

CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Advanced Subsidiary Level

Classical Studies 8283/02

(School-based syllabus)

Paper: Roman Civilisation

November 2004

MARKING SCHEDULE AND EXAMINERS' REPORT

SECTION ONE: AUGUSTUS MARK SCHEDULE

93 candidates offered this option. The overall mean was 15.2. 59 candidates did the extract questions (mean 15.4), 24 the mini-essays (13.5) and 10 the major essay (18.3).

Some comments:

Passages:

It is important for candidates to be basing their study on the Study Materials booklet. Questions tend to be set with this expectation in mind, but many candidates disappointingly showed only a glancing acquaintance with these Materials. In passage (a), for example, the question on how proscriptions operated needed a detailed knowledge of Study Material 9 (Appian). Similarly, the powers of the triumvirs are clearly set out by the same writer in SM8: too many candidates answered with generalities or comments about their proscription powers (established under a separate law, according to SM9). Question vii on Lepidus was poorly answered: it is important to realize that Lepidus was not given the office of Pontifex Maximus at this time, but he was allowed to retain it.

Few candidates did passage (b), but those who did tended to do well.

Passage (c) showed the importance of reading the question carefully. Question (ii) asked for earlier occasions when Octavian distributed money, but too many candidates included later occasions. In (iii) Perusia was often overlooked. In (v) few knew any more about Marcellus except the fact of his death.

Mini-essays:

This was the worst done option. Mini-essays tend to test knowledge in depth rather than breadth, as they address narrow sections of the topic. Those without detailed knowledge and understanding of the areas examined are unwise to attempt them. Also, it should be noted that mini-essays need to be structured; many of those on offer had no paragraphing whatsoever.

In (i), few could cite the raft of measures following the war against Sextus Pompey discussed in SM17. Collectively, these measures had a powerful propagandistic impact, suggesting a new era of peace and the beginning of the enshrinement of Augustus as peacemaker. The build-up to Actium was better dealt with, though few mentioned obvious points such as the use of the 'fetialis' ritual to emphasise the view that it was a foreign war, or the Oath of Allegiance.

In (ii), answers were very general. Not enough attention was paid to the difference between the way Augustus was regarded in Eastern areas and the way he was regarded in Rome and Italy. Only one candidate could give details of sites consecrated in the East.

The raft of ways Augustus was elevated above the human, even in Italy, given in Scullard p. 234-235, 5th ed. (or Artus) should be known.

In (iii), there was a general inability to give detail. Some dating was expected here, especially in relation to marriages and adoptions, but was rarely offered. A more serious problem with essays in this section was that many candidates ignored the instruction to deal with four ways, and simply launched into a chronological account of succession developments. Two candidates believed that Marcellus was the eventual successor. The last part of the question needed to be fully addressed, especially in terms of the restored republic.

Long essays:

Few candidates attempted these, but those who did were generally well-prepared. There were many thoughtful, detailed and well-structured essays here. Particularly impressive were candidates answering (a) who could place Augustus's reign in the wider context of Roman history. In (b), some did not note the time frame specified carefully enough; others did not note the importance of his auctoritas – it needs to be remembered that some have speculated he could have ruled by his auctoritas alone.

QUESTION ONE (12.5 marks each)

(a)

- i. The Second Triumvirate [1] (.5 for triumvirate alone)
- ii. 43BC [.5]
- iii. **Any THREE of:**
 - Powers equal to consuls [1] (dictators accepted)
 - For five years [1]
 - Power to nominate magistrates [1]
 - Power to distribute provinces [1]
- iv. Battle of Mutina [1]...fought by Octavian against Antony and Lepidus when Cicero convinced the Senate that Antony was a potential dictator (or other supporting information) (.5/.5)
- v. Common interest with Antony in defeating conspirators against Caesar [1]
Octavian no longer needed Republican support to attain political legitimacy [1]
- vi. 1 mark for explaining concept (list of enemies who could be killed) [1], plus...
Any TWO factors at a .5 mark each:
 - 2300 names
 - 2000 equites and 300 senators
 - Fixed monetary reward for freedmen (not just received money)
 - Slaves got freedom as well

- All persons had to open properties to be searched
- Any who sheltered or hid a fugitive liable to the same penalties
- Any who informed against them promised the same rewards
- Cicero the most famous victim
- Those accidentally killed had their names added later
- vii. Lepidus took control of Sicily in 36BC (after war with Sextus Pompey) and refused admission to Octavian's men [1] (.5 for kept control of 22 legions)
- Allowed to 'retire' and retain office of Pontifex Maximus [1]

(b)

- i. Elaborate system of taboos [1]
- ii. 17BC [.5]
- iii. From 'saeculum': age/era/century, i.e. relating to a new age, or similar [1]
- iv. **Any TWO of the following at 1 mark each:**
 - He presided over the games(.5) as quindecimvir (.5)
 - He had Horace compose a special hymn
 - He performed nocturnal sacrifices to the gods below (.5 for sacrifices alone)
 - He used the Sybilline books to allow for 'rescheduling' of games
 - With Agrippa, he made prayers to the new age
 - Performed rites to Apollo and Diana
- v. Lupercals: fertility rite. Teams of young men sacrificed goats and ran a course (etc) – any two relevant details accepted – 1 mark each [2]
- OR**
- Compitalia: originally marked end of the agricultural year. Lares adorned twice a year with flowers; in spring and summer. Celebrated as festival of crossroads in cities (etc) – any two relevant details accepted – 1 mark each [2]
- vi. **Any THREE of the following at 1 mark each:**
 - Celebrate his victory over Caesar's murderers
 - As depository for recovered Parthian standards (and any other recovered standards)
 - Youths enrolling as adults should do so there
 - Men sent out to provincial commands should do so from there
 - Bronze statues of those receiving triumphs be erected in temple's forum
 - Leaders of equestrian order celebrate a festival there annually
 - Through inscription and statues, to link Augustus with Romulus and Aeneas
- vii. **Any THREE reasonable points at 1 mark each:**
 - New age/era/beginning, reaffirming Roman tradition
 - Restoring 'pax deorum'/'mos maiorum'
 - Neglect of gods had led to civil wars
 - Propaganda advantage for Augustus
 - His role as pontifex maximus and/or 'divi filius'

- (c)
- i. 29BC [1]
Pannonia/ Illyricum, Actium, Egypt [1]
 - ii. Distribution of Julius Caesar's legacy of 300 sesterces per head – to reinforce his role as heir and/or gain advantage over Antony [1]
'Bribe' of 500 denarii when establishing his army – to gain an army to reinforce constitutional claims and/or to win over some of Antony's legions [1]
N.B. Sums do not need to be specified. Half marks possible.
 - iii. Perusia [.5] against Lucius Antony [.5]
War against Sextus Pompey [1]
Actium [.5] against Antony and Cleopatra [.5]
 - iv. **Any FOUR at 1 mark each**
Marriage to Julia
Granting of tribunician power and granting of proconsular imperium (.5/.5)
Augustus' adoption of Agrippa's sons, suggesting Agrippa would be regent (half mark for regent alone)
When ill in 23BC, Augustus gave his signet ring to Agrippa
Agrippa joined him in making prayers to the new age at the Secular Games
Allowed to enter the Senate with praetorian rank
 - v. **Any THREE at .5 mark each**
Allowed to enter the Senate
Allowed to stand for consulship 10 years before the legal age (or would be consul)
Elected aedile
Priesthood
Marriage to Julia
Death 23BC
(credit also possible for mention of Theatre of Marcellus)

QUESTION TWO – Mini Essays (12.5 marks each)

(i)

Aftermath of the War Against Sextus Pompey

Image of peacemaker (with evidence); documents containing evidence of civil strife destroyed; respecter of Republican tradition (e.g. allowing Lepidus to remain as Pontifex Maximus); ovation; promise of restoration of constitution when Antony returns (etc)

Causes of Battle of Actium

Candidates must show how Octavian turns this into a war of ideas between East and West, with Antony under the sway of a foreign queen. It becomes a foreign war against Cleopatra for the defence of Roman ways rather than a civil war. Candidates should give evidence of this, such as:

- the way Octavian reacts to the Donations of Alexandria
- the use made of Antony's will
- the Oath of Allegiance
- the use of the 'fetialis' ritual.

Marks need not be divided exactly equally between these two elements, but significant discussion should occur of each. Propaganda after Actium, e.g. the triple triumph, closing of the Gates of Janus, can also be credited up to and including 29BC.

(ii)

Candidates must draw a clear distinction between the Eastern and Western Empire. In the East, he is worshipped as a god as early as 29-28BC (in Pergamum and Nicomedia), though always in association with Roma. This gradually spread to the Western Empire, though never to Rome or Italy.

The key words in this question are "To what extent...". Candidates should show that in Rome and Italy Augustus was seen as more than human. Evidence might include:

- his name Augustus
- divi filius
- claims of divine descent
- his role in restoring 'pax deorum'
- his Genius inserted in official oaths
- the tone of contemporary literature etc.

(iii)

Any **FOUR** of the following with supporting detail and evidence should be discussed:

- adoption (Gaius and Lucius 17BC; Tiberius AD4; Tiberius' adoption of Germanicus AD4)
- marriage to Julia (Marcellus, Agrippa, Tiberius)
- public profile (e.g. Gaius and Lucius 'principes iuventutis'; Marcellus' role in the triple triumph etc)
- military commands (e.g. Gaius' role in the East, including negotiations with Parthia; Tiberius' successes in the North)
- tribunician power/proconsular imperium (Agrippa/Tiberius)

Others are possible.

N.B. Four methods must be distinct from each other. "propaganda" and "public image" would not qualify as two distinct methods.

The final part of the question must be addressed for full marks... (a thorough discussion of four methods could gain 11 marks).

- Augustus' position was not dynastic and could not be bequeathed
- His powers were personal
- He had to build up the illusion of a 'restored republic'

Mini essays were marked with reference to the attached criteria for marking long essays. A mark out of 25 was awarded and divided by 2.

QUESTION THREE – Long Essays (25 marks)

(a)

Answers should cover a range of ways in which Augustus's rule might be seen as a 'new beginning'. An examiner might expect coverage of all or most of the following:

- A new era of peace after a century of civil war (with evidence e.g. closing the gates of Janus)
- A new stability for the Roman Empire, with secure, defensible boundaries that would remain largely unchanged in the future
- A new constitutional framework that provided stability while honouring Republican concepts and terminology
- A new pride in Roman values, especially in the restoration of religion. Discussion of Secular Games would be appropriate
- A new image for Rome itself as seen in the building programme
- A flowering of art and literature

However, a top 'A' answer would address the words 'new beginning' and would point out that in many ways Augustus was reaffirming the old in his policies of restoration of Roman values and customs.

(b)

This question requires discussion of his:

- Auctoritas. Examples of honours should be cited, especially those which stress his role as a rescuer of the state (*pater patriae*, civic crown etc). The strength of his auctoritas was such that, for instance, he rarely needed to excuse his veto powers.
- Tribunician power, both in terms of the actual powers provided and the symbolic importance
- Proconsular imperium. The direct control of the vast bulk of the army should be emphasised. The ability to overrule other proconsuls when this power is made 'maius' should be included.

In the course of detailing these elements, the details of the constitutional settlements and revisions should be covered.

Other factors (his personality, his choice of advisors, the benefits of peace) can also be discussed, but not to the exclusion of the above points.

The question does not require a discussion of the importance of the above elements, relative to each other, but intelligent argument should be rewarded.

Long essays were marked with reference to the attached criteria for marking essays.

SECTION TWO : VIRGIL

There were 128 candidates in this section. Most answered the passage option.

Some comments:

Passages

Passages (a) and (b) were the most popular although those who chose (c) tended to do better. Passage (a) produced some excellent answers with detailed knowledge of the text. In (vi) many candidates confined themselves to commenting on the scenes mentioned in the passage rather than going beyond to the more detailed descriptions given in the section of the text following this extract.

Passage (b) was the most popular. Several candidates lost marks through careless answering of questions (iii) and (v) and many simply repeated the same information thrice over in answer to (vii).

Passage (c). Answers here showed a sound grasp of the detail and were, mostly, careful to write to the mark allocation.

Note: It is disappointing to see answers given in less than full sentences. Bullet point answers should be discouraged in such a subject, given that the basis of the course is literary.

Mini Essays

In general, mini essays were not of a high quality with many candidates taking too long to get to the point. Such essays were short and lacking in detail. There were a few excellent long essays written on Aeneas as a Roman hero and one excellent account of the poem's political messages.

Essays (i) and (ii) were by far the most popular with nobody offering the third option. Mini essay (i) produced no answers that could claim to be excellent. Many candidates were less than exhaustive in giving the reasons for Juno's hatred. However, most were able to detail her role as Counter-Fate.

Mini essay (ii) produced one or two good marks. In general, more could have been said about Dido in Book 4. Interestingly, Dido was, from time to time, a "prawn" or a "porn" and, on one occasion, a "spawn of Destiny"!

Long Essays

(a) This essay was answered by five candidates with one superb effort scoring full marks. Most candidates wrote at length and comprehensively on the qualities of a Roman hero. Weaker essays strayed from the topic into discussion, for example, of the nature of Dido.

(b) One candidate only attempted this essay, giving a very good account of the political background and intentions of the poem.

QUESTION ONE - Passages

- i. Carthage [.5]; Juno's [1]
- ii. Dido [1]
- iii. Agamemnon was the leader of the Greek armies in the Trojan War. [1]
Achilles was the greatest warrior on the Greek side. [1]
Priam was the king of Troy during the course of the War. [1]
Other answers are acceptable provided that they make reference to the Trojan War.
- iv. He has been washed up in Carthage after the storm and is afraid and distressed because he does not know where he is or what calamity might befall him now. / Since the destruction of Troy, he has been wandering for 7 years trying to get to Italy and now he finds himself in Carthage. [1 mark for similar]
- v. He has recognised in them his own story (that of the Trojan War) [1]; he thinks that they reveal a sympathy with the misfortunes of his people. [1].
- vi. Any two of the scenes must be described (e.g. Troilus being dragged in the dust) [1 mark each];

Aeneas may be mistaken because:

Any **two** of the following for [2]:

- i. the scenes all show the Trojans in disarray
- ii. and the Greeks dominant;
- iii. it is a temple to Juno - the enemy of the Trojans, situated in the heart of Carthage - the future enemy of Rome [total of 4]

(b)

- i. Creusa OR Aeneas' wife. [.5]
- ii. She appealed to Aeneas [1] in order to prevent him deserting his family to rejoin the fighting. [1]
- iii. Ascanius / Iulus [1]; Iulus [1] (Names must be given in correct sequence.)
- iv. The other sort of fire in Book 2 is that which destroys Troy [1]. It is a destructive and negative force whereas this holy fire has a positive and encouraging effect [1]. Note: A comparison between the two sorts of fire was required for the second mark to be awarded.
Some good answers may mention the links here with the snake/fire imagery also encountered in Book 2, for example the sea serpents who "lick" and "flicker" and which are also destructive and ominous.
- v. There was thunder on the left [1] and a shooting star [1] which lights the route to Mount Ida.
- vi. It convinces him that Aeneas is right to leave Troy and that he must accompany him / it makes him change his mind about leaving and he decides to go with Aeneas. [1]
- vii. It illustrates the fact that there is divine sanction for Aeneas' leaving; that he is not a coward but a man of *pietas*. It shows that the gods do give guidance to mortals and that mortals have to learn to read the messages of the gods; that Aeneas has to leave his city and found a new Troy. It shows that the

destruction of Troy is fated and that the gods have a greater purpose for Aeneas and for Ascanius in Italy. Any reasonable account of these ideas or other appropriate comment. [3].

(c)

- i. the Cumaean sibyl / Deiphobe. [.5]
- ii. Charon [1]
- iii. Aeneas wishes to travel through the Underworld in response to a request (made in Book 5) from his father Anchises / to see his father, Anchises. [1]
- iv. A (brief) description is required here of either [1]:
 - The finding and picking of the golden bough
 - Or finding and burial of Misenus.
- v. Two points each for two souls and explanation of significance [4]
 - Palinurus [1] - Aeneas' conversation with him signifies the end of his sea-voyaging / he takes leave of a comrade and is satisfied that his death was in accordance with prophecy. [1]
 - Deiphobus [1] - this conversation signifies the end of Aeneas' relationship with his Trojan family and friends, and with Troy itself. [1]
 - Dido [1] - this allows Aeneas to attempt to confirm what he had heard about Dido's fate and to reiterate his justifications for leaving her / it means the end of romantic attachment for Aeneas. [1]
- vi. Any **four** points for [4]
 - numerous - the huge quantity of souls is likened to the innumerable leaves which fall from trees in autumn.
 - leaves fall when they die - the souls are dead.
 - the first chill of autumn - a wintry image, autumn and winter are the seasons of death.
 - float down - emphasises the lightness / weightlessness of the souls/leaves.
 - birds - are also light and almost weightless / airy - an alternative image to the leaves.
 - the birds also fly when the cold strikes.
 - they travel to sunshine lands - offers hope of something better in the afterlife.
 - across the sea - the souls wish to cross water in order to attain some peace and happiness.

Marks to be awarded for identification of the points of correspondence and some comment on the imagery.

- vii. The passage highlights Aeneas' compassion for the suffering of others OR and his interest in understanding the sights which he sees [1]. (Other answers may be given.

QUESTION TWO Mini Essays (12.5 marks each)

(i)

Juno hates the Trojans for several reasons:

- she loves Carthage and wants it to be the world's leading city. She knows that Rome (i.e. Aeneas' descendants) is destined to overthrow Carthage.
- she supported the Greeks in the Trojan War and so hates the Trojans.
- she resented the judgement of Paris (not choosing her in the beauty contest).
- she resented Jupiter's love for the Trojan Ganymede.
- she resented Jupiter's fathering of Dardanus (Trojan ancestor) by Atlas' daughter Electra.
- Etc.

Juno can certainly be argued to act as 'counter-fate' in the sense that it is fated that Rome will eventually overcome Carthage so that all her actions to prevent this happening can be argued as counter to the plans of fate. Candidates should discuss examples of these acts such as:

- the causing of the storm in Book 1 in order to keep Aeneas from Italy.
- her collusion with Venus in Book 4 which results in the marriage in the cave.

Good candidates may mention her incitement of the Trojan women in Book 5 which causes them to burn the boats and her sending of Allecto in Book 7 which results in the war between Aeneas and Turnus. Some may know of her 'reconciliation' with Jupiter in Book 12 in which she concedes the mythological causes of her hatred but maintains those which are historical.

It should also be noted that despite her intentions, Juno's acts 'backfire' on her in that the storm sends Aeneas to Carthage where he meets Dido, ultimately leaves her, and causes her to curse both him and his descendants. Her call for an avenger results in Hannibal and the Second Punic War in which Carthage is soundly defeated. The 'marriage' of Dido and Aeneas also plays a similar role in the ultimate working out of fate, despite Juno's intentions. Thus, while attempting to act as counter-fate, she actually plays a part in ensuring that fate takes its course.

(ii)

In Book 4 Dido is portrayed as:

- in the grip of a passionate love for Aeneas; obsessive about him.
- A wounded doe. Wounded metaphorically at the beginning of Book 4 and physically at the end.
- immoral in that she makes no attempt to hide her love after the cave scene; is openly in a sexual relationship with him.
- she is a bad queen in that she neglects her duties to her city and her people.

- she is vindictive and irrational, a Bacchanal. A Cleopatra figure.
- towards the end of Book 4, once she realises that Aeneas' departure is inevitable, she begins to care for her reputation and is regretful of her neglect of her duties. This is one of the reasons she commits suicide.
- she is shown as frenzied in her sacrifices at the beginning of her love affair and again, later, when she appears to practise a kind of black magic.

Candidates may note the influence of the goddesses in her actions and discuss the fact that Dido appears little more than a pawn in their machinations.

They may discuss whether Dido was not always prone to this type of behaviour, noting her total commitment to her city and people as illustrated in Book 1. This could lead to a discussion of the depiction of her as a good queen in Book 1. She has many similarities and experiences in common with Aeneas. She is:

- like Diana with all that this entails - chaste, modest, etc.
- making laws, passing judgements, fairly allocating tasks, etc. She displays the quality of *pietas*.
- she is hospitable, kind and compassionate when she has no need to be.
- she has already been influenced by Jupiter through Mercury.
- she is visited by Cupid at Venus' instruction and is already described, at the end of Book 1, as "doomed to sure destruction".

Candidates should give a good account of Book 4's Dido and make several valid comparisons with the Dido of Book 1.

(iii)

Marks to be allocated on the basis of 8.5 marks for the first part and 4 marks for the second.

Part 1

- Anchises lists the kings of Alba Longa then of Rome to assert the continuity and antiquity of Roman history.
- he shows him his son, Silvius, who will be born posthumously.
- he glorifies the Republican heroes such as Brutus, the Decii, Fabius the Delayer, the Scipios, etc.
- he shows Aeneas Julius Caesar and Pompey and warns of the civil war.
- he shows the tragedy of Marcellus' early death in what amounts to a eulogy for the young man. This would be pleasing to Augustus.

- he glorifies Augustus and emphasises the Claudian dynasty as directly descended from Aeneas.

Part 2

- Virgil's purpose is to assert the antiquity of Rome and to give it a glorious history. He wishes to connect the Romans with their Trojan ancestors and to show that revenge has been taken by the Romans for the defeat of Troy by the Greeks.
- He give special emphasis to Augustus, speaking of his deification, his dominion, his military achievements and his establishment of the pax romana. He wants to give the Julian family and Augustus in particular a pedigree. Augustus had commissioned the writing of the poem and would no doubt have expected some such praise.
- Virgil wants to glorify and honour great figures in Rome's history. He wishes to show a pride in their achievements. There is a good deal of political propaganda in this.

Candidates would not be expected to cover all of these points but rather to write four to five paragraphs along these lines.

Mini essays were marked with reference to the attached criteria for marking long essays. A mark out of 25 was awarded and divided by 2.

QUESTION THREE – Long essays (25 marks)

(a)

The ideal Roman hero is a man of *pietas*, mindful of his duty to the gods, his family, his country and his subordinates. These duties must come first in his life whereas for the Homeric hero death in battle was glorious and individual glory and honour was all he needed to be mindful of.

Aeneas, the prototypical Roman hero, is a good example of a man who, although raised in the model of the Homeric heroes, was able to overcome his instincts and the behaviour learned in Troy to accept his duty, to put himself last, to resolve the conflict between passion (for Dido) and duty (to his destiny).

Candidates should discuss the 'early' Aeneas as seen in Book 2 - acting on instinct, fighting like a Homeric hero, not able to absorb Hector's message for example; needing to be guided by his mother, his father and his wife. In Book 2 he can be seen as often in the grip of *furor* - enraged, irrational, mad. These emotions can be understood but must be kept under control by the Roman hero. By the end of Book 2, Aeneas is able to take up the burden albeit reluctantly.

By the time he arrives in Carthage he has been wandering the ocean for about 7 years and has learned many lessons but he still tends to be backward-looking. Our first view of him in the poem shows that he still has many Homeric tendencies, and that he has normal

human fears and uncertainties. Once the storm has been calmed, however, he shows sound qualities of leadership and goes so far as to describe himself as "*pius Aeneas*".

In Book 4 he is tempted to give up everything for Dido. Only the messages delivered in dreams and visions enable him to overcome these perhaps understandable tendencies and to return to the pursuit of his destiny.

It is after Book 6 that Aeneas emerges as the fully-fledged Roman hero with a strong sense of his own destiny and the strength to see it carried through.

Strong candidates may mention the killing of Turnus in Book 12 as motivated by anger (arguably a justified anger). They may also note that it is important for the Roman hero to be a courageous leader and soldier in the same vein as the Homeric (see Aeneas' Homeric battle rage in Book 10).

Note: There is no necessity for candidates to go beyond the set books to achieve top marks.

(b)

The poem is to varying degrees a piece of political propaganda designed to give Romans a glorious and significant history and to establish the Julian family as having a long ancestry back to the Trojan founder of the Roman race.

Aeneas' destiny is first hinted at in Hector's message in Book 2. This is further endorsed by Jupiter in his prophetic response to Venus' plea. Other gods are involved in ensuring that Aeneas' destiny is fulfilled. Venus, Neptune, Mercury, etc.

Juno is unsuccessful in preventing Aeneas from fulfilling his destiny. On the human level, Dido is similarly unable to make him stay in Carthage.

Aeneas suffers greatly and makes many personal sacrifices over a long period in order to establish the Roman race in Italy. This emphasises the fact that he is a worthy founder of a great race.

Rome's world mission is to bring the whole world under the rule of Roman law. This merges with Aeneas' destiny in several places.

It is suggested that Rome rules with divine approval.

The qualities of the Greeks are acknowledged but Rome is seen as the conqueror of Greece, taking revenge for the Trojan War. The qualities valued by the Romans are much more important as is highlighted by Anchises in Book 6. Rome must lead the world in matters of justice and law. They must be merciful and bring peace. They must avoid civil war.

Augustus is responsible for overseeing Rome's mission in Virgil's time. War will cease, new laws will be made and old traditions reinstated.

Augustus is to be a kind of second Aeneas, a second founder of Rome. He seems to have divine sanction as ruler of Rome.

He will be deified.

He will bring prosperity and peace to Rome. He will end the civil war.

He is compared to Hercules and to Bacchus both of whom were deified for their efforts on behalf of justice and peace.

Augustus is shown as a man of *pietas* like Aeneas. His ancestral links with Aeneas are shown through Ascanius, Ilium and Romulus and Remus.

Most of these points should be made and supported by references to the text.

Essays were marked with reference to the attached criteria for essay marking.

SECTION THREE : JUVENAL

Some Comments:

Question One Passages

(a)

i. Some students did not understand the “who was” part of the question. No mark given for simple answers like “wrote satire”, “poet”. Credit given for “earlier satirist”, “famous Roman satirist” etc.

ii. Many students confused Horace as a writer of mythology. Marks were awarded to students who explained Juvenal’s purpose was “justification” for his own satires or words to that affect..

iii. Exam question asked for two “*themes*” which Juvenal thinks are worthy of Horace. Just about all students understood this question to be focusing upon the reoccurring themes found in the satires. Almost all reference books and study guides refer to such “themes”. E.g. Decline of P/C relationship, corrupting power of money, upward social mobility, influx of foreigners, degenerate sexual practices etc. Therefore marks were awarded for brief descriptions of this and for the very few who interpreted the question to be the vivid pictures leading up to the passage. Overall, the question was well answered by many students and is a positive reflection upon the teachers and school that teach this topic as “themes of Juvenal”. For simple answers such as “greed”, “extravagance” but with no further explanations only half marks were awarded.

iv. A few students confused with the mythological figure “*Minotaur*” with the “*Centaur*” and received no mark.

v. Most students understood the legend of Daedalus and Icarus. Too many would unnecessarily inform the marker of the “entire legend” and thereby waste valuable time. The spelling of each figure was somewhat in-perfect. Marks were given if Daedalus was miss spelt a tad. However, for the last part of question where it asked for another “mythological *figure*” they confused it with mythological “*creature*” and answered incorrectly. Other figures they could have mentioned were Hylas and Turnus (no one did). Some students got a little confused with figures from other satires and received no marks

vi. A good list of techniques in the marking schedule, however there are a myriad of descriptions of other techniques that were acceptable e.g. bathos, irony, hyperbole, parenthesis, exaggeration, mythological allusion, indignation, eloquence, mocking tone, invective, colloquialism, vivid imagery, accumulation of examples (listing), cinematic technique with examples of course. Many forms of techniques are mentioned in all source books/study guides on Juvenal. But there are many different descriptions for the same technique e.g. snapshot – cinematic-vivid imagery etc. Marks awarded if students answered with a correct technique and example. Many answers almost were awarded a mark for the type of technique but their description of technique did not fit their example

and therefore marks were not awarded. Also some students briefly cited an example and technique, but were not robust enough to gain a mark. For instance “allusion”-students were given no mark unless they referred to “mythological allusion”, or “historical allusion” as it was unclear if they actually understood the specific technique used by Juvenal.

(b)

i. Marks also awarded for those who described the mighty fish as an omen from the gods and one that needed to be presented to the Pontifex Maximus for interpretation alongside the fear of being caught if the fish had been sold. No marks awarded if only the size of the fish is mentioned in passing

ii. The answer “red mullet” was worth one mark. Half a mark was awarded for those who said “mullet” as a type of fish. I am confident that in the fishing fraternity, “mullet” would be a commonly used term.

iii. Marks were also given if students mentioned Veineto as an informer/’friend of Caesar” and a member of the Senate/nobility/Privy Council under Domitian and hated by the nobility. Almost all students knew one other member of the PC.

iv. Many students got this answer confused with question. Generally many did not understand that what Juvenal was trying to depict was a negative view of Montanus.

v. Many students got this answer confused with question iv.

vi. Everyone knew who Domitian was, but a few couldn’t spell his name. Many students could accurately pick out “aspects” of his character.

(c)

i. Just about everyone got this correct.

ii. Some of these answers were rather funny. Few students knew what type of work a “groom” did. One bright student believed the “groom” used to look after camels in the desert. Probably correctly assumed too?

iii. No mark given if simply “robbed” without reference to the uphill area where traffic slowed to and gave muggers the opportunity to pounce on their victims. No mark given if students referred to the “dark colour” of the Moor as so black the victim couldn’t see him at night.

iv. No mark given if “Virro” or “Trebius” was miss-spelt

v. Almost every student knew this answer. No marks given if student simply said “bread” without its correct description. This applies to all other types of food and drink. “Polluted water” was also awarded a mark.

vi. A difficult question for many. Students understood how the p/C relationship had declined, but many did not give examples from the satires. Only 2.5 marks were awarded for clear descriptions of the decline and no examples, but full 5 marks if relevant examples from Juvenal's satires were attached. Many students did have more ideas than the marking schedule listed. Overall a somewhat difficult question to mark as many students had individual descriptions and few answers were identical.

Question: Two –Mini Essays.

5 students (few students choose these)

Overall not as well written as passages. A few managed to gain very good marks.

Others were just too general and had little or no examples from Juvenal's Satires.

Question Three – Long Essays – 1 student attempted this question - well written in general with clear understanding of the *Satires* and relevant examples cited. Marking schedule closely followed

Overall Impression

Many students displayed excellent understanding of the topic. The passages were overtly popular and understanding of passages is clearly apparent.

QUESTION ONE (12.5 marks each)

(a)

- i. An earlier satirist /famous Roman satirist/Augustan poet. [.5] No marks for "poet" or "wrote satire"
- ii. Juvenal mentions him here because he can be seen as a model / precedent/justification for his own satirical writing. [1]
- iii. Any two of the following with explanation [2]:
 - 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 (Crispinus).
 - informers who identify patrons and friends.
 - legacy-hunters who go to bed with old women in order to gain an inheritance.
 - decline of Patron/Client relationship
 - corrupting power of money
 - upward social mobility
 - negative influx of foreigners
 - degenerate sexual practices
 - other examples were also accepted if explanations reflected themes

Juvenal promises to attack the dead/famous dead. [1]

- iv. the Minotaur. [1]
- v. the “flying craftsman” was Daedalus [1]; the son was Icarus [1]
another mythological *figure* - Theseus, Orestes, Jason, Aeneas, Achilles, Hylas, Turnus. [1]
- vi. Any four of the following with technique named and example given [4]:
 - rhetorical question - “Don’t you want to cram . . .”
 - irony / sarcasm - “the son who went splash . . .”
 - Parody of epic - “all that bellowing . . . “
 - mockery of well-known figures - Maecenas.
 - rapid accumulation of examples.
 - vivid encapsulation of scene/cinematic technique/vivid imagery - the husband tactfully avoiding seeing his wife and her lover / the rake in his chariot.
 - Many more techniques were acceptable if correctly matched to example e.g. listing, colloquialism, parenthesis, bathos etc (see above)

(b)

- i. It was so huge that it was obviously the property of the emperor / no one else would dare to buy it; the fisherman would not dare to keep it. Informers would be sure to reveal any sale or purchase of the fish. Imperial officials would claim it as Caesar’s property. Mention that fish represented an omen that required the attention of the Pontifex Maximus/religious significance. [1] for any one of these points.
- ii. A red[.5] mullet [.5]; purchased by Crispinus. [.5]
- iii. Veiento was a informer/”friend of Caesar”/forger of mock wills/hated by the nobility/ who traded in honours and appointments [1]; he and Montanus are members of the Privy Council. [1]; other members of the Council are Pegasus, Crispus, Acilius and his son, Rubrius, Crispinus, Pompeius, Fuscus, Catullus. [1]
- iv. Montanus has a huge paunch and is heavily perfumed OR he is a great gourmet with expensive appetites [1]. Here he is shown as competing with Veiento in flattery of the Emperor [1].
- v. Juvenal’s intention is to show the cowardice, terror of the members of the Consilium in the presence of the Emperor [1] to illustrate the manner in which Caesar tyrannises his councillors / his abuse of the systems of government. [1]
- vi. This is Domitian [1]; Juvenal criticises aspects of his character, his tyrannical methods of government; his degeneracy; his capriciousness; his greed and extravagance; his susceptibility to flattery; etc. Any two points [2]

(c)

- i. rhetorical question. [.5]
- ii. in the stables. [1]
- iii. he may think that the Moor will rob him as he goes slowly uphill(need to tie in robbery with the incline where litter/carriages slowed down or no marks awarded

for simple “robbery”) [1]; blacks were often thought of as unlucky omens of doom - because ghosts were thought of as black. [1]

iv. Virro [1]; he is Trebius’ patron. [1]

v. Trebius is served:

- rough wine.
- hard, mouldy bread.
- half an egg stuffed with a single prawn.
- boiled cabbage.
- inferior oil.
- an eel or a “grey-mottled river-pike”.
- some dubious toadstools.
- a rotten apple,
- polluted water

any four of the above item and associated adjectives[.5 mark each] [2]

vi. the dole has become a grudging handout; patrons are greedy and selfish; clients still provide the traditional services such as the *salutatio* but are not rewarded in the traditional manner. the trust and respect between client and patron has been destroyed; money is now the only factor in the relationship; society has been turned upside-down with consuls chasing the dole and rich slaves taking precedence over poor Romans; clients have lost their self-respect and are prepared to suffer indignities for a free dinner. [5] for five points well made and with appropriate examples. Only 2.5 marks were awarded if mention the p/c decline without any specific examples.

QUESTION TWO Mini Essays (12.5 marks each)

(i)

Answers should cover a range of the following devices with appropriate examples drawn from at least two of the *Satires*:

- literary parody, mockery of epic and mythology, etc. (first lines of *Satire 1*)
- tone of indignation, outrage ('Need I tell you how anger burns in my heart . . .' *Sat. 1*).
- comic exaggeration, hyperbole.
- anticlimax / bathos.
- rhetorical question.
- irony, contrast, e.g. rich vs. poor, town vs. country, etc.
- paradox, e.g. Marius as beggar (*Sat. 10*).
- thumbnail sketches, e.g. Crispinus as rich ex-slave (*Sat. 1*).
- maxim / epigram ('probity's praised and freezes' *Sat. 1*).
- obscenity, e.g. Greeks laying their friend's grandmother (*Sat. 3*).
- metaphor, e.g. 'so hoist your sails, cram on all canvas!' (*Sat. 1*).

The best essays will also make reference to compositional and structural elements such as:

- quick changes of scene and topic.
- cinematic technique, snapshots (as in *Sat. 1*).
- vividly drawn scenes.
- vivid depictions of historical figures.
- conversational style.
- accumulated examples.
- etc.

(ii)

The basic point is that Juvenal hates foreigners, particularly those from the East and especially Greeks and Egyptians. The main reason for this dislike seems to be that they have turned Roman society on its head. Whereas foreigners were once slaves or at least considerably further down the social scale from a Roman eques, they are now lauding it over their former masters. While they may lack the prerequisite of a good birth, they have been able to buy their way into Roman society and in some cases to make it to the top. They have un-Roman manners, customs, language, etc. These ideas are encapsulated by Umbricius in *Satire 3*. For him, Greeks are liars, they use sex as a weapon, they are effeminate, they have corrupted the patron-client relationship by the use of flattery, etc.

Crispinus in *Satires 1* and *4* epitomises the hated ex-slave. From Egypt he has managed to buy his way into the upper echelons of Roman society. He is conspicuously wealthy and boasts about it.

Candidates may comment on the fact that foreigners are a common target in such writing. They are easy to satirise because they are readily identifiable by their looks and language. They provide an economic threat to the locals, etc. The satirist can be certain that many of his compatriots will agree with his evaluation.

Supporting examples must be given.

(iii)

Umbricius is the poor man who chooses to leave Rome and live in the countryside at Cumae. He makes a number of points about the drawbacks for 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 that 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 susceptible to fire.
- the streets at night provide all kinds of dangers to the poor who have to walk rather than be carried in a litter and who have no bodyguards to protect them.

Candidates should also make reference in similar vein to Trebius in *Satire 5*. Other examples may be found.

Good essays will discuss the fact that while he highlights the problems and indignities facing the honest poor man, Juvenal can nevertheless not resist the opportunity to laugh at them himself - Umbricius will be master of a single lizard! Trebius deserves to be treated as he is.

Mini essays were marked with reference to the attached criteria for marking long essays. A mark out of 25 was awarded and divided by 2.

QUESTION THREE – Long Essays (25 marks)

(a)

Satire 3 is very carefully constructed. Good essays will cover:

the introduction which forms the first part of a frame consisting of this section and the epilogue to the poem in which Umbricius takes his final farewell of Juvenal and departs from the city.

this framework surrounds the monologue of Umbricius in which the themes of the poem are developed.

- native Roman vs. foreigner.
- dishonesty thrives so that there is no room for honest men like Umbricius.
- Greeks are flatterers and dishonest.
- poor Romans are helpless outsiders in their own city.
- wealth rules.
- all evils are worse at Rome than anywhere else.
- the city is a dangerous place to live especially for the poor with its collapsing *insulae*, fires, traffic, noise, etc.
- all these dangers are worse at night.
- contrasts are drawn between the poor and the rich, the townsman and the countryman, Romans and foreigners, physical and moral problems, etc.

The presentation of these ideas is chronological. Thematic focus is varied but cohesive and logically developed. Links are made backwards and forwards as Juvenal returns to earlier themes for a second examination. The framework provides a deliberate structure and the use of the monologue enables the poet to express a very one-sided point of view.

(b)

This essay requires some account of the *Satire* generally and a comparison with earlier satires.

Subject matter:

Satire 10 is more personal and philosophical than the other satires. It is on the universal theme of the vanity of human wishes and concerns mankind generally rather than the individual. Unlike the other satires, it offers some ideas about how to live well.

Themes

these are developed around the idea of what we should not pray for:

- political power.
- Eloquence.
- military glory.
- a long life.
- Beauty.

Juvenal concludes that we should not ask the gods for anything as we do not know what will be good for us. Rather we should let them decide what it is that we need. However, he acknowledges that people will insist on wishing for things and advises that they should wish only for “a healthy mind in a healthy body . . . a valiant heart,” etc.

Style

the tone is more reflective and restrained than the other satires. The earlier anger and strident outbursts are gone. It is more positive and philosophical with more maxims, etc.

Structure

Follows that of Roman oratory. It is careful, simple, ordered, consistent. Framed by a clear introduction and conclusion with five similarly patterned sections in between. These sections are prefaced by a general question: “Then what requests *can* we wax to the knees of the Gods?” The five sections are themselves subject to a clearly patterned structure with general statement followed by extended example and one or more minor examples. The main point is then restated. This pattern varies somewhat.

Comparisons must be made with other satires and examples given.

Marks were awarded with reference to the attached criteria for essay marking.

SECTION FOUR: ROMAN ART AND ARCHITECTURE MARK SCHEDULE

120 candidates offered this option. The overall mean was 15.71. 108 candidates answered the plate questions (mean 15.58); the remaining eight answered the long essay option (mean 17.5). No students offered mini essays.

Plates

This was by far the most popular option. With very few exceptions, all candidates answered questions on the Pont du Gard; many also looked towards Trajan's column. Few candidates answered on the Ara Pacis Augustae.

It was evident from a very early stage in the marking that many candidates were ill prepared in answering the plate questions. Plate (a), despite its popularity, proved at times to be a minefield for some candidates. Teachers must stress that the Pont du Gard is not in Nîmes itself; many students believed this to be the case. Question iv on the external stresses impacting on the structure cannot by its very nature include the weight of the structure; students were expected to discuss wind and, in depth, the river current itself. Similarly, question vi asked how construction itself was kept economical, maintenance was therefore ancillary to any response.

Plate (b) was answered more effectively on the whole. Teachers had clearly and rightly emphasised the factors inhibiting/aiding visibility of the relief, and students were generally conversant with the nature of the subject matter. Emphasis in teaching needs to be placed on the concept of 'overall truth/realism' when discussing the narrative of the relief.

Plate (c) was answered very well in most respects. Candidates who answered this option were likely to do better overall. Question vi on the mythological panels tended to garner very high marks for these candidates, most of whom had excellent knowledge of the material. This was the key question; worth 6 marks, it had the capacity to find out those who did not know the material. Those candidates who knew the panels well, all gained between 5 and 6 marks on this question. Question iii proved surprisingly difficult; the altar was placed in the Campus Martius, or Field (singular) of Mars. This provided Romans with a monument to peace in a place associated with war; a powerful image and very useful in Augustus' propaganda.

Long Essays

The eight students who answered the long essay option all answered essay (a), comparing the style and messages of the busts of Philip the Arabian and Commodus. Candidates were fairly accomplished in discussing the styles of the respective busts, although many were lighter in their treatment of Philip than of Commodus. They would also be well

advised to make use of the terms 'verism' and 'Antonine baroque' as a matter of course. Very few were able to note that there are stylistic similarities between the two works; this should be worked on generally when teaching the busts. Only one answer adequately discussed the controversy of interpretation in relation to Philip. Again, this had an adverse effect on marks. Knowledge on Commodus for this element was generally sound.

QUESTION ONE (12.5 marks each)

(a)

- i. Pont du Gard [1] near Nîmes [.5] and any of: 21km/north east/over the River Gardon [.5]
 - ii. Any date between 20-16BC (Campbell) / AD 14 (Wheeler) [.5]
 - iii. To bring water to the town from a spring (anything to do with supplying water) [1]
 - iv. - wind [.5]
 - : top level arches are single arches to present a *narrow face* to the wind [1]
 - (a general comment about letting the wind through [.5])
 - water of the river [.5] **plus FOUR factors at .5 mark each [for 2]**
 - : pier heads shaped like the stem of a ship (wedge shaped)
 - : foundations of piers in rock
 - : arches spanning main current wider than the others
 - : bottom level arches made up of 4 parallel arches
- ALSO: convex shape of the whole structure for wind/water [.5]
- v. **Any THREE of the following at 1 mark each:**
 - proportion of airy space to stone reduces heaviness
 - local limestone blends in with landscape
 - bosses give it ornamentation
 - triple arcade with diminishing height of each level gives it a sense of perspective/symmetry
 - light and shade (.5) plus explanation (.5)
 - vi. **Any FOUR of the following at a .5 mark each:**
 - stone was locally quarried
 - prefabrication
 - slave/army labour
 - repeated use of same wooden frame for arches within a vault
 - uncemented masonry
 - no carved decoration

(b)

- i. Trajan's Column [.5]
- ii. AD112-113 [1] (either for the mark)
- iii. Trajan's wars against the Dacians [1]
101-2 [.5] 105-6 [.5] (one year only is needed for each campaign)

- iv. - Leader of men, but not superhuman; slightly larger in scale, usually raised on a podium or section of landscape; real emphasis on army i.e. Trajan as an effective military leader [1.5 to 2 marks, depending on detail]
 - Dacians are seen as long-haired barbarians, but brave and/or worthy enemies; wearing felt caps; the leader Decebalus shown with nobility in his suicide [1.5 to 2 marks]. **Note the maximum of 3 marks overall.**
- v. **Any THREE factors at 1 mark each:**
 - placed between two library buildings (if 'library' singular – [.5])
 - height of band increases as it spirals up column from .9m to 1.23m (if measurements not given [.5])
 - human figures 'grow' from .6m to .8m (if measurements not given [.5])
 - use of colour and metal accessories
 - higher relief used for figures in upper bands
- vi. Overall truth/realism, but not exact realism, especially not spatial realism
The FIRST, and any other TWO points fully explained 1 mark each:
 - Variety of perspectives or points of view within a single scene (with examples or explanation)
 - Scenes combine real and mythological/allegorical e.g. river gods
 - 'symbolism of abbreviation': a soldier represents a unit etc
 - Size of figures and buildings arbitrarily altered. Figures are generally shown on a larger scale than architectural or landscape elements
 - Human figures concentrated in tight groups

(c)

- i. Ara Pacis Augustae [1] (.5 for Ara Pacis)
- ii. 13-9BC (any date in this range) [.5]
- iii. Campus Martius or Field of Mars [1]
- iv. Monument to peace in a place associated with war (or similar) [1]
1 mark for description of panel, .5 mark for valid comment on significance (with no repeated conclusions on significance)
 - Mars or Faustulus with Romulus and Remus (must have Faustulus or Mars for the full mark); aligns Augustus with founder of Rome
 - Mother Earth with babies and women perhaps representing Air and Water; the fire of war is absent/vision of peace and prosperity
 - Aeneas prepares for sacrifice; aligns Augustus with Aeneas, the 'father' of Rome
 - Armed goddess Roma seated at peace [.5] on pile of war trophies [.5]; Augustus has brought an end to (civil) war
- v. - Style (**any TWO of the following at 1 mark each**)
 Informality, variety of poses, movement emphasised, recalls Parthenon frieze but less formal, children seen frequently
 - Significance (**any reasonable comment at 1 mark**), e.g:
 Augustus seen as head of family rather than a dictatorial figure, shown as someone Romans can identify with, hopes for higher birth rate among nobility etc

QUESTION TWO – Mini Essays (12.5 marks each)

(i)

Candidates should explain that the typical temple of this period is a fusion of Etruscan/Italic features and Hellenistic features.

Etruscan/Italic Origins seen in:

- undivided cella
- high podium (measurement required)
- deep porch
- frontal aspect (hexastyle)

Hellenistic Influence

This is seen in the use of engaged half-columns (adapted from full Greek peristyle) and the use of Corinthian capitals.

The candidate should discuss all features of the temple including the entablature, pediment and inscription.

(ii)

The following factors should be mentioned (to a total of 9 marks) with examples:

- upper part of frame kept relatively free
- lower part full of figures
- each relief has a dominant image in the upper part of the frame
- overall depth of relief varies (deeper in the centre e.g. horses appear to be turning a corner etc)
- series of receding planes: those who stand closest to viewer carved in high relief, those at back of composition are very flat
- placement of archway at right hand side of frame (in _ view) provides sense of movement
- use of detail in the depiction of spoils of war, e.g. pillows on soldier's shoulders to emphasise weight of menorah etc
- originally, use of colour and metal accessories (with examples)

Overall impressions (to a total of 3.5 marks): sense of illusion (procession against open sky); feeling of movement and depth; the power of Titus emphasised as he commands the frame and is linked to the fasces of imperium; the might of Rome emphasised by the way the composition draws attention to the spoils.

(iii)

Progression from hot to cold

- logical progression of baths: caldarium, laconica, tepidarium, frigidarium, natatio (from south to north)
- provision of framed views into other bathing areas through screens of columns

Heating Requirements

- caldarium, laconica set next to furnaces
- floors of laconica raised to allow circulation of hot air beneath

Sunlight

- warm and hot rooms placed at southern end to take advantage of the afternoon sun. The caldarium incorporated windows for the same reason

Symmetry

- the Imperial Style of Baths emphasised symmetry; hence there were two sets of cold plunge baths in the frigidarium etc
- also reflected in the use of cross-vaulting

Mini essays were marked with reference to the attached criteria for marking long essays. A mark out of 25 was awarded and divided by 2.

QUESTION THREE – Long Essays (25 marks)

(a)

'Style' and 'messages' should be given roughly equal weight in the marking.

Style

- Philip: verism, with full evidence (Syrian origins, nose, jawline, chiselled hair, deep lines from nose to lips, furrows on forehead etc)
- Commodus: Antonine baroque: theatrical, exaggerated, full of symbolism. Hair and beard drilled. Play of light and shade. Contrast between porcelain – like 'skin' and luxuriant hair.

(Candidates are also expected to note similarity of pose. Philip's eyes look upwards, head turned to right; Commodus also gazes to one side. Neither has a fully frontal 'look').

Messages

Philip shows anxious concern for his nation in a troubled time. Without symbolism, interpretation must come from the expression and the context. Qualities of leadership are stressed (may also be viewed as a shifty, opportunistic: candidates should note controversy over interpretation)

Commodus through symbolic imagery presents ideas of a new Golden Age of prosperity (cornucopiae), of military superiority over the Sarmatians (references to Hercules' victories over the Amazons) and personal superiority (association with Hercules as divine figure). A suitably detailed analysis of imagery is expected.

(b)

This model will not attempt to give details of possible areas in the villa that could be discussed (these are readily available in the recommended texts), but will suggest the factors that an answer should concentrate on.

- the personality of the Emperor, especially in the references to his travels in Greece and Egypt and his interest in philosophy and Greek architecture. Candidates should discuss names of buildings/areas such as Stoa Poikile, the Academy, the Canopus and discuss their significance; the use of Greek

- architectural orders; the copies of Greek statues (Canopus); the influence of Greek art on the mosaics (polychrome, naturalistic etc)
- the fusion of landscape, buildings and water (with particular attention to the Canopus, the Poikile and the Maritime Theatre)
 - the emphasis on curves and domes (ends of the Poikile, the Maritime Theatre, the architrave surrounding Canopus canal, the domed alcove at the end of Canopus canal, Piazza D'Oro vestibule and rooms)

Long essays were marked with reference to the attached criteria for marking essays.

Criteria for Marking of Essays

Long Essay

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

Mini Essay

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

21 - 25

An excellent answer:

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