae* located?**

Campus Martius in Rome [2]

(ii) **In which year was it dedicated?**

9 B.C. [1]

(iii) **What did the *Ara Pacis Augustae* commemorate?**

The pacification of Spain and Gaul [2]

(iv) **Who awarded the *Ara Pacis Augustae* to Augustus?**

The Senate [1]

(v) **One of the figures shown is Aeneas. Why would Augustus wish to be associated with Aeneas?**

Aeneas was the founder of the Roman race. Augustus wished to be known as the third founder of Rome, after Aeneas and Romulus. Aeneas was also an ancestor of the Julian clan, and thus a link to Venus, giving Augustus divine ancestry. [4]

(vi) **Using this image as a starting point, discuss Augustus' use of art and poetry as propaganda during his reign.** [15]

Candidates should be able to discuss the use of both art and poetry. In art, as well as the *Ara Pacis*, candidates should know at least the *Prima Porta Statue*. Candidates should be able to refer to works of poetry such as Virgil's *Aeneid* and Horace's *Carmen Saeculare*. Credit any other relevant examples. Candidates should not only mention examples of art and poetry, but be able to discuss the effect these works had as propaganda. This would include glorifying both Rome and Augustus himself, as well as celebrating Rome's past and present successes, and the current period of peace.

2 **'By the end of his reign, Augustus had concentrated all power in his hands.'**
How far do you agree with this statement? [25]

Whilst coming to power, Augustus made use of alliances with political figures such as Cicero and Antony. He also used the Senate to pass laws legitimising the various illegal acts he had committed. By the end of his reign, he had become the most powerful man in the State. The settlements of 27 B.C. and 23 B.C. had given him Tribunician power for life. He had held many consulships, but by the end of his reign he did not bother, unless it was for a specific reason, such as introducing his grandsons into public office. All elections of magistrates were of men chosen by him. He controlled the provinces which had an army, personally appointing the governors. Although the Senate controlled the rest of the provinces, they had little actual power. The laws passed were those Augustus decreed, and in his role as Censor, he had reorganised the Senate. His personal fortune was large and used to run the huge bureaucracy he had organised for the administration of the Empire. Augustus even controlled the religious policy of Rome through his position as Pontifex Maximus and through holding a variety of priesthoods.

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3 What were the aims of Augustus' religious and moral policies? How successful was he achieving these aims? [25]

Augustus aimed to restore traditional Roman values, both in religion and in standards of behaviour. In religion, he restored many temples which had fallen into ruin during the Civil Wars. He also built many new temples, which glorified his rule, such as Mars Ultor, Apollo of Actium and the Ara Pacis Augustae. He revived traditional practices, such as the Salii and the Luperci. This part of his policy can best be seen in the celebration of the Secular Games. He even allowed his name to be linked in worship with Rome in certain provinces of the Empire.

His moral policy was aimed at the family, in an attempt to increase the number of citizens which had declined during the wars. Laws were passed penalising single men and widowers. Senators were banned from marrying freedwomen. Mothers of three children were publicly rewarded, while adultery was made a criminal offence.

Augustus' religious policy was more successful than his moral policy. Temples were restored, and traditional worship restored. Augustus' own participation as *Pontifex Maximus* and holder of other priestly offices helped to ensure this success. The moral policy had problems; the marriage laws could be avoided by using fictitious marriages, and were only imposed sporadically. Unfortunately for Augustus, both his daughter and grand-daughter were exiled as a result of the laws on adultery. The problems with the laws can be seen in Augustus' failure to control his own family.

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Section two: Virgil

4 (i) What were the three signs sent by the gods just before this passage which convinced Aeneas and Anchises to leave Troy? [3]

- Iulus' hair igniting;
- blazing star;
- clap of thunder.

(ii) 'I was now coming near the gates...the familiar areas of the streets' (lines 8-13). Find two ways Virgil has made these lines vivid and explain their effect. [4]

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

- Aeneas is so close to escaping when he encounters the Greeks – suspense;
- 'when I suddenly thought I heard', 'robbed me of my wits' – ambiguity and confusion;
- use of direct speech – immediacy;
- repetition of imperatives – urgency.

(iii) Briefly describe three things Creusa reveals about Aeneas' destiny at the end of Book 2. [3]

- exile;
- prosperity;
- kingdom;
- happy times;
- royal bride.

(iv) Using this passage as a starting point, explain how important you think his family is to Aeneas. [15]

At times Aeneas seems to show how important his family are to him in the following episodes:

- rescuing them from Troy, especially carrying out his father on his shoulders;
- going back to try to find members of his family and in doing so, endangering his own life;
- Aeneas' grief and desperate attempts to embrace Creusa;
- sending news to Ascanius from Carthage when they are separated;
- listening to his father's words in Book 4 and going to the Underworld;
- Hermes' reminder that, by staying in Carthage, Aeneas is depriving Ascanius of his inheritance;
- the reunion of Anchises and Aeneas in the Underworld and the intensity of emotions which are demonstrated.

At other times, the importance of family is not seemingly paramount:

- Aeneas' wish that he was dead during the storm;
- Aeneas' desire to fight at Troy, even though he was exposing his family to the gravest of perils;
- dallying with Dido and not pushing on with his and Ascanius' destiny.

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5 ‘The gods are more of a help than a hindrance to Aeneas.’ How far do you agree with this statement? [25]

Jupiter is both a help and a hindrance. He is seen as in charge and the holder of the Fates and is responsible for overseeing Aeneas’ destiny and intervenes to make Aeneas leave Carthage. He can also be a hindrance – his vigilance is questionable as he allows his wife and daughter so much room to meddle with destiny and he does not seem too observant to Aeneas languishing at Carthage.

Juno is very much a hindrance – bribing Aeolus to cause the storm, arranging the ‘marriage’ of Dido and Aeneas.

Typically **Venus** looks after Aeneas’ interests. It is she who has engineered Dido’s love for the hero to ensure he has a favourable reception at Carthage. She appears to him in the fall of Troy and reveals to him the intervention of the gods and keeps his family safe, helps him find his way to Carthage and also to find the Golden Bough. Some candidates might argue that Venus’ actions in agreeing to the union are not in her son’s best interests.

There is also room to include discussion of **Mercury** and **Neptune**.

6 ‘A patriotic epic.’ To what extent do you think Virgil praises Rome in the books of the *Aeneid* you have studied? [25]

Virgil would appear to praise his own country many times in the *Aeneid*.

In Book 1:

- the Romans will have no limits in time or space;
- the Romans will rule the world, and will even conquer Greece;
- ‘Jupiter has given them an empire without end’.

In Book 4:

Jupiter tells Mercury (line 230ff)

- Aeneas will rule all Italy pregnant with Empire and clamouring for war
- he will pass on his noble blood and subdue ‘the whole world under his laws’.

In Book 6:

Anchises shows Aeneas (line 760ff)

- an array of Romans waiting to be born who will help to make Rome great;
- Anchises tells Aeneas that his task will be to govern the peoples of the world.

However, the Roman Empire only comes at a cost – the deaths of Turnus, Dido, Pallas and numerous others. Anchises admits that the Greeks will be better artists etc. The portrayal of Aeneas, a model Roman, is not faultless.

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

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Section three: Juvenal

7 (i) What faults does Juvenal find with Crispinus in lines 4-8? [2]

- ex-slave;
- foreigner;
- rich.

(ii) For what is Crispinus criticised in *Satire 4*? [2]

For eating the huge fish himself and not using it to enhance his position.

(iii) 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]

- role reversal – well born girls hunting, eunuchs getting married;
- sexual humour – 'to do the stroking for them', 'size of their services';
- rhetorical question – 'Who's next?';
- sarcasm – they should get some reward for all their exertions;
- repetition – 'when a ...when...when the....when';
- exaggeration – barber now owning millions;
- metaphor – 'silt washed down the Nile';
- puts the reader directly in conversation with Crispinius;
- accumulation of examples – start of the passage;
- comparison – 'as though...'

(iv) Using this passage as a starting point, discuss the reasons Juvenal gives for writing satire in *Satire 1*. [15]

Candidates should display a detailed knowledge of *Satire 1* and the reasons he writes satire given there. A broad overview of these is given below:

- the guardian who seduces his ward;
- the provincial governor guilty of fraud;
- eunuchs who marry;
- aristocratic girls who go hunting;
- ex-slaves who flaunt their wealth;
- informers who identify patrons and friends;
- legacy-hunters who go to bed with old women in order to gain an inheritance;
- his boredom with what writers are traditionally writing about;
- the fact that the paper is going to be wasted anyway so he might as well have a go at writing;
- his respect for Lucilius;
- with vice so prominent in society, it is impossible not to write satire.

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8 How and why does Juvenal use the themes of food and the dinner-party (*cena*) in the Satires you have studied? [25]

The dinner-party was a traditional tool of the ancient satirist. Answers should focus on Satire 5 where the dinner party is used to highlight the inadequacies in the patron and client system. The inadequacies are manifold – from the differences in the quality of the food, the seating positions, the personnel used to wait etc. to the arrogance, extravagance and self-centredness of the patron and the hardships and degradation imposed onto the client. Juvenal also uses the dinner party in Satire 3 to highlight the extravagance and waste of the man who dines alone. The story of the fish in Satire 4 serves to highlight the decadence and irresponsible reign of the emperor. Look for a close reference to the Satires and understanding of how the *cena* is used to highlight the deficiencies in Roman society.

9 ‘Juvenal’s Satires contain everything which is wrong in Roman society but nothing on how to put it right.’ To what extent do you agree with this view? [25]

Juvenal certainly spends much time on what he sees to be wrong in Roman society. Areas for consideration might include:

- wealth
- greed
- corruption
- deceit
- foreigners
- women
- slaves
- freedmen
- nobility

However, it would be wrong to think that Juvenal offers no practical advice. Areas for consideration might include:

- the virtues of the living in the countryside
- the need to abandon living in Rome
- the degradation the client has to endure and that the *salutatio* is not worth the effort
- the list of things not to pray for
- the concluding advice on what to pray for

Candidates should support their views with precise reference to the text.

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Section four: Roman Architecture

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

(i) Identify this structure and its location. [2]

- Baths
- Leptis Magna

(ii) When was it built and who commissioned it? [2]

- Hadrian
- AD 126-127

(iii) Identify the areas labelled A, B, C, and briefly explain how each of these areas was used. [3 + 3]

- A = apodyterium (apodyteria) – the changing room;
- B = tepidarium – the warm room;
- C = caldarium – the hot room.
- expect some detail of how the rooms were used.

(iv) Compare this structure with a similar structure from another site. Which do you think is the more impressive building, and why? [15]

The sheer size of the Baths of Hadrian building makes it an impressive structure. Added to this is the symmetrical design and arrangement of the various rooms and areas to accommodate the different aspects of the bathing process. The use of marble not only as a decorative material but also as a structural material makes the building impressive. Other elements of decoration add to the overall effect, e.g. glass mosaics.

Candidates may compare the Baths of Hadrian with any other set of baths they have studied. This will, of course, affect the comparison offered and which set of baths they find the more impressive.

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11 'A radical departure from the established basilica plan.'

To what extent do you think that this is an accurate description of the Basilica of Constantine and Maxentius? In your answer, you should include discussion of at least one other basilica as well as the Basilica of Constantine and Maxentius. [25]

The basilica was an important building within a Roman forum. Its function was as a business centre and a law court.

Features of a standard basilica:

- long narrow building;
- entrance immediately off the forum;
- raised tribunal, holding the magistrates' seats, on the wall directly opposite the entrance;
- open rectangular central space (nave);
- higher ceiling than rest of building;
- lit by windows high in the nave;
- nave supported by colonnade, dividing the interior into a series of aisles;
- lower roofline usually flat and made of timber beams.

Basilica of Constantine and Maxentius:

- size (foundation was a concrete platform measuring 100m x 65m);
- central nave 80m x 25m;
- entrance was a triple arched doorway with a rectangular portico supported by Corinthian columns;
- shallow apse at the west end with a colossal statue of the emperor;
- nave flanked by 3 coffered barrel-vaulted arched recesses;
- the basilica's roof had three huge cross-vaults, measuring 35m from base to top;
- there was a series of engaged entablatures supported by Corinthian columns, four down each side of the nave;
- series of semi-circular windows in the clerestory of the nave, under the cross-vaults and set into the back of the basilica's walls;
- Constantine built a new entrance in the middle of the south wall, fronted by a porch of porphyry columns set on a flight of steps;
- another apse was added on the north wall to provide a visual focus for the new entrance.

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- 12 ‘Architecture as an art means buildings which are there to impress as well as to be used.’
How far do you think this is true of the Roman buildings you have studied? In your answer, you should include discussion of the design and decoration of at least two buildings. [25]**

For a successful response to this question candidates will need to address both ideas within the question – that of a building having to make an impression on people and that of a building having to be used/have a practical function.

Impressive:

- size;
- departure from the usual design of a particular type of building;
- location;
- 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;
- BUT is it the structure itself which is impressive or is it the added decoration?

Use (much will depend on the buildings or structures chosen):

- candidates will need to decide what is required to make their chosen buildings/structures function effectively;
- e.g. arched structure required to span large obstacles such as rivers for aqueducts;
- e.g. large numbers of spectators needed to be able to enter and leave the Flavian Amphitheatre within a relatively short space of time;
- e.g. heating systems in the baths needed to be efficient and economical.

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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.