

General Certificate of Education
Advanced Subsidiary Level

Confidential

8283/02
CLASSICAL STUDIES

October/November 2005

Maximum Mark: 50

Marking Scheme

Important Notice

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UNIVERSITY of CAMBRIDGE
International Examinations

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

GCE Advanced Subsidiary Level

MARK SCHEME for the November 2005 question paper

8283 CLASSICAL STUDIES

8283/02

Paper 2 (Roman Civilisation), maximum raw mark 50

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which Examiners were initially instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

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SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

Either:

1 Choose **two** of the following passages and answer the questions that follow them: [25]

- (a) (i) The Battle of Actium [1]. 31 BC [0.5]
- (ii) Marcus Vipsanius Agrippa [1]
- (iii) The actual victory was over Antony [1], but Augustus did not want to admit to a civil war [1], and claimed to be adding to Rome's territories [1]. Also allow ideas of Cleopatra corrupting Antony.
- (iv) Any **three** of (with explanations)
- | | |
|-------------------------------|-----|
| Birthday annual festival | [1] |
| Title of Augustus | [1] |
| Title of Pater Patriae | [1] |
| Any religious titles [1] each | [1] |
| Month of August | [1] |
- (v) Egypt was rich in grain/money [1]. Augustus took personal control [1], appointing a governor responsible only to him [1]. Grain and taxes were sent to Rome, along with Cleopatra's wealth. [1]
- (b) (i) 9 AD [0.5]. The Teutoburg Forest [1]
- (ii) The Germanic Tribes [1] led by Arminius [1]
- (iii) He became severely afflicted and let his hair and beard grow [1] and even struck his head against the door [0.5] shouting 'Varus, give me back my legions' [0.5]
- (iv) The loss of so many experienced soldiers left a gap in the army [1]. The province of Gaul was temporarily open to invasion [1] and there was even a possibility of an uprising in Gaul itself [1]
- (v) Rome abandoned its conquests in Germany [1] and kept the frontier at the Rhine [1]. The army was concentrated on the German and Danube borders [1], with other forces in Egypt and the East [1]. Most provinces had a token force or none at all. Recruitment of auxiliaries was stepped up.

- (c) (i) Head of the Roman Pantheon. [0.5]
- (ii) The standards of Roman legions captured after the defeat of Crassus [1] at Carrhae by the Parthians [1]. 53 BC [1]
- (iii) The Parthian Empire bordered Roman provinces in the East [1]. It stretched across Asia to China (or any other relevant fact) [1]
- (iv) The Temple of Janus had gates which were left open when Rome was at war [1]. Augustus' claim to have restored peace to the Empire was symbolized by the gates being closed for only the third time in Rome's history [1]
- (v) After years of civil war, land was finally under cultivation again [1]. Roman citizens and retired soldiers (including Horace himself) had farms and could work without fear of losing their crops [1]
- (vi) Restoration of the Arval Brotherhood [1]
 Appointment of Flemen Dialis [1]
 Restoration of the Secular Games. [1]

Or:

2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

- (i) Rome was in ruins when Augustus took power; he restored many of the dilapidated buildings and resumed Julius Caesar's programme of public works. He built the temples of Mars the Avenger, the original Pantheon, and the Temple of Apollo on the Palantine. He built a new Forum Augusti and the Theatre of Marcellus. Personal memorials include the Ara Pacis and his Mausoleum. More practical works were a consolidation of the water supply by the building of the Aqua Virgo and clearing the Cloaca Maxima. Public Baths (Thermae) were also built. Augustus claimed to have 'found Rome brick and left it marble'. Candidates should not only be able to mention several of the main areas of the building, but also comment on the effect the building programme had on the people of Rome. It made them feel proud to be Roman, restored a sense of peace and well-being and gave credence to the claim that Augustus was the third founder of Rome.
- (ii) Augustus tried to restore what he saw as the traditional Roman virtues of family life. Candidates should mention the Papian-Poppaeian law on marriage and the dispensation granted to those who had produced three or more children. Augustus was particularly hard on those who committed adultery, making it a public crime as well as a civil offence. His family proved to be a problem because of their flagrant immorality. His daughter and grand-daughter, both called Julia, were banished for their promiscuity, while his grandson Postumus Agrippa was also banished for immorality. It proved hard for Augustus to impose his views on how Romans should behave when members of his close family were blatantly flouting the laws he had passed.

- (iii) Marcus Vipsanius Agrippa was one of the leading figures in Augustus' rise to power, and his ability to hold onto it. He was a contemporary and friend of Augustus who first came into prominence by penning L. Antonius in Perusia. He commanded the forces who defeated Sextus Pompeius in the Battle of Naulochus, and eventually was responsible for Augustus' victory at Actium. In peacetime, he was as active as in war. He was responsible for many of Augustus' public works, such as the Pantheon and the Aqua Virgo, as well as the Thermae. He shared both tribunician and consular power with Augustus, and was seen by him as a potential successor. Augustus married his daughter Julia to Agrippa, and she bore him three sons. Candidates should be able to assess the contribution of Agrippa to both Augustus' rise to power, and during the early years of his reign.

Or:

3 Choose **one** of the following topics and write a long essay on it: [25]

Either (a) Answers should discuss how the provinces were organized by Augustus. An examiner should expect coverage of all or most of the following:

- which provinces Augustus kept under his own control
- the reasons for keeping these particular provinces
- how he arranged for these provinces to be governed, including whether he appointed equestrian, praetorian or consular governors
- the position of the army on the frontiers of the Empire
- how senatorial provinces were organized
- the taxation system in the provinces
- any failures of the system (e.g. the revolt in Egypt, the Northern frontier).

Or: (b) Answers should concentrate on the antipathy and reluctant co-operation between the two men. Candidates should also be able to analyse how power changed from Antony to Octavian, and why in the final conflict, Octavian was victorious. An examiner should expect coverage of all or most of the following:

- Antony's position at the death of Caesar, including the eulogy and the will
- Octavian's use of Caesar's name
- their attitude towards the assassins of Caesar
- the Second Triumvirate
- the campaign against the assassins
- the partition of the Empire
- Antony's marriage to Octavia, and his subsequent divorce of her
- Antony's life in Egypt with Cleopatra and Octavian's propaganda use of this lifestyle
- the campaign and Battle of Actium.

SECTION TWO: VIRGIL

Answer ONE of the following three questions.

Either:

1 Choose **two** of the following passages and answer the questions that follow them: [25]

- (a) (i) Carthage. [0.5]
- (ii) Feast. [1]
- (iii) Made Cupid assume the form of Ascanius [1] to enflame her with a love [1] by giving her presents [1]. She is worried about the outcome of any entertainment Juno sanctions [1]
- (iv) Goes along with Juno's idea of a marriage / union in the cave. [1]
- (v) Priam was the King of Troy [1]. Died at the altar killed by Pyrrhus. [1]
Hector was his son [1]. Killed by Achilles and dragged around Troy behind Achilles' chariot [1]
- (vi) Memnon. [1]
- (vii) **One** of the following:
- Curious – question after question, whole story.
 - In love – depth of her love. [1]
- (b) (i) Inside Troy
- (ii) Italy [1]
- (iii) Lavinia [1]
- (iv) Any **three** of the following:
- What is happening is part of the divine plan.
 - Jupiter has forbidden Creusa from leaving Troy.
 - He has a journey over the sea to complete.
 - Come to a land where the Tiber flows.
 - It is a fertile land and has strong men. [3]
- (v) Ascanius/Julus. [1]
- (vi) When Aeneas is reunited with his father [1] in the underworld [1]

- (vii) 'Airy winds' highlights the ghost's lack of substance and/or the futility of Aeneas' actions. 'The melting of dream' perhaps reinforces the ending of Creusa's and Aeneas' relationship or highlights the quality of Aeneas' vision or possibly emphasizes the parting. Any **two** valid observations. [2]
- (viii) Dream of Hector [1] telling him to leave Troy because the Greeks are inside the city [1]
- (c) (i) Underworld [0.5]. Fields of Mourning [1]
- (ii) Committed suicide [1] either by falling on Aeneas' sword [1] or on top of funeral pyre [1]
- (iii) Any **two** points for:
- New moon: ghostliness of Dido's appearance. Slender beauty? She has previously been compared to Diana.
 - Thinks that he sees: reflects Aeneas' uncertainty.
 - Through the shadows, through the clouds: darkness of underworld. [2]
- (iv) Any **three** of the following:
- Had an affair with Dido.
 - Led her on.
 - Knew his destiny was to leave.
 - Didn't tell her immediately that he was leaving.
 - Let her find out from Rumour.
 - Showed little compassion in his speech.
 - Left suddenly. [3]
- (v) After the prayer of Iarbas, Jupiter sends down Mercury to remind Aeneas of his destiny. Mercury appeared to Aeneas in his sleep exhorting him to leave Carthage before Dido mounted an attack on him. [2]
- (vi) To visit Anchises. [1]
- (vii) Sychaeus. [1]

Or:

2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

(i) The primary importance of Anchises is his role as father to Aeneas and allows Aeneas to display 'pietas'. This is done:

- Escaping from Troy with his father on his shoulders.
- Entrusting him with the household gods.
- Visiting him in the Underworld in response to his father appearing to him.
- Celebration of funeral games.
- His father appearing to him in dreams at Carthage and is a factor in his resolve to leave Dido.

Anchises is very much someone Aeneas relies on as his own character develops and directs his son:

- Aeneas' reaction of going back into the city of Troy when his father refuses to leave.
- Anchises who interprets the omen of Iulus' burning hair and prays to Jupiter to confirm it.
- Anchises is the look out for Greeks as they escape.
- He is central in the wanderings in Book 3.
- He chides his son for dallying with Dido.
- But most importantly he reveals to Aeneas the future glory of his descendants in Book 6 and fires his son with a desire to achieve his destiny and gives him advice on how to overcome the obstacles he faces in the second half of the Aeneid.
- His character also allows for the propaganda element in the Pageant of Heroes in Book 6.

(ii) Book 1 promotes Roman value in:

- The scene where Jupiter reveals the scrolls of fate and highlights the extent of the Roman empire.
- It underlines the fact that the Roman empire has divine approval and support and will rule without end.
- Augustus is seen as someone who will end civil war and reinstate old customs.
- He will be deified.
- Aeneas struggles valiantly in the face of opposition brought about by the hostility of Juno i.e. storm.
- Aeneas pias – sacrifices to the gods, sending news to his son of what has happened at Carthage.
- The way the hero puts his men before his own needs – after shipwreck.
- Aeneas is a 'proto-type Roman' in the way he behaves in Book 1.

(iii) Virgil depicts warfare in a far from positive light.

- The Trojans lose a war they have fought for 10 years because of the trickery of the Wooden Horse. However the Trojans themselves are not adverse to tricking their enemy such as when they put on the Greek's weapons and armour.
- Virgil seems to suggest the gods are largely responsible for it – Venus' revelation to Aeneas about how the gods are pulling down Troy, Venus and Juno's machinations with Dido that will lead to the perpetual enmity between Carthage and Rome.
- The ramifications of warfare carry on into the Underworld. Admittedly some are rewarded for their achievements but they still remember their loyalties (the Greeks run away from Aeneas), and carry their wounds to the next life (Deiphobus).
- Depiction of fighting in Book 2 is far from glorious but instead raises much pathos – Greek and Trojan slaughter was everywhere, the fates of Priam and Polites are particularly poignant as are the scenes of plunder and the women and children waiting to go into slavery.

When allocating marks for mini essays, refer to the attached criteria for marking long essays. Mark out of 25 and divide by 2.

Or:

3 Choose **one** of the following topics and write a long essay on it: [25]

Either: (a) The primary purpose of prophecy is to praise the Augustan regime and fulfill the expectations of his literary patron. He does this by giving special emphasis to Augustus, speaking of his deification, his dominion, the spoils he will bring back as he furthers the Roman empire, his comparisons to Bacchus and Hercules, his establishment of the Pax Romana. He emphasizes the Claudian dynasty as directly descended from Aeneas. His eulogy for Marcellus is overwhelming.

Prophecy glorifies and honours great figures in Rome's history such as the Republic heroes, such as the Scipios etc and shows pride in their achievements and are almost held up as examples of good behaviour.

Prophecy asserts the antiquity of Rome and gives it a glorious history.

Prophecy displays the extent of the Roman empire and the fact that it is divinely sanctioned; empire with end, etc.

As a plot device, prophecy leaves us in no doubt from the very start that Aeneas will be successful in his mission. Instead of us wondering whether he will succeed it allows us to concentrate on how he is going to succeed.

There are also a range of minor prophecies that add to the story. In Book 2 Aeneas receives snippets of his destiny from various characters which he has to put together much like a jigsaw.

Prophecy also explains the intense hatred between Carthaginians and Romans in Book 4.

- Or: (b) Aeneas is a prototype Roman hero. Virgil is trying to show that the values of a Homeric hero are redundant in an age which is no longer heroic and instead they need to be supplanted by the qualities of 'pietas' – respect for the gods, family, country and subordinates. This change is reflected in the first half of the *Aeneid*.

Book 2 Aeneas fights like a typical Homeric hero where *batte-madness* or 'furor' gets the better of him on numerous occasions e.g. after the words of Panthus. He needs the help of his mother, father, wife to keep these outdated qualities in check and only reluctantly takes up the burden of his destiny at the end.

Books 1 and 4 continue to highlight this transition. 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' has grown in Book 1 – 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 the *Aeneid* where 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.

When allocating marks, refer to the attached criteria for essay marking.

SECTION THREE: JUVENAL

Answer **ONE** of the following three questions.

Either:

- 1 Choose **two** of the following passages and answer the questions which follow them: [25]
- (a) (i) Bored [0.5]. You are not going to get into trouble in writing about myths – it's not going to cost you your life [1]
- (ii) Aeneas killed Turnus in battle for the hand of Lavinia in marriage. [1]
Achilles, after great exploits in the Trojan war, was killed by Paris. [1]
Hylas was abducted by an amorous water-nymph while fetching water from the spring [1]
Any **one** of the following: Hercules, Diomedes, Minotaur, Daedalus and Icarus, Orestes, Jason [1]
- (iii) Founder of Roman Satire. [1]
- (iv) Any **three** of the following:
- 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. [3]
- (v) That in criticizing people and pointing out their vices there is a risk [1] to a satirist which needs to be weighed up before he goes about attacking people [1]. Juvenal seems to be compromising and is going to criticize vice in Rome [1] but use examples from history or the famous dead [1]. Therefore he cannot offend anyone. Accept any **three** points above or other valid observation.
- (b) (i) Virro [0.5]
- (ii) Expensive / good looking boy [1] Trebius [1]
- (iii) Salutatio [1]. Patron/client [1]

- (iv) Any **three** of the following:
- Position at table.
 - Differences in the quality of:
 - Wine
 - What they drink out of
 - Water
 - Bread
 - Fish
 - Meat
 - Fruit
- [3]
- (v) Any **three** of the following with technique names and example given:
- Rhetorical question – 'will he ever get round to you?'
 - Repetition / tricolon – 'results'
 - Role reversal – slave resenting waiting on client
 - Irony – client described as 'ancient hanger on'
 - Accumulation of examples – 'here's another'
 - Exaggeration / description – 'almost hard to break'
 - Contrast – between bread for patron and client
 - Sarcasm – 'show reverence for the bread-pan'.
- [3]
- (vi) Asks Virro that clients should be treated as equals [1]. Tells Tribius that if you can put up with Virro twice then you deserve this treatment [1]
- (c) (i) Good looks [0.5]
- (ii) Messalina [1] Gaius Silvius [1] Claudius [1]
- (iii) Any **two** of the following:
- Political power
 - Eloquence
 - Military glory
 - Long life.
- [2]
- (iv) Leave them be to decide what we want [1] because they give us not what we want, but what we need [1]
- (v) Healthy body [1] in a healthy mind [1]
- (vi) It is very typical of the structure of *Satire 10* as a whole. Juvenal is considering the various things most commonly prayed for and is highlighting the potential hazards in praying for these things. He uses specific examples from Rome's past to prove his point. Answers should make reference to *Satire 10* as a whole to make comparisons and illustrate the point. [3]

Or:

2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

- (i) *Satire 5* is a useful starting point where Juvenal highlights how clients attend the 'salutatio' in the morning and support their patron but are not rewarded in the traditional manner. The respect between client and patron has been eroded – a point Juvenal repeatedly highlights in the degrading dinner service Trebius is offered in *Satire 5* and his message to Virro to treat his clients as equal. Juvenal also criticises Trebius for putting up with this blatant abuse and says they only have themselves to blame for this situation. Juvenal highlights how the situation has been turned upside down – rich slaves taking precedence over poor Romans, clients and praetors bothering to attend the 'salutatio'.
- (ii) Women are hardly portrayed in a positive light by Juvenal. They are one of the reasons he writes in *Satire 1* ('when well-born girls go crazy...'). They are often seen as being unfaithful, receiving gifts from their lovers or are easily seduced 'there's nothing that these women won't do for their hot wet groins' (*Satire 1*), such as murdering their husbands (*Satire 1*) and getting away with it. They are also presented as prostitutes who earn a fortune from their services ('legionary tribune's pay to his aristocratic amateur call-girl', Juvenal is unsure he can afford an average prostitute (*Satire 3*), and even earns a whole legacy in *Satire 10* – 'the whole estimate is bequeathed to some professional sexpot'). The story of Messalina is also a useful example of the evil habits Juvenal believes women follow (*Satire 10*).
- (iii) *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 Crispinius. One of his exploits was to pay sixty gold pieces for a six-pound fish. Juvenal dryly comments that he could have brought the fisherman for less.

The rest of the satire is another fish story where a gigantic turbot was sent to Domitian. It was so huge that they did not have a vessel to cook it in, so the emperor called his Cabinet to solve the problem who eventually suggested making a huge pot for it.

The connection of the story and the introduction is obvious. They both are about expensive, huge fish. Both also highlight extravagance and stupidity. Crispinius 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 Cabinet, who hurried thinking they had news from his northern wars to discuss. Both the introduction and story deal with Domitian and his court, showing different sides of its evil nature.

When allocating marks for mini essays, refer to the attached criteria for marking long essays. Mark out of 25 and divide by 2.

Or:

3 Choose **one** of the following topics and write a long essay on it: [25]

Either: (a) Essentially Juvenal is arguing that life in Rome has got so bad that it is time to leave it. He includes the following points in his argument:

- There is no room for decent professions.
- Dishonesty thrives.
- Especially when dishonesty is connected to the Greeks.
- The Greeks are pushing the native Romans aside.
- Everything in Rome is linked to money.
- Life in the country is better and safer.
- Rome is also a dangerous place to live, especially at night.

There are a whole host of satiric techniques Juvenal uses. They range from literary devices e.g. rhetorical question, irony, obscenity, anti-climax, hyperbole, mockery of epic, etc to compositional devices such as cinematic technique, vividly drawn scenes, conversational style, range of quick changing examples. Answers should cover a range of these devices, with appropriate examples, briefly saying how they strengthen Juvenal's argument.

Or: (b) Juvenal repeatedly draws attention to the corrupting influence money has. *Satires 1* and *3* constantly criticize 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 and discussion of the damage to Roman society money has had.

When allocating marks, refer to the attached criteria for essay marking.

SECTION FOUR: ROMAN ART AND ARCHITECTURE

Answer **ONE** of the following three questions.

Either:

- 1 Refer to Plates 1 – 3 in the booklet attached. Choose **two** of the plates and answer the appropriate questions. [25]

(a) **Plate 1**

- (i) Pantheon;
Rome. [1.5]
- (ii) 118-125 A.D.;
Hadrian. [2]
- (iii) Concrete;
Quicker to use than stone;
Cheaper to use than stone;
Reduced weight of dome;
Facilitated the oculus. [3]
- (iv) To gain full marks candidates must attempt some assessment of the extent to which the Pantheon does or does not conform to Graeco-Roman tradition.

GRAECO-ROMAN:

- Front porch
- Corinthian columns
- Use of stone
- Pediment and sculptural decoration
- At end of enclosed precinct.

NOT GRAECO-ROMAN

- Circular cella
- Made of concrete
- Domed roof
- Lit from oculus. [6]

(b) Plate 2

- (i) Emperor Commodus
180-92 [2.5]
- (ii) Herakles/Hercules. [1]
- (iii) lion-skin;
Knotty club;
Apples of the Hesperides. [3]
- (iv) Wanted to be thought of as heroic and strong;
The opposite of what he was;
Herakles was well-known and well-loved, Commodus also wanted to be popular. [2]
- (v) Despite the muscular body and bearing the well-known attributes of Herakles, Commodus still looks effeminate. His face looks feeble and is only defined by the heavy beard which is heavily stylised; his hair is excessively curled and styled [not at all like Herakles!]. In his well-manicured hand the apples of the Hesperides are ridiculously small. The imagery of Herakles and the Amazons is meant to reflect Commodus' own ideas about his power. It is up to the candidates as whether they think the sculptor has shown Commodus' true personality or not. [4]

(c) Plate 3

- (i) Hadrian's villa at Tivoli;
130 A.D. [2.5]
- (ii) emblema/blemata. [1]
- (iii) Made from tiny polychrome tesserae;
Created in workshop;
Often laid as centrepiece of monochrome mosaic. [3]
- (iv) Very small pieces allowed artist to use detail;
Use of colour gave a richness to the piece;
Combination of colour and small pieces allowed artist to use shading. [2]
- (v) Images are layered;
Bull appears to be moving away from the spectator;
Tree in foreground, cluster of trees in background;
BUT cow is bigger than her mate.
Whether this is effective or not is up to the candidates. [4]

Or:

2 Write a mini-essay on each of **two** of the following topics: [12.5 marks each = 25]

(i) It is clear from the style and decoration of the buildings at Tivoli that Hadrian drew inspiration from his travels around the Empire. Candidates should be able to draw on some/all(?) of the following information in their answers:

- use of Greek architectural orders;
- the Academy;
- the Stoa Poikele;
- the Prytaneum;
- the Lyceum;
- the Nymphaeum.

(ii) There is a detailed description of the temple in the set text, Campbell, pages 104-107. Candidates should include details of the materials from which it is built, date, size and decoration.

Its typical features include:

- high podium;
- approached by single flight of steps;
- emphasis on the front of the temple;
- colonnaded porch;
- deep porch.

There are, however, features which are not typical:

- peripteral colonnade;
- lavish sculptural decoration.

It is up to candidates to decide whether they think it is typical or not. Their opinion must be supported by reference to specific elements of the temple.

(iii) The architect had to consider the following things:

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

The above were achieved in the following ways:

- Choice of site – Vespasian deliberately chose the site of Nero's artificial lake. In doing so the Emperor returned to the people of Rome land which had been misappropriated by Nero. Vespasian was making a very public statement about Nero and himself by this act.
- Materials to use – the materials had to be suitable and strong enough to bear the weight and height of a large free-standing

building. Therefore, a combination of materials was used – travertine [local limestone], brick, concrete, marble, timber and iron.

- Appearance of building – the building had to be visually attractive.
- Size of building – the building had to be big enough to hold large numbers of people.
- Easy access/egress – as large numbers of people were involved the architect had to ensure that people could find their seats quickly and efficiently and leave the building in an orderly manner as quickly as possible. The interior of the Colosseum is well-organised with numbers above the arches to direct people to the correct area and wooden barriers to funnel crowds in the right direction.
- Nature of spectacles – the architect had to consider mechanisms to allow efficient transfer of animals and men to the arena floor and to allow storage before and after the spectacles. He also had to allow for the elaborate changing of sets and possibly for the re-enactment of naval battles.

Depending on which things candidates choose to develop, there may well be some overlap between the things set out above.

Or:

3 Choose **one** of the following topics and write a long essay on it:

Either: (a) 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;

FUNCTION

- Much will depend on the buildings or structures chosen;
- Candidates will need to decide what is required to make their chosen buildings/structures function efficiently;
- Arched structure required to span large obstacles such as rivers for aqueducts;
- Large numbers of spectators need to be able to enter and leave the Flavian Amphitheatre within a relatively short space of time;
- Heating systems in the baths need to be efficient and economical.

BEAUTY

- This may overlap with the other two categories;
- 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 mosaics;
- Is it the structure itself which is beautiful [and what makes it so?] or is it the added decoration?

Or: **(b)** It is difficult to give a model answer here because much will depend on the examples the candidates choose to support their discussion. It is clear that, at various times, Emperors did indeed use sculpture for personal and state propaganda. It is reasonable to expect reference to some of the following, in more or less detail:

Trajan's column
Bust of Commodus
Ara pacis
Arch of Titus sculpture.

CRITERIA FOR MARKING OF ESSAYS

Long Essay

Essays will initially be graded in accordance with the following criteria and then allocated a mark within the range of marks for each category. The maximum mark for any essay will be 25.

Mini Essay

Essays will be initially graded according to the above criteria and then allocated a mark within the range of marks for each grade. This mark will then be divided by 2 to give a mark out of 12.5. The maximum mark for a mini essay will be 12.5.

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 organization;
- 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 organized 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.