

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

8283 CLASSICAL STUDIES

8283/23

Paper 2 (Roman Civilisation), maximum raw mark 50

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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Section 1: Augustus

- 1 (a) (i) **Who was Sextus Pompey? Why was the war against him necessary?** [3]
The son of Pompey the Great. He had organised a fleet which controlled the Italian coast and threatened Rome's food supply.
- (ii) **Apart from the wars against Sextus Pompey and Mark Antony, name one other civil war fought by Octavian. Who was his opponent in that war?** [1]
One of:
- Philippi against Brutus and Cassius.
 - Perusia against Lucius Antonius.
- (iii) **Which treaty had granted the slaves their freedom?** [1.5]
The Treaty of Misenum. March 39 BC
- (iv) **What were the other terms of this treaty?** [3]
Any three of:
- Exiles, except for assassins of Julius Caesar, allowed to return;
 - Sextus Pompey to be elected consul and
 - to receive father's property and
 - to govern Sicily, (Sardinia and Achaëa).
- (v) **Who were the Parthians? Why was Antony fighting against them?** [4]
Empire bordering the eastern provinces of the Roman Empire. Crassus had campaigned against them and been defeated at Carrhae in 53 BC Antony wanted to regain the standards of the Roman legions which had been captured then.
- (b) (i) **In which battle did Octavian defeat Antony?** [0.5]
Actium.
- (ii) **What was the exact date of this battle?** [1]
2nd September, 31 BC.
- (iii) **Why was the triumph 'nominally over Egypt', rather than over Antony?** [2]
Octavian wanted to present the victory as being over a foreign power, adding territory to the Roman Empire, not as a civil war which involved Romans killing Romans.
- (iv) **Give an outline of three other honours given to Augustus and explain their importance.** [3]
Any three of:
- birthday an annual festival;
 - title of Augustus;
 - title of Pater Patriae;
 - any religious titles;
 - month of August.
- These all gave Octavian a standing beyond any normal citizen, without implying excessive political power.
- (v) **Why was Egypt an important addition to the Empire?** [2]
Egypt was rich in grain and money. Grain and taxes were sent to Rome, along with Cleopatra's personal wealth.

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- (vi) **How was it administered after it became part of the province?** [2]
 Octavian took personal control of the province, appointing a governor who was responsible only to him.
- (vi) **What was the significance of the closing of the 'gates of Janus'?** [2]
 The gates of Janus were closed only when Rome was totally at peace. The closing of the gates symbolised the end of all wars involving the Roman Empire.
- (c) (i) **What was the purpose of the temple of Mars the Avenger? What were Augustus' plans for it?** [3]
 It was built to celebrate the defeat of the assassins of Julius Caesar.
 Any two of:
- youths passing from childhood to adulthood should go there;
 - provincial Governors would set out from there;
 - Senate would decide about triumphs there;
 - generals celebrating a triumph would dedicate their sceptre and wreath there;
 - captured Roman standards which had been recovered should be placed there.
- (ii) **Who was the wife of Marcellus? Who were her other husbands?** [1.5]
 Julia; Marcus Agrippa, Tiberius.
- (iii) **Why was it important to Augustus that Julius Caesar had been deified?** [2]
 Propaganda. It meant that Augustus could call himself the 'Filius Divi' and this gave him great status.
- (iv) **Why was Vesta important to the Romans?** [2]
 Vesta was the goddess of the Hearth. She was one of the guardian deities of Rome, with her sacred fire tended by the Vestal Virgins.
- (v) **In which year were the Secular Games held?** [1]
 17 BC.
- (vi) **Describe briefly what happened in the Secular Games.** [3]
- sacrifices by Augustus to nocturnal gods;
 - prayers to the new age;
 - emphasis on Apollo and Diana;
 - a specially composed hymn by Horace;
 - sung by a choir of 27 boys and girls;
 - the end of one age and the beginning of a new one.

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- 2 (a) Give a brief account of the events of 43 BC. Why do you think that they were so important in Octavian's rise to power? [12.5]

The Senate annulled Antony's legislation in February. Following the siege of Mutina, Antony had to withdraw. While Antony had many of Caesar's former officers under him, the deaths of the consuls Hirtius and Pansa gave Octavian an army, which he used by marching on Rome to be given the consulship, illegally. He was legally accepted as Caesar's son, and had the amnesty for Caesar's assassins removed. The meeting at Bononia in November saw the Second Triumvirate set up, followed by the proscriptions. 43 BC gave Octavian his first taste of power, his first official position and the setting up of the triumvirate.

- (b) How far would you agree with Augustus' claim that he had 'restored the Republic' during his reign? [12.5]

Theoretically, Augustus restored the Republic. He re-established the authority of the Senate and the magistrates, and restored elections. He held a census several times to establish the status of citizens. Despite this, Augustus kept real power in his own hands. Elected magistrates were generally those he picked himself. He controlled all finances and provinces with armies himself. He saw the need for a successor, with heirs such as Marcellus and the sons of Agrippa being given positions of authority before the legal age. However, it was the *maius imperium* and permanent tribunician power he possessed which gave him ultimate authority.

- (c) How important was Augustus' building programme in his attempts to keep power? [12.5]

Rome was in ruins when Augustus took power. He spent a great deal of money in restoring dilapidated buildings and carrying on Julius Caesar's building programme. He 'found Rome brick and left it marble'. There were propaganda works such as the temples of Mars the Avenger and Apollo, the Ara Pacis and his Mausoleum. Public works include the Theatre of Marcellus, the Forum Augusti, and consolidating the water supply (Aqua Virgo and the clearing of the Cloaca Maxima). The building programme both served to remind Romans of Augustus' own contribution to establishing peace, and to make them feel proud of their city.

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) Discuss the relationship between Octavian and Mark Antony. Why do you think that Octavian, rather than Antony, emerged as ruler of the Roman Empire? [25]

The two men had a constant antipathy. Both saw themselves as the natural heir to Julius Caesar, with Antony especially resenting what he saw as an upstart youngster interfering in his attempts to take control of Rome, which he tried to take by speaking Caesar's eulogy. Octavian took Caesar's name. After initial fighting, the two co-operated reluctantly in the Second Triumvirate to punish Caesar's assassins at Philippi. They then split the Empire between them, with Octavian taking Italy and the West, while Antony took the east. The relationship between the two men became even more strained when Antony fell under Cleopatra's spell, and divorced Octavia, Octavian's sister. Octavian used this, and Antony's lifestyle in Egypt, for propaganda purposes. This eventually led to open conflict, which culminated in the Battle of Actium. Candidates should be able to discuss the reasons why Octavian won the battle, rather than Antony.

(b) Discuss Augustus' attempts to secure the succession. Why do you think he was anxious that a member of his family succeeded him? [25]

Augustus was determined that a member of his family should succeed him. As he had no son of his own, he adopted various male relatives, as well as Agrippa. These included Marcellus, Agrippa himself, his sons Gaius and Lucius, and finally his step-son Tiberius. The younger heirs were distinguished by being given honours and magistracies before the legal age. Augustus' daughter Julia was used as a pawn in the succession, being married in turn to Marcellus, Agrippa and Tiberius, the latter two being forced to divorce their current wives. His attempts were foiled as one by one, his chosen successors died leaving him with Tiberius. Augustus saw that the only way his policies could be carried on was through family members who had been trained for the responsibility of ruling the Empire. Despite the deaths of his chosen heirs, at his death, the succession proceeded smoothly, and the rule of the Empire continued without change.

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Section 2: Virgil

- 1 (a) (i) In which city is Aeneas and where is he standing? [1.5]**
Carthage; Temple of Juno.
- (ii) Look at the simile 'she was like Diana ... the work for her future realm.' Explain three points of similarity between the simile and the scene it is intended to illustrate. [3]**
Any **three** of the following:
- Diana and Dido both chaste;
 - Dido also depicted later hunting;
 - Dido's and Diana's superiority/stature both stressed;
 - both leaders of the people.
- (iii) How does Virgil depict Dido to be an effective leader in lines 8–13? You should make four points in your answer. [4]**
Any **four** of the following:
- at ease with the people;
 - walking happily with the people;
 - well motivated – hastening the work for her future realm;
 - religious – Juno's temple;
 - powerful – 'armed guards', she takes centre seat on a raised platform;
 - fair – 'fair division';
 - law giver;
 - possesses sound judgment – 'balanced judgement';
 - autonomous.
- (iv) Why is Aeneas 'amazed at the sight'? [1]**
Thought they had drowned in the storm.
- (v) Who had created the 'soft mist', and why? [3]**
Venus.
To offer protection to Aeneas because he was entering a potentially hostile city.

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- (b) (i) **Briefly summarise the content of the 'words' Juno has just spoken.** [2]
 Venus and Cupid have made Dido fall in love. Why not formalise this in a marriage pact?
- (ii) **Why does Juno wish to stop Aeneas reaching Italy?** [2]
 Roman race is destined to conquer Libya and destroy her favourite city.
- (iii) **'I am subject to the Fates.' What has Jupiter revealed to Venus from the scroll of the Fates in Book 1? You should make three points.** [3]
 Any **three** of the following points:
- Aeneas will fight a great war in Italy and be victorious;
 - establish a city and way of life;
 - live for three more years;
 - Ascanius shall fortify Alba Longa and rule for 30 years;
 - there will be 300 years rule until the birth of Romulus and Remus;
 - Romulus will build Rome and call his people Romans;
 - his race will have domination that is omnipresent and eternal;
 - Juno will be reconciled;
 - Caesar's domination is predicted;
 - there will be peace eventually.
- (iv) **How is Venus portrayed in this passage? You should refer to the passage and make three points.** [3]
 Any **three** of the following:
- perceptive – sees through Juno;
 - flatterer – 'who indeed would be so mad as to refuse such an offer';
 - liar – 'whose design is obscure to me';
 - obedient – 'so go forward; I shall follow'.
- (v) **'Let me briefly explain how we may achieve our immediate purpose.' What plan does Juno go on to propose to Venus?** [2.5]
 Arrange a hunt with the two nations;
 Will create a storm;
 Dido and Aeneas will take shelter in a cave alone;
 Make love/get married.

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- (c) (i) **In what part of the Underworld is Aeneas?** [0.5]
Entrance (hall).
- (ii) **'At the sight of them.' Give two of the hybrid beasts Aeneas has just seen and briefly describe what they look like.** [4]
Any **two** of the following **with** appropriate description:
- Centaur – half man half horse;
 - Scylla – six headed monster;
 - Briareus – 100 hands;
 - Lerna – hydra;
 - Chimaera – lion, goat, snake;
 - Harpies – half woman, half bird;
 - Geryon – triple-bodied.
- (iii) **What do lines 1–6 tell us about Aeneas' character?** [2]
Any two of the following:
- scared – 'sudden dread';
 - brave – trying to attack such monsters;
 - listens to the Sibyl.
- (iv) **What is the name of his 'companion'?** [1]
Sibyl.
- (v) **How does Virgil make lines 7–9 a vivid piece of writing? You should make two points and discuss both what is written and how it is written.** [2]
Any **two** of the following points:
- alliteration – mud and murk, enormous and engulfing;
 - sibilance – seethes with the Abyss;
 - personification – choking;
 - use of bleak vocabulary – mud, murk, sludge etc.;
 - emphasis on the size – 'enormous', 'all'.
- (vi) **What is the name of the warden 'who watches over the river-water' in lines 9–10 and what is his job in the Underworld?** [3]
Charon
Guard the river, accept only those who have been buried properly, convey them across the Styx.

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2 (a) Discuss the portrayal of the gods and goddesses in Book 2 of the Aeneid. [12.5]

Venus is one of the most predominant divinities to be found in Book 2. The reader observes her maternal care for her son where she reveals herself in her divine form to prevent him taking vengeance upon Helen. She is also instrumental in helping him to start accepting his destiny – she makes it clear what fate has befallen Troy and draws attention to the care she has shown towards his family in keeping them safe. Most crucially she reveals the actions of the other gods in destroying Troy. There is certainly room to explore the depiction of the gods pulling down Troy. Jupiter is interesting and would appear to demonstrate more impartiality than the other Olympians. Even though Aeneas observes Jupiter rousing the gods against the armies of Troy, he also answers Anchises prayer for confirmation that he should leave Troy. However, throughout most of Book 2, the hostility can be observed – Cassandra is not to be believed because of Apollo, the gods prevent the Trojans from heeding Laocoon's words, the worship of Minerva and the prayers of Hecuba are futile as were those of the people who were cut down at the altars.

(b) Comment on the portrayal of the separation of lovers in the books of the Aeneid you have studied. [12.5]

Most candidates will undoubtedly alight upon the example of Dido and Aeneas. There is room to explore the compromising light in which Aeneas is portrayed early on in Book 4 – the way Aeneas dallies with Dido and leads her on. His devotion to duty and respect of the gods' wishes are admirable, however, his apparent cowardice in the way he intends to break the news to Dido is not. When he is challenged by Dido he appears insensitive and it could be argued that the episode undermines Aeneas' standing as a hero. This is largely achieved through Virgil's brilliance in capturing Dido's psyche – her initial wild infatuation, her self-deceit, her neglect of the role of leader, her insecurity and paranoia, her realisation that Aeneas is leaving, her desperate efforts to make him stay, her fury, her hatred and eventual demise. Virgil manages to capture a spectrum of emotions. Other relationships that could be profitably explored in the Aeneid might be Dido and Sychaeus in Books 1 and 6, Aeneas and Creusa in Book 2.

(c) What does Book 6 reveal about the destiny of Aeneas' descendants? Why is this an important point in the story? [12.5]

Book 6 gives 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. He emphasises the Claudian dynasty as directly descended from Aeneas. His eulogy for Marcellus is overwhelming. Book 6 also glorifies and honours great figures in Rome's history such as the Republic heroes (Scipio's etc.). It is important because it shows pride in their achievements and they are 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. As a plot device, prophecy leaves the reader 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.

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

In Book 2 it might be argued that Aeneas is a flawed hero when he is in the clutches of 'furor'. He takes a band of men to their deaths, even though he has been told several times to leave Troy. He jeopardises his mission by going back into the defeated city to look for Creusa. However, this concern for his wife and the manner he ensures his father escapes from the city are very laudable and there is something very Homeric in his behaviour. At other times his behaviour is very laudable – in the storm in Book 1 he wishes he was dead but masks his anguish in front of his people and provides food and emotional support before he sets out to spy out the area where they were shipwrecked. His bravery in visiting his father in the Underworld and visiting the land where most mortals fear to tread cannot help but win the admiration of the reader. He is also prepared to sacrifice his personal happiness with Dido for the sake of his mission. But Book 4 perhaps shows Aeneas at his worst – that his men were happy to be leaving is telling and one cannot help but feel that his treatment of Dido was shabby and that he bears some of the blame for her suicide.

(b) To what extent was the Emperor right to save the *Aeneid* from destruction? [25]

Candidates might want to write about characterisation – Aeneas is a flawed hero, someone the audience can admire but 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. There is room in the question for candidates to argue that the Emperor was wrong in his decision, although the evaluation will need close support from the text to gain any real credit.

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

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Section 3: Juvenal

- 1 (a) (i) **What event does Juvenal imagine he is attending in line 1?** [1]
Recitation.
- (ii) **What does Juvenal not enjoy about such events referred to in lines 1–6? In your answer, you should refer to the passage and make three points.** [3]
Any **three** of the following:
- never has the opportunity to say what he thinks of the literature he has heard;
 - waste of time – ‘whole days wasted’;
 - boring;
 - use of hyperbole on the effect it has on him – ‘killing me’;
 - the works are long-winded – ‘bloated’, ‘crammed in the margins’, ‘spilling over’, ‘not finished’.
- (iii) **Who was ‘old what’s his name’?** [0.5]
Jason.
- (iv) **Name two other mythological figures not mentioned in this passage who appear in *Satire 1*.** [2]
Any two of the following:
- Hercules
 - Diomedes
 - Minotaur
 - Daedalus
 - Icarus
 - Deucalion
 - Aeneas
 - Turnus
 - Achilles
 - Hylas
- (v) **What practice of Roman education is referred to in lines 15–17?** [1]
Art of public speaking/rhetoric.
- (vi) **What was the name of the ‘great Auruncan’ and why was he important to the writing of satire?** [2]
Lucilius.
Founder of Satire.
- (vii) **According to *Satire 1* as a whole, how similar were Juvenal and the ‘great Auruncan’ in the way they wrote satire?** [3]
Both attacked corruption and what they saw to be wrong with society.
Juvenal speaks of Lucilius’ bluntness – he would name anyone regardless of rank or position. Juvenal is not in a position to be so frank and fears for his own safety. Therefore he uses figures from the past to highlight present day corruption.

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- (b) (i) **What type of fish is being presented?** [0.5]
Turbot.
- (ii) **Why did the fisherman not keep the fish?** [2]
Any two of the following:
- so huge it was obviously the emperor's;
 - no one would dare buy it;
 - fishermen would not dare to keep it;
 - informers would be sure to reveal any sale or purchase;
 - Imperial officials would claim it as Caesar's property.
- (iii) **What is the name of the 'Epic Presence'?** [1]
Domitian.
- (iv) **How is the person portrayed in this passage? In what other ways is he depicted in *Satire 4*?** [4]
In the passage Domitian:
- enjoys being flattered;
 - believes the flattery;
 - is hateful of the members of the Privy Council;
 - is power hungry – Pegasus is called a bailiff.
- Elsewhere:
- tyrannical behaviour in the section on Crispus who had only survived because he did not give proper advice;
 - savagely murdered the best people in Rome;
 - greed and extravagance;
 - susceptibility to flattery;
 - degeneracy;
 - lacks any sense of proportion.
- (v) **Name two of the councillors, other than Pegasus, mentioned in *Satire 4* and give one detail about each.** [4]
Any **two** of the following and one valid detail:
- Crispus = aged, mild and pliable manners. Had the wisdom to advise Domitian but chose to withhold it and ensured his own survival;
 - Acilius = 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.
- (vi) **What solution did the Privy Council eventually propose?** [1]
Get a potter to produce a casserole which is large enough.

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- (c) (i) **According to this passage, for what should people not pray?** [0.5]
Wealth.
- (ii) **With which school of philosophy was Democritus connected?** [1]
Atomism.
- (iii) **What did the rods and axes represent in line 3?** [1]
Consulship/power over life and death.
- (iv) **How might the slave 'stop the Consul getting above himself'?** [1]
Remind him that he was mortal.
- (v) **Explain the reference to 'friends bought with the meal-ticket.'** [3]
At the salutation, the patron rewarded his clients with the dole handout (money/meal ticket) in return for the client supporting him in public.
- (vi) **Find four examples of Juvenal's satiric technique in this passage. Write out each example, identify the technique and explain the effect.** [4]
Juvenal's use of any four of the following with appropriate explanation:
- repetition – no togas...no sedans...;
 - accumulation of examples – different symbols of political office;
 - use of examples from the past – Democritus;
 - exaggeration – a crown so enormous that no neck can bear its weight;
 - contrast – the cares of the crowd...no less than their pleasure;
 - vulgarity – 'up you';
 - personification – 'if Fortune was threatening';
 - use of superlative – 'greatest men', 'in all human encounters', 'our best';
 - sarcasm – citizens dutifully marching;
 - irony – 'friends bought with the meal ticket';
 - vivid and caustic description of the opulence of the ceremony.
- (vii) **Give two further things for which people ought not to pray according to Juvenal in *Satire 10* as a whole.** [2]
Any two of the following:
- political power;
 - eloquence;
 - military glory;
 - good looks;
 - long life.

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2 (a) **Comment on Juvenal's arguments for writing satire in *Satire 1*.** [12.5]

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

- the guardian who seduces his ward;
- the provincial governor guilty of fraud;
- eunuchs who marry;
- aristocratic girls who go hunting;
- ex-slaves who flaunt their wealth;
- informers who identify patrons and friends;
- legacy-hunters who go to bed with old women in order to gain an inheritance;
- his boredom of what writers are traditionally writing about;
- the fact that the paper is going to be wasted anyway so he might as well have a go at writing;
- his respect of Lucilius.

(b) **'I cannot, citizens, stomach a Greek Rome' (*Satire 3*). Why is Juvenal of this opinion?** [12.5]

Juvenal hates foreigners so much because they have turned his society upside down. Once foreigners were slaves but are now ahead of their former masters because they have been able to buy their way into Roman society and influenced this society with their own customs, manners, languages etc. *Satire 3* will undoubtedly provide the most fertile ground for illustrating these points. The Greeks, in particular, are liars, effeminate, use sex for their own advantage, and have corrupted the patron-client system with their flattery. Crispinus in *Satires 1* and *4* epitomises the hated ex-slave. Candidates should back up their examples with reference to the *Satires*.

(c) **Discuss how effective a piece of satirical writing you consider *Satire 5* 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 should be able to make some sort of valid comparison to *Satire 5*. It certainly contains indignation and anger which drive his earlier works. He talks 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 *Satire* as a whole, analysis of its effectiveness and discussion of a range of satiric devices used. These might include: mockery of epic and mythology, indignation, hyperbole, anti-climax, contrast, conversational style etc.

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3 (a) How successfully does Juvenal use the themes of food and the dinner-party in his satires? [25]

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

(b) How successfully does Juvenal depict life in Rome in *Satire* 3? In your answer, you should include discussion of what Juvenal writes and the way it is written. [25]

Juvenal presents a successful picture of life in Rome in *Satire* 3. Before Umbricius 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.

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 give some 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) Plate 1

- (i) **Identify this temple and its location. Give the date of its construction.** [2.5]
- Maison Carrée.
 - Nîmes.
 - 18–16 BC.
- (ii) **According to inscriptional evidence, who had this temple built and to whom was it dedicated?** [2]
- Marcus Agrippa.
 - Augustus and Rome.
- (iii) **What is the technical name given to this type of temple? Explain why it is given this name.** [2]
- hexastyle.
 - from the Greek words for six (hex) and column (stylos).
- (iv) **'The columns are one of the temple's finest features.' Give four reasons to support this statement.** [4]
- The columns are:
- tall, slender and elegant;
 - fluted;
 - topped with an elaborate Corinthian capital;
 - free-standing in the porch;
 - engaged along the side and back of the cella.
- (v) **How is the entablature decorated?** [2]
- the architrave is divided into three bands;
 - the frieze is carved with foliage tendrils and acanthus leaves.

(b) Plate 2

- (i) **Identify this monument and its precise location.** [2]
- Pont du Gard.
 - Nîmes.
 - South of France.
- (ii) **Who commissioned this structure and when was it constructed?** [1.5]
- Marcus Agrippa.
 - 20–16 BC.
- (iii) **What was the purpose of this structure?** [1]
- To bring water from the springs near Uzès to the Roman colony of Nemausus.
 - Aqueduct.
- (iv) **What elements of the design show that the architect was concerned about the effects of erosion caused by the running water?** [4]
- The foundation of the piers was strengthened.
 - The piers were wedge shaped and made of stone.
 - The central arch widened to allow for increased water flow in times of flooding.
 - The central arch spans the river so that its support piers do not sit in the river bed.

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- (v) This structure has been described as a 'masterpiece of simplicity and beauty which blends in with the landscape'. How far do you agree with this statement? [4]
- Use of local limestone blends in with the landscape.
 - The 11 arches in the second tier are set directly above those of the lower level.
 - On the third tier there are three arches to each one of the larger arches of the lower levels.
 - There are four arches above the widened central arch.
 - Triple arcade with diminishing height gives it a sense of perspective.
 - The rows of arches mean that the structure is not a solid block (blot!) on the landscape.

(c) Plate 3

- (i) Give the name and location of the building from which this mosaic comes. 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/emblemata*.
- (iii) Explain how the artist was able to achieve a high level of detail and a richness of colour in this mosaic. [3]
- the mosaic was created in the workshop to be the centrepiece of a large monochrome mosaic – giving a sense of contrast;
 - it was made from tiny polychrome tesserae – *opus vermiculatum*;
 - the size of the pieces meant that detail could be very fine indeed;
 - the use of different types of stone etc., in addition to the size of the pieces, allowed the artist to create scenes with rich, vibrant colours but also shading.
- (iv) 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;
 - the bull appears to be moving away from the spectator;
 - tree in the foreground is large, the cluster of trees in the background is small;
 - BUT the cow appears larger than her mate.

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

- (v) What aspects of this scene do you find aesthetically pleasing? You should make two points with close reference to the scene. [2]

Answers may include:

- the contrast of the chocolate coloured body of the bull with the honey coloured body of the lion;
- the foreshortened pose of the bull;
- the depiction of the lion as powerful, with a large muscled body and the detailed hair of his mane;
- the cow's reflection creating a shadow on the surface of the pool.

Allow other relevant, well-referenced points.

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- 2 (a) **What practical considerations did the architect of the Colosseum have to bear in mind when designing and building this amphitheatre? Discuss how the architect achieved two of the things you have identified.** [12.5]

The architect had to bear in mind the following considerations:

- choice of site;
- materials to use;
- appearance of building;
- size of building;
- easy and swift entry and exit for the spectators;
- management of the variety of spectacles which took place there.

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:

- the materials had to be suitable and strong enough to bear the weight and height of a large free-standing building;
- 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 entry and exit for spectators:

- 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;

management of the variety of spectacles:

- the architect had to consider mechanisms to allow efficient transfer of animals and men to the arena floor;
- storage before and after the spectacles;
- elaborate changing of sets;
- possibly re-enactment of naval battles.

There may well be some overlap between the points set out above.

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(b) Analyse the style and composition of the Patrician carrying busts. What image of the man does it project? [12.5]

The statue stands 1.65m high and dates to the early 1st century AD. The statue depicts a man of patrician rank holding busts of his father and grandfather in his hands, alluding to the Roman custom of noble families having wax images (*imagines*) of their famous ancestors;

The head of the patrician is earlier than the rest of the statue, probably late 1st century BC and his portrait is in the style of verism which was in fashion at the time. The purpose of this style was to show the true character of the man. This can be seen in the other heads, too and candidates may refer to the following:

- grandfather's head almost totally bald, bags under the eyes, wrinkles under the neck;
- father's head has a 'comb-over', thin pursed mouth, nasal-labial lines, crow's feet;
- central figure has receding hair line, furrowed brow and nasal-labial lines.

The figure looks as though he possesses all the characteristics a true Roman should have e.g. *pietas*, *gravitas*, *severitas* etc.

(c) What was the purpose of Trajan's Column and how was it decorated? Choose one scene and discuss how well the artist has depicted the subject matter. In your answer you should refer to particular examples from your chosen scene. [12.5]

Trajan's Column formed an integral part of the design of Trajan's forum, which was built to commemorate his campaigns against the Dacians. The booty gained in his campaigns against the Dacians financed the construction of the forum and the design and execution of the column.

It stands 125 feet/38 metres high and is made from a series of drums, each weighing approximately 40 tons, of Carrara marble. The sculpture which decorates it is like a long comic strip, showing events from the campaigns. The frieze winds its way round the column from the base to the top. The band is about 3 feet/0.90 metres high at the base and gradually increases to 4 feet 2 inches/1.25 metres at the top. Candidates should be able to explain why the sculptor did this.

The scene chosen for discussion by the candidates should be referred to in some detail so that it is recognisable to the marker. Some of the points which candidates may comment upon include:

- the continuous narrative;
- the size of the figures;
- the amount and quality of detail;
- the appearance of movement;
- the depiction of the Roman soldiers;
- the depiction of the Dacians;
- the depiction of the background scenery;
- the depiction of the Roman military and its tactics;
- the use of colour and metal to enhance the marble.

Candidates may make reference to the fact that the column was also the final resting place for Trajan's ashes.

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- 3 (a) **'Hadrian was fascinated by the art and architecture of Greece.'** How far does your study of Roman art and architecture support this statement? [25]

It is clear from the style and decoration of the buildings of Hadrian's villa at Tivoli that Hadrian drew inspiration from his travels around the Empire.

Answers may include reference to:

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

Some candidates may make reference to buildings such as the Pantheon where there is some Greek influence but there is also the innovative use of concrete to form the dome and oculus.

- (b) **'A masterpiece of propaganda.'** Do you think this statement is best applied to the Ara Pacis or the Arch of Titus or Trajan's column? In your answer, you should include discussion of at least two of the monuments mentioned. [25]

Although it is difficult to give a model answer here, candidates should be able to discuss the propaganda elements behind each of the named monuments and why the particular Emperor chose to have them constructed, whether for personal or state propaganda. Answers should be supported with precise reference to the three monuments and how the selected examples exhibit propaganda.

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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.