

MARK SCHEME for the October/November 2007 question paper

8283 CLASSICAL STUDIES

8283/02

Paper 2 (Roman Civilisation), maximum raw mark 50

This mark scheme is published as an aid to teachers and 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.

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

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

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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 to give a mark out of 12.5. The maximum mark for a mini essay will be 12.5.

21–25 An excellent answer:

- will be comprehensive in coverage;
- will be detailed in knowledge;
- will be detailed in the use of specific examples in support of points made;
- will be attentive to all parts of the question in equal depth;
- will be lucid in style and 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.

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SECTION ONE: AUGUSTUS

- 1 (a) (i)** Cleopatra's son Caesarion was truly Julius Caesar's son.
Gave gifts to his children by Cleopatra.
Wanted to be buried by her side. (1 each)
- (ii)** Alexander Helios, Cleopatra Selene, Ptolemy Philadelphus. (any 2)
- (iii)** To avoid the notion of another civil war. Cleopatra was seen as having corrupted Antony. War against the barbaric East. Fear of Cleopatra being made queen of Rome. (any 2)
- (iv)** A priest having the power to make treaties (.5) or to declare war on an enemy. (.5)
- (v)** Actium off the west coast of Greece. 31 BC. Agrippa. (.5 each)
- (vi)** They deserted the scene of the battle. Antony committed suicide by falling on his sword. (1) Cleopatra was captured but killed herself using an asp to prevent her participation in Octavian's triumph. (1)
- (vii)** Apollo of Actium. (1)
- (b) (i)** He said he wished to retire and to give up all power. (1)
- (ii)** 27 BC. (.5)
- (iii)** He returned Italy and peaceful provinces to the control of the Senate. (1) Egypt and provinces having an army he kept for himself. (1) This meant he gave up a semblance of power to the Senate, but could keep control of the important provinces, making an uprising more difficult. (1)
- (iv)** First king of Rome/founder of Rome. (1)
- (v)** Ever since the Tarquins, the Romans had a hatred of the idea of kingship. (1) This is why Julius Caesar was assassinated. (1)
- (vi)** Divi Filius, Month of August, Pater Patriae, Golden Shield, Grass Crown, Birthday. (any 3)
- (vii)** He wanted to legitimise his position (1) while retaining real power, but seeming to give it up. (1)

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- (c) (i) Octavian had vowed to build the temple at Philippi to avenge Julius Caesar. (1). It was part of his propaganda effort, with images of winners of triumphs and inscriptions which recorded their careers and achievements. (1)
- (ii) Julia, the daughter of Octavian. (.5) Agrippa and Tiberius. (.5 each)
- (iii) Julius Caesar, the deified adoptive father of Octavian. (1)
- (iv) Goddess of the Hearth (.5) Her temple contained the sacred flame (.5) guarded by the Vestal Virgins (.5) As long as it burned, Rome was safe. (.5)
- (v) Sacrifices by Augustus to nocturnal gods.
Apollo and Diana.
Carmen Saeculare composed by Horace, sung by a choir of 27 boys/girls.
Marks the end of one age and the beginning of the next.
Traditional Roman religious festival. (any 3)
- (vi) 17 BC. (1) Adoption of Gaius and Lucius Agrippa. (1)
- (vii) Augustus' achievements on tablets distributed throughout the empire. (1)

QUESTION TWO Mini Essays (12.5 marks each)

- 2 (i) In February the Senate annulled Antony's legislation. The siege of Mutina took place, which led to Antony having to withdraw. Antony gathered many of Caesar's former officers under his control. The deaths of Hirtius and Pansa, the consuls, enabled Octavian to gather an army under his control. Octavian forced a separation from the Senate by demanding the consulship and marched on Rome. He was elected consul, and had his adoption by Julius Caesar confirmed in law. He had the amnesty for Caesar's assassins removed. After a meeting at Bononia, the Second Triumvirate was set up on Nov. 27th. The proscriptions followed, including the death of Cicero. 43 BC. saw Octavian's first steps to power, his first official position and the triumvirate which controlled Rome for the next few years.
- (ii) The family of Augustus was very important in his reign. His adoption by Julius Caesar was the start of his rise to power. Both his sister, Octavia, and his daughter, Julia, were used for dynastic marriages – Octavia to Antony and Julia to those nominated as Augustus' successors. Livia, his second wife, was an important figure in helping him to run the empire. Whilst not having any sons of his own, he used adoption to bring heirs into his family, eventually leaving power to Tiberius. Other relatives, such as Drusus, were given important commands. His family could also be an embarrassment, as seen by the behaviour and banishment of his daughter Julia and his grandson Postumus.
- (iii) Augustus aimed to restore the traditional Roman values. This included the areas of family life and religious practice. There was the problem of a lack of Roman citizens due to the deaths caused by the Civil Wars. Marriages had become sterile and adultery was common. Various measures were undertaken. Celibate men and widowers who did not marry were penalised. Senators were banned from marrying freedwomen. Adultery was made a criminal offence. Augustus' own daughter Julia was banished to Pandateria as a result of this law. Marriages which produced three children were rewarded. The policy was not very successful. It could be avoided using fictitious marriages and was only sporadically enforced. Augustus' failure to control his own family is an indication of its failure. Religious policy included the restoration of temples, the reintroduction of traditional practices, such as the Salii and Luperci, the celebration of the Secular Games and promotion of the Roman gods. Religious policy was more successful than the moral policy, with worship being restored.

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- 3 (a) Candidates should be able to discuss Augustus' use of propaganda in its various forms. The use of his connection to Julius Caesar, and Caesar's deification, was important in helping him to gain power. His use of propaganda in the war against Antony and Cleopatra meant he had the people of Italy united behind him. Mention could be made of his titles (Divi Filius, Pater Patriae, Augustus), of his use of poetry (Vergil's *Aeneid*, Horace), building programme and statues, coinage, religious elements (including his worship in the East), and the Res Gestae. Mention could also be made of Maecenas, and his role in Augustus' propaganda.
- (b) There are several reasons why Augustus beat Antony. Once relations between the two broke down, he expelled Antony's supporters from Italy, taking control of the heart of the Empire. He used propaganda, proclaiming war against Cleopatra, securing personal support of the Roman people and Western Provinces. Although equal in infantry, Augustus was superior in naval matters, including having Agrippa in command of his forces. In the campaign, Cleopatra's presence was resented by Antony's officers. His forces were weakened by disease & outnumbered in battle, and fled with Cleopatra – seen by his men as abandoning them. Augustus had moral high ground, good propaganda, superior forces, better leadership.

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SECTION TWO: VIRGIL

- 1 (a) (i) Anchises (.5) Anchises' house (1)
- (ii) Creusa, Aeneas, Ascanius and the household slaves (4)
- (iii) Greeks plundering the city (1)
- (iv) Hercules sacked the city because the Trojans did not repay a debt (1)
- (v) Boasted he had slept with Venus when she had told him to keep it quiet. (2)
- (vi) Feels ostracised from the gods and that they do not want him to live;
Wants the others to leave him and let him die;
'As I lie here just as I am' – like a body laid out for burial?
Prepared to wait for the enemy to kill him;
Prepared to do without burial;
Has suffered in life long enough. (3)
- (vii) Iulus' hair ignites. Confirming the sign is a comet and clap of thunder. (2)
- (b) (i) Mercury (.5)
- (ii) Rumour (1)
- (iii) On a hunting trip, the lovers are separated from the rest of the group in a storm the goddesses have orchestrated. They end up in a cave together and make love. (3)
- (iv) Any TWO of the following:
Welcomed his shipwrecked men;
offered him a share in her realm and city;
put on frequent banquets;
offered him her body;
made him some fine clothes. (2)
- (v) Broken her vow of chastity to Sychaeus. (1)
- (vi) Land in which to settle. (1)
- (vii) Any THREE of the following:
Repeated use of rhetorical questions;
Repetition of 'by the tears ... by your own hand ... by our union, by the true marriage';
Emphasises how she has helped him in the past;
Begs him 'please, please';
Highlights the desperateness of her position should he leave;
Mentions that her lover/husband is now a mere guest;
Reference to a 'tiny Aeneas' evokes sympathy for Dido. (4)

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- (c) (i) Anchises (.5)
- (ii) Land of joy/Elysian fields (1)
- (iii) Carthaginians (1)
- (iv) Any THREE of
drawn to the river like bees to flowers;
meadow and fine summer's days represent beauty of this part of the underworld;
lilies gleaming white – purity of the place;
multitude of bees and souls;
noise and excitement captured in both. (3)
- (v) Drink which cause them to forget previous life, enabling them to be reborn. (3)
- (vi) His descendants and their destinies should Aeneas be successful. He can tangibly see what greatness is in store for his descendants and this spurs him onward in completing his mission. (4)

- 2 (i) Aeneas is a prototype Roman hero. Virgil is trying to show that the values of a Homeric hero are redundant in an age which is no longer heroic and instead they need to be supplanted by the qualities of 'pietas' – respect for the gods, family, country and subordinates. This change is reflected in Book 2 of the *Aeneid*.

In Book 2, Aeneas fights like a typical Homeric hero where battle-madness or '*furor*' gets the better of him on numerous occasions, e.g. after the words of Panthus when he returns to the middle of the city with a band of men in pursuit of certain death. He comments on the glory to be found in dying for your country. He also nearly murders Helen in a fit of madness and also acts recklessly when his father refuses to leave and when he realises he has lost Creusa. He needs the help of his mother, father, and wife to keep these outdated qualities in check and only reluctantly takes up the burden of his destiny at the end.

- (ii) Virgil depicts love in a positive and very negative light. Aeneas' *pietas* covers a love of the homeland, family and gods and on numerous occasions this is highlighted in the epic and is a quality that Virgil is trying to promote for Augustus. In particular, Aeneas' love for his father leads him into the Underworld and his love for his son makes him leave behind Dido and his personal pleasure. Dido's love is, however, a very negative force – it is a fire, a wound that ultimately consumes her. The fact that she is portrayed as a highly effective and prosperous queen at the start of the episode serves to highlight the force of love.
- (iii) Candidates should make reference to Book 6 and the Underworld where Augustus is portrayed in a highly positive light extending the boundaries of the Roman Empire, is compared to Hercules, is seen as bringing back the Golden Age and establishing the *pax Romana*. His deification is spoken of as well as his military achievements. His ending of the Civil War is also spoken of in the extended simile in Book 1 in the calming of the storm. Indirectly, Aeneas' character and achievement might also be linked with Augustus.

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- 3 (a) Jupiter is seen as in charge and the holder of the Fates where he reveals Aeneas' destiny to Venus. His vigilance might be in doubt in allowing his wife and daughter so much room to meddle with destiny and he does not seem too observant to Aeneas languishing at Carthage. However, his omnipotence is never doubted nor is his sexual potency – i.e. Iarbas. Juno's hatred of the Trojans might seem to be caused by some trivial reasons and maybe she is portrayed too anthropomorphically. It might also be argued that she acts as counter-fate so that all her actions to prevent this happening counter the plans of fate – storm in Book 1, her collusion with Venus in Book 4. She does show a level of compassion in allowing Dido to die at the end of Book 4. Typically, Venus looks after Aeneas' interests. It is she who has engineered Dido's love for the hero to ensure he has a favourable reception at Carthage. She appears to him in the fall of Troy and reveals to him the intervention of the gods and keeps his family safe, helps him find his way to Carthage and also to find the Golden Bough. Her conflict with Juno and their clash of interests is evident in Book 4. She is deceptive – she claims not to know whether Jupiter would approve of the merging of the two nations but has had a sneak preview of the scrolls of fate in Book 1. Some candidates might argue that Venus' actions in agreeing to the union are not in her son's best interests. However, it might be argued that she has a rather distant relationship with her son elsewhere (e.g. appearing in disguise and ignoring Aeneas' desire for physical closeness Bk1), though the way she manipulates Jupiter and Neptune to protect her son is impressive. There is also room to include discussion of Hermes, Iris, Poseidon and other lesser deities.
- (b) This question is deliberately left open to allow candidates to express their own personal preference and reasons for liking one particular book of the epic. Look for a range of episodes from **three** books. Areas for discussion **must** include structure and plot, and **might** also include the use of flashback technique, representation of the gods, the political dimension, the portrayal of love and women, the power of the description of the Underworld, the philosophical theories found there or the portrayal of warfare in Book 2. Credit any valid opinion supported by the text.

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SECTION THREE: JUVENAL

- 1 (a) (i)** Wealth left in a will (.5); Sleep with and ingratiate oneself with the elderly and infirm in the hope of getting put into the will. (1)
- (ii)** Any two of the following:
- The size of the inheritance is related to the size of their sexuality/sexual activities;
 - They at least should be rewarded because the exertion has made them sweat;
 - Pale appearance was seen as a sign of sexual excess;
 - The name Gillo also is the name of a tall vase and therefore carries a sexual connotation. (2)
- (iii)** Oratory (1)
Erase entry with either tongue or sponge (2)
- (iv)** Marius Priscus (1)
- (v)** Africa (1)
- (vi)** Pliny and Tacitus found Priscus guilty of extortion and was made to pay compensation. (2)
- (vii)** Even though Priscus was found guilty he is still able to live an extravagant life – the injustice of this is one of the reasons Juvenal writes satire. (2)
- (b) (i)** Umbricius (.5)
- (ii)** Prophetess/priestess (1)
- (iii)** No break even in holiday time/heat (1)
- (iv)** Any three of the following:
- Cumae is unfashionable and so cheap
 - Is being forced to leave because he cannot afford to live in Rome
 - Only has one wagon
 - It is also small
 - Does not have many possessions
 - Loading it himself. (3)
- (v)** Wheeled traffic not allowed in the city in daylight. (1)
- (vi)** Aqueduct passed over it and it leaked. (1)
- (vii)** Keep food hot when cooking forbidden on the Sabbath. (1)
- (viii)** Have been evicted from Rome (1)
- (ix)** Sums up the main themes to come:
- invasion of foreigners
 - physical dangers of living in Rome
 - corruptness of the place
 - radical change from the old days. (3)

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- (c) (i) Trebius (.5)
- (ii) Agrippina (1)
- (iii) Phaeacia is a reference to the eternally productive orchard of Alcinous and Hesperides is an eternal paradise (2)
- (iv) Defensive earthwork (1)
- (v) Any TWO of the following with appropriate explanation:

Emphatic contrast in the quality of food – dubious toadstools versus rare mushrooms;

Use of famous people – very sarcastic about Claudius' demise;

Hyperbole in the quality of apples – even the scent is a feast;

Use of epic references;

Use of rhetorical questions;

Use of exclamation – what force, what pantomime;

Repetition in the above to make point more emphatic. (4)

- (vi) In Satire 5 patrons do not treat clients with the respect they deserve and put on a dinner which is a degradation for the client. Elsewhere, the dole has become a grudging handout; patrons are greedy and selfish; clients still attend the *salutatio* but are not rewarded in the traditional manner; consuls are chasing the dole and rich servants take precedence over poor Romans. (5)

- 2 (i) Satire 4 is in two parts, an introduction and a story. The introduction is a short attack on Crispinius. One exploit was to pay sixty gold pieces for a six-pound fish. Juvenal dryly comments that he could have bought the fisherman for less.

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

The connection of the story and the introduction is obvious. They both are about expensive, huge fish. Both also highlight extravagance and stupidity. Crispinius wasted his money and instead of using his fish to woo some young lady, he ate it himself, Domitian wasted the time and energy of his cabinet, who hurried thinking they had news from his northern wars to discuss. Both the introduction and story deal with Domitian and his court, showing different sides of its evil nature.

- (ii) There are two pictures of slaves and freedmen which Juvenal draws. There is the impoverished one where in Satire 1 masters gamble away fortunes but will not give a shirt to a shivering slave. Freedmen go home to buy cabbage and kindling. Attending the *salutatio* is not worth the effort – mentioned in Satire 3 and 5. The latter also offers ample mileage to illustrate the degradation a freedman can suffer at a dinner party. On the other hand, Satire 1 highlights the rich, foreign freedman who owns enough money to be a member of the equestrian rank and yet is also attending the *salutatio*. There are rich men's slaves who can afford classy prostitutes in Satire 3.

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(iii) Juvenal offers little practical advice so when it is present it is that much more telling. Satire 3 extols the virtues of the countryside and living there because it is cheaper and an absence of pretence and conspicuous consumption. Candidates might 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 advice on what to pray for.

3 (a) This is a particularly broad question designed to allow candidates to demonstrate what they have learned about Roman society from studying the satires and the defects in it which Juvenal draws his audience's attention to. Areas that may be discussed are:

- Corrupting power of wealth
- Influence of foreigners
- Deficiencies in the patron client system
- Lack of morality
- Legacy hunting
- Dangers and disadvantages of living in Rome
- Inadequacies of certain emperors – e.g. Nero
- The dinner party
- The immorality of women, etc.

(b) Satire 10 is in many ways very untypical of his earlier Satires. It is much more logically structured and argued and it is as if his indignatio is no longer his governing force which compels him to write satire. Indeed his anger is a hallmark of his earlier writing. Anger is an essential element of satire present in the work of its founder Lucilius. Juvenal claims his anger is indignation or justified anger and is present in so much of Juvenal's work. Satire 1 opens with a tirade of angry questions. Umbricius delivers a condemnation of life in Rome which is full of anger, the length of which suggests a lack of self-control and as such, a sign of anger. So does the way Juvenal carefully intersperses Satire 1 with repeated outbursts of an angry man, or deviates from his promised discussion, carried away by his anger.

However, Satire 10 is not delivered in such an angry voice. He seems to be mocking the world from a detached vantage point of superiority and immunity. He is more dispassionate and offers practical advice on what to pray for. However, the range of satiric devices remains much the same, as do areas for attack: wealth and its corrupting power, lack of morality, condemnation of earlier political figures to illustrate his point, etc.

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SECTION FOUR: ROMAN ART AND ARCHITECTURE

- 1 (a) (i)** Baalbek. (1)
- (ii)** Aperipteral colonnade
Bcella
Ccult statue. (3)
- (iii)** Dionysian elements of sculptural programme. (1.5)
- (iv)** Raised podium
Approached by broad flight of steps at front. (2)
- (v)** Peripteral colonnade. (1)
- (vi)** An ancient visitor would have been impressed by the sheer scale of the whole sanctuary complex and by the size of the temple, even though it was smaller than the temple of Jupiter. The dimensions of interior of the cella would also have been impressive – twice as long as it is wide and the width equivalent to its height. Other things which might be mentioned include the massive stone piers, the elaborate sculptural decoration and the columns. (4)
- (b) (i)** Trajan's column
113 A.D. (1.5)
- (ii)** Trajan's Forum
Rome. (2)
- (iii)** Trajan's victory over the Dacians
Booty from the campaigns. (2)
- (iv)** Built from 40 tons of Carrera marble;
series of colossal drums;
interior spiral staircase;
series of small windows to provide light;
platform on top for statue of Emperor Trajan. (3)
- (v)** Narrative band 625 feet/c.200 metres;
spiral design to enable continuous narrative;
winds 23 times round shaft of column;
gradually increases in depth from top to bottom, from 3 feet/0.90 m to 4 feet 2 inches/1.25 m to counteract, in a subtle way, the effect of looking at the higher parts of the band from the ground. (3)
- (vi)** Brightly painted;
Additions of weaponry etc in metal;
Statue of Trajan replaced with statue of St Peter;
Ashes of Trajan interred there. (1)

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- (c) (i) Hadrian's villa
Tivoli (1.5)
- (ii) 118–134 A.D. (1)
- (iii) A Canopus
BSerapeum (2)
- (iv) Hadrian's visits around the Empire, especially Egypt. (1)
- (v) Long shallow pool;
Surrounded by statues;
Free-standing Corinthian columns;
Alternating arches and lintels. (4)
- (vi) Nymphaeum;
Shrine to the Nymphs with water features to create the impression of an underground grotto;
Outdoor dining area. (3)

- 2 (i) Candidates need to tackle all parts of the question to achieve a good mark. The *tessellarius* had to ensure that there was a suitable base on which to lay the mosaic because most elements of mosaic floors were laid *in situ*. The floor was prepared by laying a layer of rubble which was then covered with mortar or *opus signinum* [a mixture of lime mortar and crushed brick was laid] could be used as an alternative. The design was sketched on to the floor before a fine layer of mortar was laid down to hold the *tesserae*. Once in place, the *tesserae* were leveled with a heavy weight to force the mortar up between them. The mosaic was laid in small sections, with the artist working from the centre outwards to ensure the design was centred. Motifs were laid first and then the background. The floor was grouted with a fine version of *opus signinum*, before being finished by smoothing and polishing the surface of the mosaic tiles.

Emblemata, like the scene of the lion attacking the bull, were used as the centerpiece of a black and white mosaic floor. Candidates should be able to mention the advantages of this type of mosaic panel: created in the artist's workshop, could be taken to the site fully prepared, the use of *opus vermiculatum* to create fine detail, the use of coloured *tesserae* to create the effect of shading. Candidates should be able to pinpoint examples of these techniques from the Lion and Bull mosaic.

The stylistic devices which the candidates may comment on include: the contrast in colour of the bull and the lion, the use of foreshortening (e.g. on the bull), the outlining of the lion's body, creation of idea of depth through the trees in the foreground and background, how the effect of layering in the scene moves the observer's eye from one aspect to another, and, of course, the amount of detail in the scene. Candidates must refer to precise examples from the scene to illustrate their answers.

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- (ii) The theatre was built in the early C1st A.D., c. A.D. 1–2. Like other Roman theatres it draws on the basic plan created by the Greeks for their theatres, but was obviously adapted to be a free-standing structure with a more enclosed feeling or environment.

The diameter of the *cavea* is 295 feet/90 metres, and has the typical semi-circular shape and seating plan of imperial Roman theatres. As usual members of the great and good of the society of Leptis Magna had their own entrances, and their own seating areas which was separated from the rest of the audience by a low marble wall. Their seats, rather like thrones, were made of marble and were decorated with carvings (e.g. the legs were carved in the shape of lions' paws). There were also boxes for the most important of the town officials. The ordinary seating, made of limestone, was arranged into tiers by walkways. The seating was further divided into wedge shapes by a series of radial staircases, which linked in the lower tier to the five barrel-vaulted entrances.

Other aspects which might be discussed include: the altar, the orchestra, the stage building and stage, and the decoration. It is reasonable to expect candidates to be able to use and supply some technical vocabulary for parts of the theatre and the acting space.

- (iii) Constructed 18–16 B.C. It is a typical temple of its time because it fuses together elements of the Greek tradition of architecture with elements of the Etruscan tradition of architecture.

The Greek elements include:

The hexastyle façade;

The Corinthian capitals of the columns;

The use of free-standing columns in the porch;

The use of engaged columns;

The basic design of the temple with the architrave, decorated frieze and pediment.

The elements from the Etruscan tradition include:

The emphasis on the frontality of the temple;

The high podium;

The approach from the front by a single flight of steps;

Deep porch;

Undivided cella.

Candidates should be able to discuss both traditions and give specific details from the temple itself.

- 3 (a) Candidates may simply choose to agree with the quotation and base their essay on the Romans' innovative use of concrete in many of the buildings they have studied. It is also acceptable for candidates to disagree with the statement, and select another innovation as the greatest of Roman inventions e.g. the arch. In this case, candidates need to present a balanced discussion of both concrete and the invention chosen. It may be appropriate for candidates to refer to the Colosseum, the Pantheon, the Pont du Gard and other buildings known to them in their answer.

- (b) The statues are very different in style. The Patrician carrying the busts owes much to the veristic style. The figure shows its age and origins, with furrows and wrinkles highlighting the character of the man. On the other hand, the statue of Commodus is much more idealistic. Here is a man who is desperate to be viewed in a particular way and has chosen to be linked to the greatest hero, Herakles, who was also semi-divine. Despite employing the iconography of Herakles [the apples of the Hesperides, the skin of the Nemean Lion, his club, and the Amazons], the statue has an effeminate aura, which is very different from the strength of character displayed in the Patrician carrying the busts. It does not matter which of the statues a candidate prefers as long as there are valid reasons which are illustrated by reference to the statue concerned.