GCE 2004
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AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark Scheme

Classical Civilisation: A2 Module 5
Roman History and Culture
(Subject Code 6021)

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available from:

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those specified in the syllabus, is **not** required, but credit is to be given for their use if it aids the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

Unless otherwise indicated, these descriptions and bands of marks are applicable to all questions worth 15 marks.

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole

- work down through the descriptors to find the one which best fits

- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course, or two years of study on the Advanced Course, and in the time available in the examination.

Candidates are **not** required to respond to all the bullet points in order to reach Level 4, but to cover a sufficient range of material to answer the central aspects of the question.

		Marks
Level 5	Demonstrates • thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question • clear and coherent understanding of the central aspects of the question • ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion.	**14-15**
Level 4	Demonstrates • generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question • clear understanding of many of the central aspects of the question • ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach	**10-13**
Level 3	Demonstrates • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of evaluation and/or analysis.	**7-9**
Level 2	Demonstrates • a range of accurate and relevant knowledge.	**3-6**
Level 1	Demonstrates • some patchy accurate and relevant knowledge.	**0-2**

SYNOPTIC ASSESSMENT

		Marks
Level 5	Demonstrates • thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question • clear and coherent understanding of the central aspects of the question • ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion.	**37-40**
Level 4	Demonstrates • generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question • clear understanding of many of the central aspects of the question • ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach	**28-36**
Level 3	Demonstrates • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of evaluation and/or analysis.	**18-27**
Level 2	Demonstrates • a range of accurate and relevant knowledge.	**8-17**
Level 1	Demonstrates • some patchy accurate and relevant knowledge.	**0-7**

CIV5 Roman History and Culture

TOPIC 1 *Politics and Society in the Early Empire, Tiberius to Nero (AD 14-68)*

1   **(a)**   *Identify two problems with the law against treason.*

TWO from: vaguely defined [1] could be interpreted as insult against the Princeps [1] could be brought by private citizens [1] who could gain one quarter / part of victim's property in successful prosecution [1] open to unscrupulous individuals [1] created fear / unrest [1] difficult to grain hard evidence [1] turned senators against other senators [1] corrupting public life [1] allowed for unscrupulous / ambitious individuals [1], etc.

(2 marks)

(b)   *How far do the details of the case against Libo which Tacitus goes on to describe support his view that treason trials were an "evil" (line 2)?*

Points for discussion include the following: Catus' gathering of evidence through encouraging Libo's vices; collecting witnesses, including slaves; approaching Tiberius; Tiberius' actions, outwardly friendly, actually not, and allowing Libo to continue; reporting of Libo to Trio for necromancy; Trio's demand for inquiry by senate; Libo's attempts to seek help and abject condition on day of meeting; Libo's appeal to Tiberius; Tiberius' detached reading out of accusation; competition to speak by accusers; Libo undefended; charges, taken singly, preposterous (e.g. Via Appia prediction); mysterious marks against senators' names alleged to be written by Libo; Libo's denial; Tiberius' device of allowing slaves to be interrogated against master on capital charge through sale to Treasury Agent; adjournment allowing Libo to go home; defence and final appeal left to Quirinius, told to apply to senate; Libo's last dinner and suicide as soldiers surrounded house; prosecution continuing; Tiberius' claim, under oath, that he would have shown clemency; Libo's property shared amongst accusers; rewards of praetorships; punishments on Libo's family, contrasted with new public holidays, e.g. one on day of Libo's death; expulsion of astrologers.

[**MAX. FOUR** if answer purely narrative with no attempt at evaluation.]

(8 marks)

(c)   *How damaging were the treason trials to the success of Tiberius' principate? Support your answer by reference to the parts of the Annals which you have read.*

Discussion of sources, particularly Tacitus, might cover apparent bias and the presentation of Tiberius as tyrannical and using treason trials to destroy opposition. In particular there is the question of exaggeration, e.g. only 18 executions in 86 cases under Tiberius of which only 5 were ordered by him. History and vagueness of *maiestas* law meant that many cases were testing the definition. Tiberius' punishments after conspiracy of Sejanus might be seen as not indiscriminate. Therefore, it is possible to build a case for treason trials as not necessarily as important as ancient sources claim. The question of how damaging the treason trials were to the success of Tiberius' principate can also extend to other factors, such as the history of Tiberius' relations with the senate, including evidence of co-operation rather than coercion, e.g. including senators on important commissions, his public works, e.g. temple of Augustus, care with finances and corn supply, maintenance of public order. Such positive factors may provide counterbalance.

Apply Levels of Response as at beginning of Mark Scheme.   *(15 marks)*

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2   **(a)**   *State two of the factors leading to the death of Plautus.*

Two from: (Tigellinus' speech mentioning) Plautus' admiration for ancient Romans / criticising his seditious Stoicism [1] an invented story that he had escaped to Corbulo / Asia supported him [1] message from father-in-law / Verus to take positive action [1] no action by Plautus [1] supervised by eunuch [1] officer killed Plautus [1] a potential rival to Nero [1] a Julian [1] marked out as special (sign of lightening) [1] focal point for dissent [1] Nero feared him [1] wanted to get rid of him [1] connection with Agrippina [1].

(2 marks)

(b)   *Assess the contribution of Seneca to Nero's rule.*

Points for discussion include: Seneca's contribution, to some extent with Burrus, to the sound administration of Rome, e.g. financial affairs such as the measures taken to attack extortion, promotion of wellbeing of the Empire, e.g. Cyrene, his emphasis on what Tacitus calls 'decent standards', his role in fostering good relations between Nero and the Senate during the quinquennium, his moderating influence on Nero and his desire to make Nero appear to be responsible for governing, as shown, for example in his speech to Nero in Book 14 and in Nero's reply (14.54), his loss of influence after Burrus' death, etc.

[**MAX. FOUR** if answer is purely narrative with no attempt at evaluation.]

(8 marks)

(c)   *"Nero was entirely responsible for his own fall from power."*

How far do you agree? Support your answer by reference to the parts of the Annals which you have read.

Discussion might include Nero's character, perhaps as making him easily influenced by others, including Agrippina, Poppaea, Seneca, Burrus and Tigellinus. On the other hand, some of this influence could be interpreted as arising from the talents and / or ambitions of others. He might be seen as responsible given particular decisions he took, e.g. murder of Agrippina, especially if seen in context of artistic and performance ambitions, another area for discussion, e.g. the effect of his singing and chariot-racing, along with sexual practices. There are other triggering factors in his downfall, including conspiracy of Piso, Nero's journey to Greece and problems with the grain supply. How these factors are used depends on the interpretation.

Apply Levels of Response as at beginning of Mark Scheme.   *(15 marks)*

EITHER

3   ***"In his administration of Rome and the provinces Claudius showed all the strengths of Gaius (Caligula) and none of his weaknesses."***

     How far do you agree?

Gaius' qualities might include his Julian lineage and initial popularity, against which can be set his inexperience. His achievements on accession include reduced taxes and other populist measures, halting of treason trials and promise of co-operation with senate, but along with his offering of fellow consulship these could be seen as weaknesses in being attempts to consolidate power. His illness and the effects of it might be seen as important areas of weakness, especially his ruthless treatment of Gemellus and Silanus and the erratic nature of his behaviour. Gaius in relation to Jews / Judaea, Thrace, Britain, Mauretania, client kings.

Claudius shared Gaius' Julian lineage but was much older in coming to power, yet seen as flawed through his disabilities despite his learning. Discussion of evidence might come in here. He restored calm, strengthened the administration and improved the financial position as well as expanding and consolidating empire. He also saw through economic and social reform, including rebuilding Ostia and seeing to corn supply. On the negative side, he might be seen as led by his civil service and easily influenced by his wives as well as being invested with enormous power. Consideration of his presentation by primary sources is likely to help to provide a balanced view.

Apply Levels of Response as at beginning of Mark Scheme.   ***(40 marks)***

OR

4   ***How successfully were the problems of the succession dealt with in the period AD14-68?***

Discussion might start with the fundamental problem of a system invented by Augustus, whereby one man controlled the system, he himself fitting the system, which would not necessarily be true of a successor. There was also the problems of keeping the succession within the family, individuals jockeying for influence, both men and women, ambition and premature deaths. It might also be argued that things were done piecemeal, whether by design or circumstance, and pragmatically or in desperation at a time of crisis. In particular terms the following might be included: Tiberius himself arriving as emperor through the machinations of Livia (e.g. Tacitus' interpretation) and not as first choice or the obvious candidate but as a successful general; Tiberius' son Drusus dead (Sejanus' responsibility) and grandson Gemellus too young leading to Gaius and Gemellus as co-heirs (Claudius discounted) with Gaius receiving no training for the role; Gaius' adoption, then murder, of Gemellus, his short reign and the crisis of his removal leading to the Praetorian Guard choosing Claudius, son of Drusus and brother of Germanicus; activities of Messalina and, especially, of Agrippina in securing Claudius' adoption of her son Nero; crisis on removal of Nero by force.

Apply Levels of Response as at beginning of Mark Scheme.   ***(40 marks)***

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TOPIC 2 *Roman Architecture and Town Planning*

5 **(a)** *Identify the areas marked A, B, C and D on the plan.*

A is entrance / *fauces* [1], B is *atrium* / open area for *salutationes*, etc. [1], C is *tablinum* / study / office [1], D is peristyle / open colonnaded area / garden [1].

(4 marks)

(b) *How far is the layout of the House of the Faun typical of domus.*

Several typical features are apparent (e.g. *fauces* leading into *atrium*, from which rooms open on all sides; some shops at front opening on to street; *atrium* leading into *tablinum* and thence into peristyle). However, there are two *atria* (one Tuscan, one tetrastyle); two peristyles; several *triclinia* (either side of *tablinum*, either side of Alexander *exedra*); two entrances (at front through *fauces* and a postern); special *exedra* for Alexander mosaic; baths. Each of these points can be paralleled elsewhere in Pompeii but the total effect is not typical; note the large size of the property (see scale) – occupying a complete *insula*.

[**MAX. TWO** if answer purely narrative with no attempt at evaluation]

(6 marks)

(c) *How did the design of the interior and its decoration reflect the lifestyle of the inhabitants of a domus?*

Design features include provision and layout of rooms for the public life of the owner (*atrium – tablinum – peristyle*; for *salutatio*, attendance of clients). Decorative features include beautiful mosaics (e.g. birds, tragic masks, Alexander); elegant columns; cooling *impluvium*; open area of peristyle refreshing in summer (very large in House of Faun); colourful wall paintings in 4 styles (e.g. First Style 'masonry' House of Faun *atrium*, Second Style 'architectural' of House of Cryptoportico, Fourth Style in House of Vettii).

Candidates should refer to particular examples to support their answers but choice of these is up to them.

Apply Levels of Response as at beginning of Mark Scheme.   *(15 marks)*

6 **(a)** *Photographs B and C illustrate two different circumstances in which the Romans used arches to support an aqueduct. Explain why the Romans used arches in these two circumstances.*

B to cross valley [1] to avoid long aqueduct following contours round valley [1] to avoid problems of inverted siphon [1]; **C** to bring water in at high enough level for it to be distributed by gravity [1], etc.

(2 marks)

(b)   *To what extent do you think that the designs of the parts of the aqueducts shown in Photographs B and C combine visual appeal with practical efficiency?*

Practical efficiency evident in strong structure sustained by arch system in both examples. In B the lowest level bridges the water with large arches, above which a second level of large arches supports highest level, whose smaller arches carry the water course at a high enough level to allow downward slope for gravity to move the water. In C there is only one row of arches, which could be used for traffic / people, thus giving a second function, also evident in B in terms of boats. In B projecting blocks have been left, presumably for scaffolding for maintenance work.

Visual appeal shown in the symmetrical design of both B and C with the regular pattern of arches allowing the eye to travel either way horizontally. An extra feature in A is the impression of lightness created by having large arches below and smallest on top. The central arch on each of the two lowest tiers is also wider than the other arches on the same tiers, adding to the aesthetic appeal. The simplicity of the design (no unnecessary embellishments) evident in A and B, etc.

[**MAX. FOUR** if answer purely narrative with no attempt at evaluation]

(8 marks)

(c)   *In ensuring a good supply of water for their cities, how far do you think the Romans were influenced by social, political and aesthetic factors as well as purely practical ones?*

There should be a balance of discussion between the two sets of factors. **Social, political and aesthetic** include: the need to provide water for large urban populations, the route and positioning of the large structures, the cost, the provision of water for baths, patronage, display of Roman power / civilised values, visual appearance. **Practical engineering** includes: how to keep the water flowing, supply at a distance from the water source, crossing difficult terrain (river, desert, etc.), water proofing, building load bearing structures etc.

Apply Levels of Response as at beginning of Mark Scheme.   *(15 marks)*

EITHER

7   *How well were theatres, amphitheatres and baths designed to suit their functions? Refer to particular examples in your answer.*

Discussion of functions is essential in order to avoid too much straight description. One function was the accommodation of large numbers of people. The seating in both theatre and amphitheatre was designed with unimpeded sight lines from all tiers through the supporting arch and vault system (e.g. Colosseum and Theatre of Marcellus). Also access and egress was made safe and swift by system of arches / vaults used to create passage ways. These were designed to keep separate the people going to seats on different levels, reflecting the class system. The articulation on the outside helped to give the massive structure lightness (e.g. on Colosseum) in order to please the viewer and promote good feelings about Rome and the patron of the building. The design of the performance areas reflected function, e.g. the underground areas for gladiators and beasts in the Colosseum. At the centre of discussion of baths is the layout of areas around the water supply and bathing areas (*apodyterium, frigidarium, tepidarium, calidarium*) for comfort and convenience (e.g. Forum and Stabian baths at Pompeii) along with additional areas such as the *palaestra*. Simple dome vaults are apparent in older baths but developments in vaulting led to such magnificent examples as the baths of Caracalla, giving added elegance which can be seen in terms of form/function.

Apply Levels of Response as at beginning of Mark Scheme.   *(40 marks)*

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OR

8   ***"The Romans struck a good balance between the needs of the ruling élite and the needs of the
people in their town planning and provision of public buildings."***

How far do you agree? Refer to particular examples in your answer.

The needs of the ruling elite include: use of buildings for administration, government and
dispensation of justice, e.g. the *basilica*, provision of space in the centre of the town for business
(*forum*), provision of amenities for people in order to keep them happy and the government popular,
e.g. theatre and amphitheatre, the provision of temples for state religion. The needs of the people
include: housing, but with differences, depending on wealth and status, e.g. *insulae* and *domus*,
water for drinking and washing as provided by standpipes and public baths, entertainment, e.g. at
amphitheatre, places to trade, etc. The extent to which balance was achieved is open to discussion.
Imperial propaganda.

Apply Levels of Response as at beginning of Mark Scheme.   ***(40 marks)***

TOPIC 3 *Roman Epic*

EITHER

9   **(a)**   *Explain why Dido has committed suicide.*

FOUR from: Dido has fallen in love with Aeneas [1] Aeneas has left her [1] She has found out Aeneas is leaving [1] Dido has been unable to persuade him to change his mind [1] she could not accept his reason for going [1] she is in despair [1] Dido has threatened suicide [1] the Trojans would not accept her if she went with Aeneas [1] she could not face former suitors [1] could not face Sychaeus [1] could not uproot Tyrians again [1] had broken her oath to Sychaeus [1], etc.

(4 marks)

(b)   *In this passage, how vividly does Virgil portray the scene? Explain your answer and support it by reference to the passage.*

Possibilities are: Dido's dramatic action, tersely stated, the widening of action to the attendants and then to Carthage as a whole and Rumour; the use of vivid language to describe Dido's wounds; the emphasis on noise, but of a particular type through the use of words to do with lamentation; the economical description of Rumour ('ran riot'/ 'ran raving like a Bacchant'); the inclusion of 'the heavens' / 'high heaven' to widen the scope etc.

[**MAX. TWO** if answer purely narrative with no attempt at evaluation]

(6 marks)

(c)   *How important a part does Dido play in the books of the Aeneid which you have read? Explain your answer, and support it with reference to the text.*

Dido is likely to be seen, at least to some extent, as important. Points might include:

- her importance to Aeneas and his mission, e.g. Carthage not being Hesperia, but him being tempted
- Dido as a model for Aeneas, i.e. heroic generosity in Book 1, the fact that she has already founded a new city
- her importance to his character development, e.g. showing his flaws as well as developing sense of mission
- her importance as a female character to show a side other than warfare
- her importance as a character in her own right with feelings etc.
- her importance to the structure of the poem.
- Dido as the most difficult test for Aeneas
- Aeneas demonstrates his pietas by overcoming the test
- Allusion to Anthony and Cleopatra
- Provides explanation of hatred between Romans and Carthaginians

Apply Levels of Response as at beginning of Mark Scheme.   *(15 marks)*

OR

10   **(a)**   *In what circumstances were these gifts given to Aeneas?*

They were from his mother / Venus [1] Venus was worried about Aeneas' safety [1] and wanted to help him against Turnus / Rutulians / Italians [1]. So she persuaded Vulcan / her husband [1] to make the shield for Aeneas [1], etc.

(4 marks)

(b) *In this passage, how effectively does Virgil create a sense of wonder?*

Possibilities are: Aeneas linked with a goddess and the honour she bestows; the emphasis on Aeneas using his senses of sight and touch; use of vivid descriptive vocabulary to do with warfare (which could be seen as presaging Aeneas' use of the weapons and linking the characteristics of the weapons with his own attributes), value and colour (details needed); the endowing of a prosaic sequence associated with arming with significance; the description culminating in the mentioning of the shield.

[**MAX. TWO** if answer purely narrative with no attempt at evaluation]

(6 marks)

(c) *How significant to the Aeneid is the shield of Aeneas? Explain your answer, and support it by reference to the books of the Aeneid which you have read.*

The shield is likely to be seen as significant in various ways, including:

- the place at which it comes in the poem (Aeneas having allied himself with Evander and preparing for the final struggle)
- the details it gives of Roman heroes, e.g. Romulus and Remus, Horatius Cocles, Augustus etc.
- the details of enemies of Rome, e.g. Tarquin, Gauls, Cleopatra etc.
- the overall sense of Rome's destiny, e.g. pageant going through Roman history etc.
- Homeric precedent
- Focus on Actium in the centre
- Contrast between Egyptian and Roman gods.

Apply Levels of Response as at beginning of Mark Scheme. *(15 marks)*

EITHER

11 *To what extent is Virgil's portrayal of family relationships and family values in the Aeneid consistent with the ideals of Augustan Rome? Explain your answer, and support it by reference to the books of the Aeneid which you have read.*

This is a wide question. Therefore, a comprehensive coverage of families is not expected, but examples might include the following:
- the father / son relationship of Aeneas / Ascanius and Anchises / Aeneas, especially as shown in the flight from Troy (Book 2) and in the Underworld (Book 6) reflecting Augustus' identification with his adoptive father Julius Caesar
- the relationship between Evander and Pallas as father and son (Book 8)
- links with future history (Book 6), e.g. Caesar / Augustus
- Aeneas and his wife Creusa (Book 2) as reflecting Augustan emphasis on family
- Dido and her dead husband
- Values might be seen in terms of e.g. *pietas* (e.g. in the escape from Troy) and marital fidelity as exemplified in the *leges Juliae*.
- Pyrrhus killing Priam and Polites
- Discussion of Julia
- Mention of Ovid
- Mezentius and Lausus
- Analysis of Latinus' family.

Apply Levels of Response as at beginning of Mark Scheme. *(40 marks)*

OR

12   *How far is it true to say that Virgil is more concerned with the individuals caught up in the fighting than with the glorification of war? Explain your answer, and support it by reference to the books of the Aeneid which you have read.*

Various approaches are possible, including discussion of Virgil's approach to war. It is not likely that he will be seen as deliberately advocating warfare as such, but in describing it he might be seen as presenting it as something significant in terms of the glory that could be gained from it. It can, of course, be linked to such things as Aeneas' *furor* or the conflict between large interest groups (e.g. Turnus' Rutulians and Aeneas' allies). On the other hand, individuals such as Pallas are portrayed sympathetically and, although their portrayal is bound up with warfare, their humanity could be seen to predominate. Even Turnus at the end might be seen as deserving pity, even though (or because) Aeneas hardens his heart against him. Discussion of Priam and Mezentius / Lausus

Credit will be given for reference to the Augustan context of the poem.

Apply Levels of Response as at beginning of Mark Scheme.   *(40 marks)*

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