

**MARK SCHEME for the October/November 2009 question paper
for the guidance of teachers**

8283 CLASSICAL STUDIES

8283/02

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

Answer ONE of the following three questions.

EITHER

1 Choose *two* of the following passages and answer the questions which follow them:

- (a) (i) **In which year did these events take place?** [0.5]
32 BC.
- (ii) **In what way were Octavian's actions illegal at this meeting?** [2]
He had armed soldiers with him.
His friends were carrying daggers.
His constitutional power was not legal.
- (iii) **What did the consuls do following this meeting?** [1]
Fled from Rome to join Antony.
- (iv) **What 'documentary evidence' did Octavian produce (line 9)? What was stated in this evidence?** [4]
Antony's Will (1).
Caesarion was really Julius Caesar's son and heir.
Gifts to Antony's children by Cleopatra.
He wanted to be buried by her side in Alexandria (1 each).
- (v) **What rumours were spread following the publication of this evidence?** [2]
Antony would grant Rome to Cleopatra.
He would transfer the government of the Empire to Egypt.
- (vi) **Where did the final battle between Octavian and Antony take place? What was its exact date?** [2]
Actium (1). September 2nd 31 BC (1).
- (vii) **Who commanded Octavian's forces at this battle?** [1]
Marcus Agrippa.

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- (b) (i) **In which year did Octavian hold his seventh consulship (line 1)?** [0.5]
27 BC.
- (ii) **Who was his colleague in this consulship?** [1]
Marcus Agrippa.
- (iii) **Name three of the civil wars fought by Octavian (line 1). Who were his opponents in each of these wars?** [3]
Any three of:
Mutina – Mark Antony;
Philippi – Brutus and Cassius (accept Caesar's assassins);
Perusia – Lucius Antony;
Sicily – Sextus Pompeius;
Actium – Mark Antony.
- (iv) **Why did Octavian accept the title of 'Augustus' (line 4) rather than his preferred title of 'Romulus'?** [2]
Romulus had connotations of being a king, which Octavian wanted to avoid.
Augustus was a more general term, meaning more than human.
- (v) **Give two honours not mentioned in the passage which Octavian accepted.** [2]
Any two of:
Divi Filius;
Month of August;
Pater Patriae;
Birthday etc.
Do not accept political powers, such as Princeps Senatus, Maius Imperium and Tribunicia Potestas.
- (vi) **Briefly explain how far you agree with Octavian's claim that after these events, 'of power I possessed no more than those who were my colleagues' (line 8)?** [4]
He seems to have given up power, but in reality he kept control. He had the majority of the army under his direct control and personally controlled important provinces such as Egypt. The Senate only passed legislation which he had approved. He was given extraordinary powers. He restored the form of the Republic, but not its actual system of government. Credit comment about his personal Auctoritas.

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- (c) (i) **Name the grandsons of Augustus (line 3).** [1.5]
 Lucius Agrippa, Gaius Agrippa, Postumus Agrippa.
- (ii) **Name Julia's other husbands, apart from Tiberius.** [1]
 Marcellus and Agrippa (0.5 each).
- (iii) **To marry Julia, Tiberius was forced to divorce his wife. What was her name?** [1]
 Vipsania.
- (iv) **After two of Augustus' grandsons died, whom was Tiberius forced to adopt and why?** [3]
 His nephew Germanicus (1). Germanicus was married to Agrippina, the daughter of Agrippa and Julia, so their children were directly descended from Augustus (2).
- (v) **What methods did Augustus use to indicate that his grandsons were potential successors?** [3]
 Any three of:
 Adopted them as sons;
 Augustus held consulships with them to introduce them to public life when they were aged 15;
 Title of *Principes Iuventatis*;
 They were made consuls designate.
- (vi) **Why was Augustus unable to directly name his successor?** [3]
 He not a king. His powers were personal and had been granted to him by the State, and were in theory not hereditary, despite the need for a successor to carry on his work.

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OR

2 Write a mini-essay on each of two of the following:

(a) Discuss Octavian's use of propaganda from 36 BC to 29 BC. [12.5]

Octavian, having established his position following the defeat of Sextus Pompey as a respecter of the Republican tradition, presented the conflict with Mark Antony as a war between Roman ideas and those of the East. It was a war against Egypt, not a civil war. To reinforce this, candidates should mention:

- The Donations of Alexandria;
- Antony's will;
- The Oath of Allegiance;
- Octavian as 'fetialis'.

Following the war, Octavian reinforced this image with his treatment of Antony's children, the closing of the Gates of the Temple of Janus and the triple triumph.

(b) To what extent was Augustus regarded as a god during his reign? What use did he make of this divine worship? [12.5]

There were differences between the attitude to Augustus as a god between the East and the West. There was a tradition of ruler-worship in the East, and in places such as Pergamum and Nicomedia, he was worshipped as a god, but always in association with Rome itself, personified as Roma. Even in the West, he was seen as more than a mere man, as seen by his title of 'Augustus', being a 'Filius Divi' and the use of his Genius. Divine worship also spread to certain areas of the Western Empire. Being seen as a god in the East enabled him to consolidate Roman rule in a traditional manner, whilst in the West, his status helped him to maintain his position and was used in propaganda.

(c) How important were the Senate in the running of the Empire under Augustus? Why did he let them keep some powers, but took others away? [12.5]

He gave the Senate control of about half of the provinces of the Empire. The Senate became a law court, trying political cases. Augustus treated the Senate as a body which legitimised his political acts. The senate took many administrative duties off his hands. He also made sure that he kept the vital frontier provinces, such as Egypt, under his own control. This meant that he kept control of the army. Octavian was always conscious of the possibility of revolt, and took steps to ensure the Senate could not challenge him. His revision of the Senatorial roll meant he could appoint Senators friendly to his cause. Giving the Senate control of certain provinces allowed him to concentrate on important areas. Removing the right to control provinces with armies meant a revolt was more unlikely.

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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OR

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

Either

(a) **'Octavian had nothing to do with his rise to power – it was all the work of others.'**
Explain how far you agree with this assessment of how Octavian came to rule Rome.

[25]

Octavian could not have risen to power without the help of others. He gained the loyalty of Caesar's veterans not for himself, but for the 'Son of Caesar'. All his military victories were gained by others, such as Antony at Phillipi, and Agrippa at Actium. His political rise was due in no small measure to the support of certain Senators such as Cicero. Maecenas' role in controlling propaganda was vital in consolidating his position. The contacts through his wife Livia were another important factor in him achieving status. However, none of this would have been achieved without his own abilities and determination, from the courage to seize the chance Caesar's death offered him, to the personal charisma he possessed to inspire the loyalty of his followers and the choice of the right people. Candidates will need to discuss both sides of the question.

Or

(b) **Analyse the reasons why Augustus was able to maintain power from the Constitutional Settlement of 27 BC to his death.**

[25]

Candidates will need to discuss the Constitutional Settlements of 27 BC and 23 BC, showing how they led to Augustus controlling the Empire. Features mentioned should include:

- 'Auctoritas' – his personal standing and the honours granted to him;
- Tribunician Power – the power and control over legislation that this gave him;
- 'Maius Imperium' – the power to control the army and overrule other proconsuls gave him practical control of all of the provinces. Personal appointment of the governor of Egypt, the breadbasket of Italy, was especially vital;
- Finances – control of money enabled him to make sure it was spent on projects which he saw as important and had propaganda value.

Other factors – advisors, peace, personality can also be mentioned. His success was undoubted; by his death, there was no alternative but for the Empire to continue to be ruled in the same way.

Refer to attached criteria for marking long essays.

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Section 2: Virgil

Answer ONE of the following three questions.

EITHER

1 Choose two of the following passages and answer the questions which follow them:

- (a) (i) **In which city and in which building is Aeneas in this passage?** [2.5]
 Carthage (0.5).
 Temple dedicated to Juno (2).
- (ii) **What event is depicted on the walls of this building? Briefly describe two of the scenes depicted there before the passage starts.** [3]
 Trojan War (1).
 Rheseus' horses being stolen by Diomedes.
 Achilles pursuing Troilus.
 Trojan women supplicating.
 Achilles selling back Hector's dead body.
 Any of the two above (2).
- (iii) **Who is 'his friend' (line 1) and briefly describe his friend's death.** [3]
 Hector (1).
 Having killed Patroclus wearing Achilles' armour, Hector is killed by Achilles himself who drags the dead body around Troy behind his chariot (2).
- (iv) **From which land had Memnon come?** [1]
 Ethiopia.
- (v) **Dido enters this building after the passage. To which goddess is she compared? Give two reasons why this is a suitable comparison.** [3]
 Diana (1). Both have followers/devotees and are famed for their chastity and beauty (2).

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- (b) (i) **Whose house is referred to in line 1?** [1]
Aeneas' family home.
- (ii) **Of which city was Priam king?** [0.5]
Troy.
- (iii) **Aeneas has already visited Priam's palace in Book 2. Which famous Greek warrior did he see on his first visit? Briefly describe this warrior's actions there.** [4]
Neoptolemus/Pyrhus (1).
Pyrhus breaks down the door to the palace, chases Polites, whom he kills before Priam's eyes. Pyrrhus rudely responds to Priam's rebuke, drags the king through his son's blood and kills him at the altar. Any three of the above (3).
- (iv) **'under Juno's protection' (line 4). Describe one other way Juno has been helping the Greeks in Book 2.** [1]
In Aeneas' vision of the gods, Juno is standing at the gates summoning the Greek soldiers.
- (v) **The 'terrible Ulysses' (line 4). What else has Ulysses done in this battle to be described in this way?** [2]
In Book 6 Deiphobus describes his mutilation at the hands of Ulysses *et al.*
- (vi) **Why are the children and mothers drawn up 'in a long, frightened line' (lines 7–8)?** [2]
Taken as slaves back to Greece.
- (vii) **How is Aeneas' despair conveyed in lines 8–9? You should make two points.** [2]
Any two of the following:
- By shouting, he is risking the Greeks hearing him;
 - He is shouting 'again and again' in 'repetition' and in doing so, is making it more likely that he gets heard by the Greeks;
 - 'I filled' – use of metaphor suggests his loudness.

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- (c) (i) **In which part of the Underworld is this conversation taking place?** [1]
Elysium.
- (ii) **Name the speaker at the beginning of the passage.** [0.5]
Anchises.
- (iii) **Which god calmed the storm mentioned in line 2?** [1]
Neptune.
- (iv) **To whom does 'the royal power of Africa' refer (line 3)?** [1]
Dido or Carthage.
- (v) **Give two examples of how this royal power threatened Aeneas.** [2]
Any two of the following:
- Burn fleet;
 - Chop up Ascanius;
 - Everlasting enmity between the two races;
 - Ripped Aeneas apart;
 - Killed his comrades;
 - Suffer in Italy when fighting;
 - Be banished;
 - Die early;
 - Lie unburied;
 - Suffer humiliating peace treaty.
- (vi) **How is Aeneas' desperation to embrace his father conveyed (lines 6–7)?** [3]
Any three of the following:
- Repetition of 'let me';
 - Use of 'clasp';
 - Use of the imperative – 'Do not';
 - Emphasis on crying and use of metaphor – 'stream of tears'.
- (vii) **Look at the simile 'like airy winds or the melting of a dream.' (line 8–9) Explain four points of similarity between the simile and the scene it is intended to illustrate. How effective do you find these points of comparison?** [4]
Airy winds:
- (i) Insubstantiality of Anchises' shade;
 - (ii) Impossibility of embracing it.
- Melting of a dream:
- (i) The hope of embracing his father vanishing;
 - (ii) As above in (i).

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OR

2 Write a mini-essay on each of two of the following:

(a) Discuss Virgil's treatment of the separation and reunion of lovers. [12.5]

There are several separations and reunions which are likely to be discussed. Most poignant is that of Aeneas and Dido and the way she perseveres in trying to detain Aeneas and when that fails, after a blazing fit of fury where she wishes she had killed Ascanius, takes her own life. In her separation from Aeneas, her love has clearly come full circle. There can be little denying that Dido's dramatic demise lingers long into the epic and the way Virgil handles Book 4 is most evocative. Again, the role reversal in their reunion in Book 6 is powerfully exploited and memorably written, especially the way Aeneas is left looking at Dido reunited with Sychaeus. Candidates will also be looking to discuss the separation and reunion of Aeneas and Creusa. Does their separation put Aeneas in an unheroic light? Was he to blame? However the tenderness in their reunion is moving, where Aeneas' distress is captured in the simile and Creusa cleverly distances herself from her former husband but also introduces another jigsaw piece of information about his destiny.

(b) Comment on Virgil's use of disguise and deceit. [12.5]

Disguise and deceit is most prominent in Book 2 where candidates will undoubtedly want to discuss the Wooden Horse trick and Sinon's false tale. Not only do they add an exciting element to the story – for instance suspense – they also serve to cast the Greeks in a duplicitous light and enhance the Trojans' trust and perhaps gullibility. Laocoon's demise might also be worth pursuing. However the hero himself uses disguise, when he and his band of men dress up as Greeks to inflict more casualties on the enemy. Pathos is felt when Coroebus cannot bear to see Cassandra captured and lets their disguise slip as well as when they are subjected to friendly fire. Does Aeneas trick Dido? Elsewhere sympathy is felt for Anna, when her closest sister tricks her into building the funeral pyre. The gods also use disguise for their own ends. Venus uses the Spartan hunting outfit to deceive her son in Book 1. Deiphobus recounts how he was tragically deceived by Helen which led to his mutilation in the fall of Troy.

(c) What impression does Virgil give of Carthage and the Carthaginians? [12.5]

Carthage is depicted as a very prosperous city. Aeneas is at first awestruck by his initial impression of it – active in its building, organised under the guidance of Dido and the laws it has laid down (the bee simile is worth discussing), civilised with its theatres and respectful of the gods with its temples. Dido demonstrates excellent hospitality in welcoming the shipwrecked Trojans and is extravagant in the gifts she sends to the shore and the feast she holds for them. They are also knowledgeable of the world beyond their city, clearly respect Dido and Anna demonstrates complete loyalty to her sister. However a Roman audience would also see the connection between Dido and Cleopatra and the threat the Carthaginians posed to the Roman mission. In Book 1 we learn that they do not like foreigners and Jupiter has to influence Dido. Their wealth is conspicuous and unlikely to woo an Augustan audience. Parallels would have been drawn between Aeneas and Antony. Dido's instability is worth discussing as well as her murderous desires and the eternal hatred she brings down upon the Roman heads.

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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OR

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

Either

(a) 'Women have always been creatures of many changing moods.' How far do you agree with this view in relation to the books of the *Aeneid* you have studied? You must make reference to at least *three* female characters. [25]

Creusa in book 2 is depicted as a loyal and devoted wife. She tries to dissuade her husband from returning to the battle and attempts to get him to think of his destiny. She is a clever speaker in their final meeting and lovingly distances herself from her husband. She is vital in revealing more about his destiny. She hardly fits this description. Helen however is portrayed as an unfaithful and scared woman appealing to the gods when Aeneas finds her at the altar. Deiphobus' tale in Book 6 about her duplicity also matches the quotation. However, Anna is portrayed as a loving sister who persuasively encouraged Dido to go for Aeneas and then in the desperate attempts to make him stay. Her love for Dido is ever constant and most poignantly demonstrated at the end of Book 4. In Book 6, the Sibyl remains an ever constant help for Aeneas. She tells him not to fight the monsters at entrance hall of Hades. She is instrumental in helping to reveal Aeneas' destiny and in getting Aeneas across the Styx by convincing Charon to let Aeneas on board. She drugs Cerberus and rebukes Palinurus and by doing so helps him out of an awkward situation. There is also room to talk about Juno and Venus. Juno is very unchanging in her hatred of all things Trojan whilst Venus is ever on the look out for her son's best interests, although it might be argued that she suffers a momentary lapse of reason in Book 4 and the union in the cave.

Or

(b) How far is it possible for the reader to admire Aeneas? [25]

In book 2 it might be argued that Aeneas is not very admirable where 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. 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 where they were shipwrecked. Once again, his behaviour is very admirable. Book 4 perhaps shows Aeneas as his worst – that his men were happy to be leaving is telling. Admittedly his faithfulness to his mission would appeal to the Roman audience, however one cannot help but feel that his treatment of Dido was shabby and that he bears some of the blame for her suicide. On the other hand, 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.

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Section 3: Juvenal

Answer ONE of the following three questions.

EITHER

1 Choose two of the following passages and answer the questions which follow them:

- (a) (i) **Which city is being referred to in this passage?** [0.5]
Rome.
- (ii) **How else has this building been threatened just before this passage starts?** [1]
Collapsing.
- (iii) **What type of building is on fire in this passage? Why was fire such a danger to it?** [3]
Block of flats/insulae (1). Upper floors made of wood. Number of people involved.
- (iv) **To whom does the 'heroic downstairs neighbour' refer (line 3)?** [1]
Ucalegon.
- (v) **How does this character show his experience when dealing with fires?** [3]
Through experience he is living on the ground floor. He has got his belongings out of the way in good time. He is fetching water.
- (vi) **How does Juvenal emphasise the desperation of Cordus' situation (lines 7–15)? In your answer, you should consider both what Juvenal says and how he says it.** [4]
Any four of the following:
- Few possessions – has virtually nothing;
 - Poor quality of these few possessions – tiny bed, gnawed books;
 - Juxtaposition of losing 'nothing *in toto*';
 - Homeless;
 - Begging;
 - Repetition of 'no-one' and 'nothing' shows how he is trapped in even worse cycle of poverty;
 - Use of oppressive language – 'load of woe';
 - Parentheses.

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- (b) (i) **What is the name of the person referred to at the start of the passage?** [0.5]
Trebis.
- (ii) **What is the 'reward' (line 1)? What exactly has he done to earn this reward?** [4]
Dinner with his patron (1).
Attended the salutatio at dawn to greet his patron and other obligations of client towards patron (3).
- (iii) **In lines 5–11, find four examples of Juvenal's satiric technique. Write out each example, identify the technique and explain its effect.** [4]
Any four of the following:
- Mock epic – 'frosty waggon';
 - Exclamatory language – 'What a dinner!';
 - Exaggeration – 'The wine is so rough...';
 - Metaphor – Corybants, battle imagery;
 - Escalation of events – insults to cups;
 - Bathos? – Mopping up of blood with crimson coloured napkins;
 - Puts the reader in a seat at the dinner.
- (iv) **Approximately how old is the wine referred to in line 12?** [1]
Nearly 200 years.
- (v) **What were the 'Social Wars' (line 13)?** [1]
Rebellion against Rome by the Italian allies.
- (vi) **Give two criticisms you think Juvenal is making about the host in lines 12–14.** [2]
Any two of the following:
- Incredibly mean;
 - Not a true friend;
 - Lies about the vintage of his wine;
 - Selfish.

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- (c) (i) **In this passage, what is Juvenal arguing people should not pray for?** [1]
Military glory.
- (ii) **Who is speaking in line 1?** [0.5]
Hannibal.
- (iii) **From which city have his 'Punic troops' come (line 1)?** [1]
Carthage.
- (iv) **What had caused him to be 'one-eyed' and what sort of animal was the 'gigantic beast' (line 4)?** [2]
Disease (1). Elephant (1).
- (v) **At which battle was the 'victor vanquished' (line 5)?** [1]
Zama.
- (vi) **To whom does the 'petty Eastern despot' refer (lines 7–8)?** [1]
King Prusias of Bithynia.
- (vii) **Briefly explain the practice Juvenal is referring to in the last line of the passage.** [2]
As part of their education boys were given the task of giving speeches in the manner of famous figures from the past to improve their rhetoric.
- (viii) **Which other military leader is mentioned immediately after this passage?** [1]
Alexander.
- (ix) **Find three examples of Juvenal's use of anti-climax in this passage and explain their effect.** [3]
Any three of the following with appropriate explanation:
- Setting the Punic standard in Rome's red light district;
 - The awesome Hannibal has become the client of a small despot;
 - Hannibal, who had wrecked a world and caused rivers of spilt blood, was killed by just a poisoned ring;
 - Such mighty achievements as crossing the Alps is only to thrill schoolboys.

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OR

2 Write a mini-essay on each of two of the following:

(a) Comment on Juvenal's use of mythology. [12.5]

Juvenal makes considerable use of mythology. He begins Satire 1 highlighting his knowledge and lack of interest in the traditional myths. He believes they are a waste of time to write about when he sees so many injustices in the world around him. However he does end this particular satire by noting that it is a lot safer to write about such things and decides to use examples from the past to draw attention to the wrongs he sees in his society. In Satire 3 we also see his disrespectful treatment of mythology which injects humour into his works – there is the corpse shuddering at the sight of the ferryman. The good looking boy in Satire 5 is referred to as a black Ganymede. Or his reference to Hercules and Cacus when he imagines what it would be like to gate-crash the dinner. Juvenal often uses references to mythology as part of a simile, just as in Satire 3 he describes the drunk tossing and turning “like Achilles after the death of his boyfriend Patroclus.” Perhaps this gives his descriptions a broader appeal and serve to lend an educated air to his writing. In Satire 10, he deploys mythology to make a serious point about the dangers of paying for longevity using the examples of Priam and Nestor.

(b) Discuss Juvenal's attitude towards Roman emperors. [12.5]

Juvenal presents a very scathing view of Domitian in Satire 5 where he wastes time summoning the council to discuss what to do with the extra large fish. The council themselves are all afraid of him because of his brutal treatment of people who do not tow the party line. He concludes the Satire by saying that Domitian did not have the empire's best interests at heart and that he was exceptionally extravagant in his banquets. Nero's murderous reputation is highlighted in Satire 10, Tiberius' ineffectual rule is shown by his retreat to Capri and the shortcomings of Claudius' relationship with his wife are highlighted. A more positive view of an emperor is given at the beginning of Satire 10 and his comments about Trajan's reign.

(c) According to Juvenal, what were the advantages of living in the country? [12.5]

Answers will want to focus on Satire 3 where Juvenal highlights the advantages of living in the country. These include the lack of pretence, the value for money especially in the cost of housing, the better quality of living such as the abundance of produce the land produces. Responses might also want to consider whether Juvenal's view of the country is too idealised. Why did Juvenal not leave Rome if the country was so appealing? Candidates could also profitably discuss the drawbacks Juvenal cites of living in the city as these are also absent from life in the country.

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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OR

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

Either

(a) What do you think were Juvenal's aims in writing the Satires you have studied? [25]

Candidates should display a detailed knowledge of Satire 1 and the reasons he writes satire given there. Primarily he is unable not to write satire because he sees so much wrong doing in society which he wants to attack. A broad overview of the things wrong in Satire 1 is given below though responses should not be restricted to this satire:

- 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.

Another of Juvenal's aims seems to have been didactic and to offer practical advice. Satire 3 extols the virtues of the countryside and living there because it is cheaper and there is an absence of pretence and conspicuous consumption. Candidates might also profitably examine some of Umbricius' arguments against living in the city – they are further reasons why life in the country is more attractive. Satire 5 tries to convince the client that attending the salutatio is not worth the effort, especially as the dinner, when it eventually comes, is an utter disgrace and humiliation. He also urges the patron to treat his clients as equals. Satire 10 lists things not to pray for – long life, beauty, wealth etc. and ends with the famous advice on what to pray for if the reader must pray for something.

Juvenal also seems to want to have entertained and amused his audience and this is evident in the literary merits of his writings where his wry humour captures scenes in memorable fashion – Sejanus' fall, the poor person's plight in Rome etc.

Or

(b) Explain what you think makes Juvenal's writings so memorable. [25]

Answers might consider some of the following areas. Juvenal's subject matter is memorable – snapshots of life in Rome, lively and detailed dinner parties, political satire on Domitian's reign, the eternal question about what to pray for. The way he writes is also memorable by using a whole host of satiric techniques. These include 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 might also consider how structure adds to the satire's effectiveness, e.g. Satire 3 has a clear introduction and sets the framework through Umbricius' speech where the themes of the poem are developed in a logical and chronological way until Umbricius' final departure. Look for a genuine personal response and detailed knowledge of the satires studied.

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Section 4: 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.

(a) Plate 1

- (i) By what name do we know this building, and how did it get that name? [1.5]
- Colosseum;
 - Proximity to colossal statue.
- (ii) By what name did the ancient Romans know this building? [1]
Amphitheatrum Flavium.
- (iii) In what year did construction begin? [1]
AD 75.
- (iv) Name one of the emperors involved in the construction and state his involvement. [2]
- Vespasian began the project;
 - Titus completed the project and held the inaugural games;
 - Domitian added the fourth storey.
- (v) Name two materials used in the construction of this building. For each material identify an area where it was used and give a reason why it was used there. [4]
- Travertine – façade, supporting piers, internal stairways; local limestone – over 100,000 cubic metres used;
 - Concrete – piers, arches, barrel vaults etc.; strength;
 - Brick – piers, barrel vaults etc.; strength;
 - Wood – fourth floor; lighter weight material used to reduce pressure on loadbearing structure;
 - Iron – used to clamp blocks together.
- (vi) Give three practical considerations concerned with the use of the building which the architects had to take into account when designing the building. [3]
- Mechanics – to allow efficient transfer of humans and animals to the arena;
 - Spectators – to accommodate a large number of people and enable them to see wherever they sat;
 - Access – to allow a large number of people to get to their seats quickly and evacuate the building efficiently.

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(b) Plate 2

- (i) Identify this statue.** [1]
Patrician carrying busts.
- (ii) Give an approximate date for this statue. Explain why dating this statue is not straightforward.** [2]
- Statue – early C1st AD;
 - Head – probably late C1st BC.
- (iii) Explain the Roman custom which is referred to in this statue.** [3.5]
- Romans had wax images (*imagines*) of their famous ancestors;
 - Privilege given to noble families;
 - Paraded in public at funerals;
 - And other public occasions.
- (iv) To what overall style of sculpture is this piece linked? What was the purpose of this style?** [2]
- Verism;
 - To show the real man.
- (v) With reference to specific examples from the statue, show how the style you have identified is demonstrated in this work.** [4]
- 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.

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(c) Plate 3

- (i) Identify and give the precise location of the monument from which this sculptural panel comes. [2.5]**
 Arch of Titus (1).
 Rome (0.5).
 Sacred Way/near forum (1).
- (ii) By which emperor was this monument built? [1]**
 Domitian.
- (iii) In what year was this monument dedicated? [1]**
 AD 81.
- (iv) Give two reasons why this monument was built. [3]**
- To celebrate triumph of Vespasian and Titus;
 - After victory in Jewish War;
 - To celebrate the apotheosis of Titus.
- (v) Give three elements from the sculpture depicted which reflect these reasons. [3]**
- Soldiers carrying treasure;
 - Menorah/trumpets of Jericho/ark of covenant;
 - Soldiers shown carrying placards with the highlights of the campaign.
- (vi) What is innovative about this sculptural panel? [2]**
- Treatment of perspective;
 - Attempt to create illusion of depth/space.

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OR

2 Write a mini-essay on each of *two* of the following topics:

(a) Describe in detail the Pantheon, outlining the ways in which it is both typical and atypical of a Roman temple. [12.5]

The Pantheon, built AD 118–125, has two distinct sections:

1. The porch
 - Octostyle porch;
 - Corinthian columns 12.5m high × 1.48m in diameter;
 - Eight columns behind the façade divide the porch into three corridors;
 - Grey Egyptian granite;
 - Capitals of Parian marble;
 - Entablature with inscription;
 - Pediment which originally held sculpture;
 - Statues in niches at the back of the porch;
 - Rooms with staircases to the upper part of the building.

2. The rotunda
 - Height from floor to dome same as diameter of dome (43.2m);
 - Brick-faced concrete walls;
 - Floor paved with alternating circles of porphyry and yellow squares of marble;
 - Interior walls have 3 semi-circular recesses and 4 rectangular recesses framed by pilasters and fronted by two fluted Corinthian columns supporting an entablature;
 - Roof of dome divided into series of 140 graduated coffers which were originally gilded;
 - Oculus – 9m in diameter.

The ways in which the Pantheon is a typical Roman temple include:

- Front porch;
- Corinthian columns;
- Use of stone;
- Pediment;
- Pedimental sculpture;
- At end of enclosed precinct.

The ways in which the Pantheon is an atypical Roman temple include:

- Circular cella;
- Domed roof;
- Lit from oculus;
- Brick and concrete.

Candidates have a great deal of material from which to select. Expect them to address both parts of the question and cover the main points about the temple. Do not expect all the detail to be found in Campbell.

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(b) Describe the different origins of the major relief sculptures on the arch of Constantine, and state the purpose of each. [12.5]

The arch of Constantine was dedicated to Constantine in AD 315 by the Senate and the People of Rome to commemorate his triumph over Maxentius at the battle of the Milvian Bridge in AD 312. The sculptural elements from the arch of Constantine are from different periods. These are generally considered to be spolia – taken from earlier monuments from the reigns of Trajan, Hadrian, Marcus Aurelius. There is also some sculpture which is contemporary. This accounts for the very different styles of the sculpture. The themes, however, are linked to the emperor's virtue and strength, his military might and his support of traditional Roman values – all of which any emperor would wish to promote. The sculpture also linked Constantine to previous emperors of good character.

From the reign of Trajan:

- Dacian prisoners on the projecting plinths above the columns;
- Continuous frieze showing the war with and victory over the Dacians, divided into panels and used to decorate the walls of the central passageway;
- Head of Trajan re-carved to look like Constantine.

From the reign of Hadrian:

- Eight roundels (2 metres in diameter) set above the two side arches;
- Four on each side.

From the reign of Marcus Aurelius:

- Eight relief panels decorating the attic;
- Depicting the emperor's campaign against the Germans and the Sarmatians;
- Four on each side.

From the reign of Constantine:

- Winged figures of Victory on central arch;
- Personifications of the four seasons below the Victories;
- Reclining river gods in the spandrels of the side arches;
- Roundels of Sol and Luna;
- Figures decorating the pedestals at the base of the columns;
- Frieze around the arch below the Hadrianic roundels depicting the deeds of Constantine including his victory over Maxentius at the Milvian bridge, his entry into Rome, his address to the Roman people and his distribution of money as part of the celebration of his victory.

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(c) Describe the main features of the Canopus, part of Hadrian's villa. How typical is it of the villa as a whole? [12.5]

The main features of the Canopus included:

- The long shallow pool inspired by the Egyptian city of Canopus;
- The free-standing Corinthian columns;
- Supporting alternating arches and lintels;
- Statues of Ares, Amazons and copies of Karyatids from the Erechtheion;
- The nymphaeum, based on the temple of Serapis in Canopus;
- Large half-dome with barrel-vaulted corridor behind;
- Corridor decorated with pumice and glass mosaic to create the impression of a natural underground grotto;
- Water cascaded into decorative basins;
- Probable use as a dining room.

Candidates should be able to make detailed reference to many of these points.

The question of how typical the Canopus is of the rest of the villa might include discussion of:

- Influence of Hadrian's travels in Greece and Egypt (and reference to other areas where this influence can be seen);
- The 'pumpkin' dome also used in the entrance vestibule to Piazza d'Oro;
- Use of water as a key feature;
- Use of curves.

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OR

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

Either

(a) 'There was little scope for innovation for Roman architects designing religious buildings.' To what extent do you think that the Romans adopted a traditional approach to the design, construction and decoration of their temples? [25]

Expect candidates to know the basic elements required in a temple, and the function of those elements. Some reference should be made to the Greek and Etruscan influences on temple design. In their discussions candidates should be able to offer some detail concerning each of the three temples they have studied:

- Maison Carree;
- Temple of Bacchus at Baalbek;
- The Pantheon (118–125 AD) combines Greek and Roman elements.

Each of these temples has some of the traditional Greek and Etruscan elements but each also has its own characteristics which need to be high-lighted in the answer:

- Maison Carree (18–16 BC) fuses Greek and Etruscan elements;
- Temple of Bacchus at Baalbek (late C1st AD) combines traditional Graeco Roman elements with oriental influences;
- The Pantheon (118–125 AD) combines Greek and Roman elements.

Candidates do not need to deal with the three temples equally. The question of whether the Romans were quite traditional in their approach to temple design is more important. Candidates should be able to offer both sides of the argument and support their views with reference to the three temples.

Or

(b) 'The depiction of warfare was a fundamental feature of Roman imperial relief sculpture.' How far does your study of Roman imperial relief sculpture support this view? You should support your answer with reference to at least two pieces of relief sculpture. [25]

The examples chosen will dictate the direction of the argument. Candidates who select relief sculpture from Trajan's column, the arch of Titus and the arch of Constantine will have plenty of images which support the statement. Candidates who select the Ara Pacis will be able to present a more balanced argument and show that there is more to imperial relief sculpture than the depiction of warfare.

Whatever view a candidate presents, there should be a strong line of argument and detailed reference to at least two pieces of relief sculpture.

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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.