

**MARK SCHEME for the October/November 2010 question paper  
for the guidance of teachers**

**8283 CLASSICAL STUDIES**

**8283/21**

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.

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### Section 1: Augustus

- 1 (a) (i) **Where did the final battle between Octavian and Antony take place?** [0.5]  
Actium.
- (ii) **What was the exact date of this battle?** [1]  
September 2nd, 31 BC.
- (iii) **Why did Octavian gather his troops at Brundisium?** [2]  
Brundisium is the nearest point in Italy to Greece.  
It was the place where the quickest and safest passage could be made.
- (iv) **Why was war officially declared on Cleopatra, not Antony?** [3]  
Cleopatra was queen of Egypt, so the war was seen as being a foreign one, not a civil war.  
Cleopatra was seen as corrupting Antony.
- (v) **Which god did Octavian honour after his victory? How did he honour him?** [4]  
He honoured Apollo of Actium.  
He dedicated captured ships.  
He enlarged the Temple of Apollo.  
He founded quadrennial games called the Actia.
- (vi) **After the defeat of Antony, the gates of the Temple of Janus were closed. What was the significance of this action?** [2]  
The closing of the gates signified that Rome was at peace.  
This had only ever happened twice before in Rome's history.
- (b) (i) **Who was Gaius Caesar's father?** [0.5]  
Marcus Agrippa.
- (ii) **What had happened to Gaius Caesar's mother in the year before he was sent to the East?** [2]  
Julia had been exiled to the island of Pandateria for immorality involving many of Rome's leading citizens.
- (iii) **Why was Tiberius in retirement? Where had he retired to?** [2]  
Tiberius had retired because he was offended by the honours paid to Gaius and Lucius Caesar and for fear of them.  
He retired to Rhodes.
- (iv) **Explain briefly who the Parthians were and their past dealings with the Romans.** [5]  
The Parthian Empire bordered Roman provinces in the East. It stretched across Asia to China. The Parthians had been invaded by a Roman army commanded by Crassus. The Parthians had defeated the Romans at Carrhae, capturing their standards. Augustus had recovered these in 20 BC following a dispute about Armenia.
- (v) **What was the significance of Gaius Caesar being the 'recognised son of the emperor' (line 7)?** [2]  
Gaius Caesar was the 'recognised son of the emperor' by adoption.  
This, amongst other honours, established him as an heir to Augustus' throne.
- (vi) **What happened to Gaius Caesar while he was in the East?** [1]  
He died.

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- (c) (i) **Who were the *quindecimviri* (line 1)?** [2]  
A body of priests, 15 in number, who oversaw the use of the Sibylline books and foreign cults in Rome.
- (ii) **How exactly were Agrippa and Augustus related?** [1]  
Agrippa was Augustus' son-in-law after marrying Julia, Augustus' daughter.
- (iii) **In which year did Augustus celebrate the Secular Games?** [0.5]  
17 BC.
- (iv) **What else happened in this year?** [1]  
Adoption of Gaius and Lucius Caesar.
- (v) **Explain briefly what happened during the Secular Games and why they were significant.** [4]  
Sacrifices by Augustus to nocturnal gods.  
Apollo and Diana honoured.  
*Carmen Saeculare* composed by Horace sung by a choir of 27 boys/girls.  
They marked the end of one age and the beginning of the next.  
It was a traditional Roman religious festival.
- (vi) **In which year did Augustus first celebrate the games of Mars?** [1]  
2 BC.
- (vii) **Who is the 'antagonist' referred to in line 6? To what 'private use' (line 7) did he put the ornaments he despoiled from the temples?** [3]  
Mark Antony.  
He used the treasures from the temples to fund his wars against the Parthians, and especially the Actium campaign.

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- 2 (a) Explain how important you think Octavian's relationship to Julius Caesar was in his rise to power. [12.5]

Until being named in Caesar's will as his heir and adopted son, Octavian had no power or authority. He was able to use his adoption as a means of obtaining the loyalty of Caesar's veterans, taking them away from Mark Antony. He also used the money he was left in Caesar's will to pay his soldiers, and buy popularity from the people of Rome. Avenging his father gave him the motive for his actions, and a quasi-legal position in achieving this goal. The connection with Caesar was crucial to Octavian, as without it he would not have been in a position to use his undoubted talents and ability to achieve the success he did.

- (b) What were the main features of the Constitutional Settlement of 23 BC? Why was this settlement considered to be necessary? [12.5]

In 23 BC, Augustus resigned his consulship. The Senate responded by giving him new powers, which enabled him to rule the Empire directly, whilst under the guise of the constitution. The first was *maius imperium proconsulare*, which gave him authority over all provincial governors. The Senate also agreed that this authority should not lapse within the city boundary, unlike other proconsular authority. In addition, they gave him tribunician power, which meant he had civil authority over Rome itself.

The Settlement was needed as the Settlement of 27 BC had proved inadequate. It gave Augustus *auctoritas*, but meant that he had no legal power over provincial governors and their armies, nor did he have civil power in Rome. His rule depended on his personal authority, so in 23 BC, he was given the legal power he had in reality held.

- (c) What titles and honours did Octavian receive during his lifetime? Why did he accept some, but reject others? [12.5]

The Senate awarded many honours to Octavian. Amongst these were the titles of Augustus and Father of the Country. He was the Leader of the Senate. The month of Sextilis was changed to August. His (adoptive) father was deified. He accepted extraordinary magistracies, such as tribunician power and *imperium maius* for life. He had numerous triumphs, held multiple political and religious offices, especially Pontifex Maximus. He was awarded the civil crown for saving the republic.

He did not accept all the honours proposed. He turned down the post of dictator, and the title of Romulus. He refused to accept the consulship for life. He also did not allow himself to be worshipped as a god. He wanted to keep power, be seen as a traditional Roman, but not to overstep the mark and risk assassination, as had happened to Julius Caesar.

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

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- 3 (a) **'The third founder of Rome.'** Explain what this means and how far you think that **Augustus deserved this title.** [25]

Augustus was said to be the third founder of Rome following Aeneas (who established the Roman race) and Romulus (who founded Rome itself). Augustus' reign was seen as the third foundation of Rome as he restored peace to the Empire after nearly a century of Civil War. He closed the doors of the temple of Janus, signifying this peace. He re-established traditional religious practices, in accordance with past forms of worship. He also settled Rome's frontiers, ensuring safety from outside invasion. Augustus claimed descent from the first two founders. How far he deserved this title will need to be discussed in the light of the evidence. Candidates should be able to evaluate how great his achievement following the Civil Wars actually was, and whether his reign did mark a new 'foundation' of Rome.

- (b) **What were the features of religion under Augustus? Why did he place so much importance on religion?** [25]

Augustus seemed to be a strongly religious man. He supported the traditional Roman religion, claiming that the help of the gods was a vital factor in making Rome strong. When he gained control of the state, he spent a great deal of money on renovating temples in Rome and building new ones. He re-established old forms of worship, such as the Secular Games, the Lupercal celebration and the Compitalia. He personally held many of the chief religious offices of state, including Pontifex Maximus. He used religious ideas to try and restore traditional Roman morals. He also used religion to embellish his position; his adoptive father Julius Caesar was deified, and he was even worshipped himself in the East, in conjunction with the goddess Roma. He used poets, such as Horace and Virgil, to increase the link between himself, the gods and Rome's greatness. The restoration of traditional religious practice was the main feature of his reign – its importance lay in the stability and unity it provided in the state, as well as the boost it gave to Augustus himself.

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### Section 2: Virgil

- 1 (a) (i) **Which goddess had the idea of causing a storm?** [0.5]  
Juno.
- (ii) **Give three reasons why she hates the Trojans.** [3]  
Paris and not winning the beauty contest.  
Her husband's affair with the Trojan Ganymede.  
The destruction of her favourite Carthage at the hands of the Trojan descendants.
- (iii) **Why does Neptune calm the storm?** [1]  
He did not sanction the storm which took place in his domain.
- (iv) **Look at the simile 'like a sudden riot ... and guiding their energies' (lines 1–6). Explain four points of similarity between the simile and the scene it is intended to illustrate.** [4]  
Expect close reference to the simile and the scene it is intended to illustrate:  
Sudden riot = storm;  
Weapons = violence and threat of the storm;  
Man of character = Neptune;  
Calming of the mob = calming of the storm.
- (v) **Give two ways this simile would have appealed to Virgil's contemporary audience.** [2]  
Clear references to the Civil Wars and the man who had put a stop to them, Augustus.
- (vi) **What land does Aeneas reach after the storm?** [1]  
Africa/Libya/Carthage.
- (vii) **How many ships does he have with him when he arrives?** [1]  
Seven.
- (b) (i) **To whom is Aeneas telling this story?** [1]  
Dido.
- (ii) **From which island have the snakes appeared? Which army is also hiding there?** [1.5]  
Tenedos.  
Greek army.
- (iii) **Who was Laocoon? Why did the Trojans think the snakes attacked Laocoon and his children?** [3]  
Priest of Neptune;  
Thrown a spear/harmed the wooden horse;  
Encouraged the Trojans not to accept the horse into the city but instead to destroy it.

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- (iv) Find five ways in which Virgil increases the reader's sympathy for Laocoon and his sons. You should include discussion both of what happens and the way it is described. [5]  
 Any five of the following:  
 the youthfulness of the sons is reiterated in the passage;  
 their inability to escape is stressed;  
 Laocoon is unable to save them;  
 use of language to capture the serpent's size;  
 Laocoon's inability to escape – repetition of twice and his doomed, frantic efforts;  
 use of simile;  
 choice of vocabulary;  
 sounds of words – bellows, shrieks etc.
- (v) To which goddess' temple do the snakes escape? [1]  
 Minerva.
- (vi) What do the Trojans decide to do immediately following this passage? [1]  
 Take the horse into the city.
- (c) (i) 'So agony prevailed' (line 1). List three of the gods and goddesses responsible for this agony and briefly say how they have increased Dido's suffering. [3]  
 Jupiter has made Dido more hospitable, Venus had the idea of making her fall in love with Aeneas. She also allowed the marriage to go ahead. Juno came up with the idea and arranged the marriage. Cupid took the form of Ascanius and inflamed Dido with the love. Mercury has conveyed Jupiter's message for Aeneas to quit Carthage.
- (ii) What three things has Dido seen or heard just before this passage starts which suggest that she is 'possessed by demon-powers' (line 1)? [3]  
 Any three of the following:  
 the offerings were transformed into blood;  
 she heard Sychaeus calling to her from the shrine;  
 she heard the lonely song of the owl;  
 pursued by Aeneas in her dream;  
 she is desolate and looking for her people.
- (iii) What is the name of Dido's sister? [0.5]  
 Anna.
- (iv) What does Dido tell her to build? [1]  
 A pyre.
- (v) What reason does Dido give for its construction? [2]  
 Bring Aeneas back or cure her of her love for him.
- (vi) List three of the items that must be included. [3]  
 Any three of the following:  
 Aeneas' sword;  
 his clothes;  
 their bridal bed;  
 portrait.

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2 (a) **How similar are Juno and Venus in their behaviour and actions?** [12.5]

Juno and Venus share similarities. Both are devious – Venus uses Cupid to make Dido fall in love; Juno arranges the so-called marriage between Aeneas and Dido and bribes Aeolus to stir up the storm in Book 1. They try to outwit each other in arranging the union in the cave. However, Venus displays considerable love for her offspring and assists in the finding of the golden bough, ensures his family's safety in the fall of Troy and goes to Jupiter in Book 1 to gain a glimpse at the scrolls of Fate. However, whether inspiring the love in Dido is useful for Aeneas in the long run is debatable. In contrast, Juno seems more vindictive, especially in her dogged pursuit of Aeneas and the continual troubles she orchestrates for him.

(b) **How important a role does Anchises play?** [12.5]

Anchises plays a crucial role in the epic. This is as a result of the importance laid upon the concept of pietas, especially when set against the poem's Augustan context. He is central to Aeneas' behaviour in Book 2. When Anchises refuses to leave, Aeneas is prepared to throw away his life in battle. It is Anchises who interprets the omens to leave Troy. Aeneas shows his devotion to his father by carrying him out of Troy on his shoulders. In Book 4, he recounts to Dido how Anchises appears every night in his dreams and in Book 6 he is prepared to face the terrors of the Underworld in order to obey his father's promptings to visit him. The importance of this final meeting on Aeneas' character cannot be underestimated. It is Anchises who fires up the hero with a desire to reach Italy after revealing the destinies of his descendants.

(c) **Do you think Book 6 of the Aeneid is optimistic or depressing?** [12.5]

Candidates will undoubtedly explore the first half of Book 6 and find evidence that it is depressing. The fates of Dido, Palinurus, of the souls unable to cross the Styx etc. all elicit sympathy from the reader. The descriptive powers of Virgil in this section also add to the gloom – the darkness when entering Hades, the descriptions of monsters at its entrance as well as Cerberus and Charon. Tartarus and the eternal torments taking place there make bleak reading. However, this is all offset by the tone of the Elysium section, and, especially for a Roman reader, the pageant of heroes would have made very optimistic and patriotic reading. The most perceptive candidates might qualify this optimism by exploring the example of Marcellus and the fact that Aeneas leaves the Underworld via the Gate of Ivory, used for false visions.

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3 (a) 'A puppet of the gods.' How far do you agree with this description of Aeneas? [25]

There are ample examples which might seem to suggest that Aeneas is nothing more than a puppet of the gods. At the start, Jupiter clearly marks out Aeneas' destiny and the reader knows that he is going to be successful in fulfilling his mission. His mother, Venus, helps him on a regular basis – tells him about Carthage and hides him when he enters the city, ensures that Dido offers him exceptional hospitality, sends down the doves to help him find the Golden Bough. Other gods offer assistance – Neptune calms the storm, Hermes twice bids him to leave Carthage. Aeneas also has his strings frequently pulled by Juno – instigating the storm as well as the marriage to Dido. He memorably says to Dido that it is not of his free will that he seeks Italy.

However, it should not be forgotten that, on many occasions, Aeneas acts of his own accord. His *furor* controls many of his actions in the fall of Troy and especially in his desperate attempts to save the city. His morale is rock bottom after the storm. His prolonged dalliance with Dido would also seem to suggest a certain amount of free will. Answers might also consider that, even though Aeneas is free to act however he chooses, the reader knows that ultimately he will carry out what is required of him as a result of his *pietas*. Whether this is the same as being a puppet of the gods is debatable.

(b) In what ways does Virgil make the *Aeneid* exciting? [25]

Candidates might want to talk about characterisation – Aeneas is a flawed hero, someone the audience can admire and also relate to. Dido is portrayed as the classic tragic heroine.

Anchises plays an immensely important supporting role and allows the reader to see the importance of family to the hero. The story itself uses a host of devices which enhance its value – first person narrative, changes of scene and location with frequent use of fantasy, the supernatural and the involvement of the gods. There are other elements which offer a timeless appeal – love, violence, warfare, horror. Throughout, Virgil's way of writing maintains the excitement – frequent use of simile, graphic descriptions, pace of narrative etc.

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### Section 3: Juvenal

- 1 (a) (i) **'When you stand at the corner' (line 2). In which city does Juvenal imagine he is standing and what effect does this have on *Satire 1* as a whole?** [2.5]  
Rome.

Any two of the following:

Juvenal's account seems to be more accurate because he is talking as an eyewitness;  
it lends the satire much more immediacy and gives it a timeless quality;  
because of this, the reader is more readily convinced and is swept along by Juvenal's rhetoric and arguments.

- (ii) **Who was Maecenas (line 5)? What point is Juvenal making in mentioning him?** [2]

Augustus' literary agent.

Shows how accomplished/rich/famous the forger is.

- (iii) **Who was Locusta? Give the name of one of her famous victims.** [2]

Poisoner in the reign of Nero.

Claudius or Britannicus.

- (iv) **Explain how the corrupting influence of money is shown in this passage. You should make three points.** [3]

Any three of the following:

the forger has gained his wealth and fame via dishonest means and yet is treated as a celebrity;

it causes the breakdown of a marriage and people not to care about their reputation;

the only way to accumulate precious items is via crime;

girls are more worried about cash than their honour;

encourages boys to sleep around whilst they are still in education.

- (v) **'Yet indignation will drive me to verse' (lines 17–18). Give three things which Juvenal has mentioned before this passage to make him indignant.** [3]

Any three of the following:

the provincial governor guilty of fraud;

eunuchs who marry;

aristocratic girls who go hunting;

ex-slaves who flaunt their wealth (Crispinus);

informers who identify patrons and their friends;

legacy hunters;

husband as a pimp and taking the gifts of his wife's lovers;

rake who has lost the family fortune but still showing off in his chariot.

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- (b) (i) Name two of the Councillors mentioned in this Satire and give one detail about each. [4]

Any two of the following and one valid detail:

Pegasus = bailiff;

Crispus = aged, mild and pliable manners. Had the wisdom to advise Domitian but chose to withhold it and ensured his own survival;

Acilius and son = elder statesman, soon to be executed;

Rubrius = plebeian, convicted of some unmentionable crime;

Crispinus = ruthless;

Pompeius = ruthless;

Fuscus = dreamed of battles whilst lolling in marbled villas;

Catullus = in love with girls he never had seen, monster, secretary for bridges, ideal beggar, blind, lauds the turbot;

Veiento = trimmer, prophetic utterances;

Montanus = fat, smelly, comes up with idea of making the deep casserole.

- (ii) What was the name of the 'mighty master' (line 2)? [0.5]  
Domitian.

- (iii) Explain what Juvenal is saying about this person in the passage. How else is he depicted in *Satire 4*? [3]

Juvenal is highlighting that Domitian treats the problem of the large fish as if it was a dire emergency on the scale of a foreign invasion. In other words his sense of proportion is wrong. He also savagely murdered the best people in Rome.

Any one of the following:

tyrannical behaviour in the section on Crispus who had only survived because he did not give proper advice;

greed and extravagance;

susceptibility to flattery;

degeneracy.

- (iv) Why was the Privy Council summoned? [2]  
Not a dish large enough to cook the fish.

- (v) What solution did it eventually propose? [1]  
Get a potter to produce a casserole which is large enough.

- (vi) How accurate is Juvenal's assessment in the last line? [2]  
Some justification as Domitian was murdered by his niece's steward, junior officer, a freedman, chamberlain and a gladiator. But they were all palace retainers and the conspiracy was instigated by his wife.

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- (c) (i) **What is the name of the 'lord' in line 2 and who is the guest at this dinner party?** [1.5]  
 Lord = Virro.  
 Guest = Trebius.
- (ii) **To what occasion is the guest hurrying in lines 7–10?** [1]  
*Salutatio* or appropriate description of it.
- (iii) **What was he expected to do there and what might he receive in return for this?** [3]  
 Offer his respect to his patron;  
 Receive the *sportula*, a gift of money or an invitation to dine with his patron.
- (iv) **On the basis of the other Satires you have studied, explain what has gone wrong with this system. Give three examples.** [3]  
 Any three of the following:  
 the dole has become a grudging handout – overseen by a guard;  
 patrons are greedy and selfish – dine alone;  
 system gone wrong with consuls and praetors attending handout;  
 rich slaves take precedence over poor Romans;  
 clients try to trick their patron with closed litters, or making out their wife is pregnant;  
*sportula* does not cover the cost of living;  
 clients acting as informers against patrons.
- (v) **Find four examples of Juvenal's satiric technique in this passage. Write out each example, identify the technique and explain its effect.** [4]  
 Juvenal's use of any four of the following with appropriate explanation:  
 hyperbole in the example of the dressing smelling so bad that wild snakes will steer clear;  
 use of superlative in the glowing description of the bread;  
 use of simile – funeral offering – the food is that bad;  
 apostrophe – poor you – mocking sympathy;  
 flashback technique to show how much the client has given up for this invitation and the reward is nothing in comparison of what he receives in return for this;  
 use of rhetorical question – was it for this?  
 sarcasm – Even the peacock feathers look down upon Trebius because the dinner is so degrading;  
 use of direct speech involves the reader more;  
 constant juxtapositions between the quality of the food offered to Virro and Trebius highlight the distance between patron and client;  
 mockery – Juvenal's mockery of Africans emptying the baths because they smell; The need to show reverence to the bread-pan lends it a religious quality, perhaps showing how fine the bread is;  
 accumulation of examples.

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**2 (a) How effectively does Juvenal present the patron/client system? [12.5]**

Juvenal attacks the patron/client system in a vitriolic way. Answers will undoubtedly concentrate on *Satire 5* and talk about the humiliation and degradation the client experiences at the hands of his patron. Candidates might note how early the client has to rise in order to attend the *salutatio* and the effort involved in supporting his patron. The recompense, according to Juvenal, is inadequate. Expect a range of details from the dinner party to support this view – poor wine and water, service and food etc which is a stark contrast to the patron's. To Juvenal's credit, he also chastises Trebius for putting up with such humiliation. Look for reference from the *Satires* as a whole and some analysis of its effectiveness. Perhaps his hyperbole, where the consul and praetor attend the *salutatio*, undermines their power.

**(b) Comment on Juvenal's depiction of the life of a poor person in *Satire 3*. [12.5]**

Juvenal presents a varied picture of the poor person in *Satire 3*. Umbricius is forced to leave Rome and live at Cumae because he lacks the money to remain in the city. Before he leaves, he makes an array of points to justify his decision and, in doing so, draws attention to a host of drawbacks facing a poor man living in Rome:

his money shrinks daily;

a poor honest man has little chance of political or social advancement;

they have to compete with foreigners who have all sorts of advantages;

honesty has lost its value and now it is cash which speaks;

the poor man is a target for mockery – he looks ridiculous;

you cannot make your way in society without money;

the houses of the poor are dangerous and are not of a high quality;

the streets provide all sorts of dangers to the poor.

**(c) Discuss how effective a piece of writing you consider *Satire 10* to be. [12.5]**

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 to *Satire 10*. It certainly contains less indignation and anger which drive his earlier works and whether this more philosophical approach is effective is debatable. It also offers some ideas about 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 extended example and one or more 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.

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

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- 3 (a) 'Juvenal was more radical than conservative'. How far do you agree? In your answer you should make detailed reference to at least two Satires you have studied. [25]

In many ways it is hard to argue that Juvenal is radical in his outlook and opinions. He might be outspoken, racist, sexist, angry, full of exaggerations and sweeping assertions. However whether some or all of these attributes should be regarded as being radical is debatable. Indeed, more often than not, he writes like this only in reaction to the upsetting of the status quo in society. It is his conservatism which fuels the vitriolic attacks. Should he propose the abolition of slavery, or female emancipation or question the existence of the gods, then there would be grounds to view him as a radical. However, what fuels his writings are the inversions of the norms of society – clients being ripped off by their patrons, women becoming too assertive, foreigners gaining more money than him etc – or debating what it would be expedient to pray for. Look for reference from the Satires as a whole and an attempt to answer the question.

- (b) How convincing is *Satire 3*? In your answer, you should include discussion of what Juvenal writes and the way it is written. [25]

*Satire 3* is a very cleverly constructed satire which enhances its effectiveness. The introduction forms the epilogue to the poem in which Umbricius takes his final farewell of Rome. It serves as an apt introduction to the main themes of the poem and by creating the persona of Umbricius, Juvenal distances himself from the charge of hypocrisy but at the same time keeps the personal element of the *Satire*.

Candidates should show a knowledge of the main ideas in this *Satire*:

native Roman versus foreigner;

dishonesty thrives so there is no room for honest men like Umbricius;

Greeks are flatterers and dishonest;

poor Romans are helpless outsiders in their own city;

wealth rules;

all evils are worse at Rome than anywhere else;

the city is a dangerous place to live;

the use of constant contrast between the poor and the rich, the townsman and the countryman, Romans and foreigners all serve to heighten the effectiveness of the satire. In a similar way, the chronological presentation of these ideas, the varied thematic focus with its cohesive and logical development, lend a strength to the argument. At all times the way Juvenal writes brings a richness to his work and candidates should consider a range of satirical devices at work in *Satire 3* and make some sort of evaluation of their effectiveness.

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

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#### Section 4: Roman Art and Architecture

- 1 (a) (i) From which building does this mosaic occur? To what date may this mosaic be assigned? [2.5]
- Hadrian's villa at Tivoli.
  - c. 130 AD.
- (ii) What technical name is given to this type of mosaic? [1]
- *emblema/blemata*.
  - *opus vermiculatum*.
- (iii) Explain briefly how this type of mosaic was created. [3]
- made from tiny polychrome tesserae;
  - created in workshop;
  - often laid as centrepiece of monochrome mosaic.
- (iv) Give two advantages of this method for the mosaic artist. [2]
- 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.
- (v) How effectively has the artist created a sense of depth in this mosaic? In your answer, you should refer to specific details from the mosaic. [4]
- images are layered;
  - 2 large goats in the foreground;
  - other goats and bronze image of deity in middle ground;
  - distant hills and trees create background landscape;
  - stream has its source at point outside the image.

Whether this is effective or not is up to the candidates to decide.

- (b) (i) Identify this monument and its location. [1.5]
- Arch of Constantine.
  - Rome.
- (ii) By whom was this monument dedicated, and what event did it commemorate? [3]
- The people and Senate of Rome;
  - Constantine's defeat of Maxentius at the battle of Milvian Bridge in 312 AD.
- (iii) In what year was it dedicated? [1]
- 315 AD.
- (iv) How is this monument different from the more traditional style of this type of monument? [2]
- two smaller vaulted corridors, flanking a larger central archway;
  - instead of a single arched gateway.

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(v) There are several sets of relief sculptures decorating this monument. Give the origins of any two different sets and state their purpose. [5]

- contemporary friezes depicting historical events involving Constantine;
- **purpose:** to show the great exploits of Constantine and his character;
- friezes from a Trajanic monument, depicting Trajan's victory over the Dacians, decorate inside the central archway;
- eight roundels from a monument dedicated to Emperor Hadrian, showing departure, hunting and ritual sacrifice or thanksgiving scenes;
- eight reliefs commemorating Marcus Aurelius' victorious campaigns against the Germans and Sarmatians;
- **purpose:**
- reusing sculptures from earlier monuments obviously kept down the cost of a new monument;
- these sculptures also linked Constantine to his 'good' predecessors and their victories and their characters and qualities as Emperor;
- e.g. in the Hadrianic roundels there is the idea of action and piety being set side by side, reflecting not only the character of Hadrian, but also that of Constantine and the traditional virtues of Romans.

(c) (i) In which city is this building located? [0.5]

- Rome.

(ii) By what name do we know this building and what does it mean? [2]

- Pantheon.
- All the gods.

(iii) When was the original structure built and by whom? What evidence is there to support your answer? [3]

- c. 27 BC.
- Agrippa.
- inscription on the frieze.

(iv) Of what material is the rotunda constructed? Give three reasons why this material was chosen. [4]

- concrete;
- quicker to use than stone;
- cheaper than stone;
- reduced the weight of the dome;
- facilitated the *oculus*.

(v) Discuss the interior decoration of the building. You should make three points referring to specific areas/items within the building. [3]

- the floor is paved with alternating circles of porphyry or granite and squares of yellow marble;
- the pedimented niches alternated with panels of coloured marble;
- chapels framed by a pair of pilasters and fronted by two fluted Corinthian columns;
- graduated coffers in the dome were once gilded and had an ornament made of metal in the centre;
- statues of a variety of deities.



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- 2 (a) **Explain how a basic arch was constructed. Choose one building or structure you have studied and explain how the arch was used in its design.** [12.5]

The Romans perfected the techniques for constructing the arch by experimenting with different materials within the concrete to lighten the weight and by using larger wooden moulds and scaffolding able to support the weight of the wooden framework and the immense weight of the concrete above.

The elaboration and development of the basic arch allowed architects to use their creative abilities to the full, and to design buildings which were not only functional, but also aesthetically pleasing. The arch was adapted to create the barrel vault, the cross-vault, the dome and the umbrella dome. Candidates should show familiarity with the technical terms. Diagrams could usefully be employed to explain their answers fully.

The buildings to which candidates may refer include:

- the Colosseum;
- the Pantheon;
- the Arch of Titus;
- the Arch of Constantine.

- (b) **Analyse the style and composition of the bust of Philip the Arabian. What image of the emperor does it project?** [12.5]

This statue of the emperor Philip the Arabian was made c. 244–249 AD. The style employed here is verism, to show the real man behind the position of emperor. The statue reflects the historical context – it was a troubled time and there had been a rapid succession of emperors. As his reign was short (he was murdered by his own soldiers), Philip had plenty to be concerned about. These worries show in the face of the man, with the deep channels on his forehead, the overhanging brows and the deep nasal-labial lines. There are also signs of Philip's Syrian origin. The sculptor has succeeded in making Philip look like a strong, serious and caring leader.

- (c) **Describe the main features of the temple of Bacchus at Baalbek. How far is it a typical Roman temple of its time?** [12.5]

Candidates should show an awareness of the main points set out in the description of the temple by Campbell (pp. 104–7). There should be reference to both the architectural elements and the lavish sculptural decoration which make it identifiable as a temple dedicated to Bacchus.

The typical features include:

- high podium;
- frontal emphasis;
- single flight of steps;
- colonnaded porch;
- deep porch.

The non-typical features include:

- peripteral colonnade;
- lavish sculptural decoration.

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

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- 3 (a) **'Function is more important than form.'** How far do you think this is true of the buildings and structures you have studied? In your answer, you should refer to at least two different buildings or structures. [25]

The direction of the argument will depend on the buildings/structures selected. Candidates must deal with both aspects of the question to achieve high marks. They will need to show awareness of what is needed to make the buildings/structures they have chosen function effectively, e.g.:

- to allow large numbers of spectators to enter and leave a theatre or amphitheatre in a relatively short space of time;
- to have the areas necessary to function as a theatre or set of baths;
- to have the necessary strength to span large areas or obstacles, such as rivers, for an aqueduct.

Points concerning the form of the building/structure may include:

- traditional designs for that type of building/structure;
- the type of materials used;
- the overall aesthetic quality of the building/structure;
- cost.

Whilst the Romans were incredibly practical as architects and engineers, they did not think about how the function of the building might be reflected in the form. It is difficult to say whether one was more important than the other. It does not matter what conclusion candidates reach, provided that there is a reasoned argument with reference to specific examples from particular buildings/structures.

- (b) **Do you find Roman free-standing or Roman relief sculpture more aesthetically pleasing? You should explain your preference with reference to at least two examples from each type of sculpture.** [25]

The examples chosen will dictate the direction of the argument. Candidates have three examples of free-standing sculpture to choose from:

- Patrician carrying busts;
- Philip the Arabian;
- Commodus as Hercules.

There is a little more choice when it comes to relief sculpture:

- Trajan's column;
- Ara Pacis;
- Arch of Titus;
- Arch of Constantine.

Look for an answer which analyses the different qualities of the two types of sculpture and the aesthetic qualities of the examples selected. It does not matter what conclusion candidates reach, provided there is reasoned argument with reference to specific examples from particular buildings/structures.

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

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### Generic criteria for marking essays

#### Long Essay

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 a long essay will be 25.

#### Mini Essay

Essays will be initially graded according to the above criteria and then allocated a mark within the range for each category. This mark will then be divided by 2. 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 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.