

MARK SCHEME for the October/November 2008 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) Mark Antony, Lepidus. [1]
- (ii) November 43 BC. [1]
- (iii) An island near Mutina. [1]
- (iv) Any **three** of:
- Octavian to resign his consulship;
New office for settling the constitution, with powers equal to a consul's for the three of them;
 - Nominate magistrates for the next five years;
 - Distribute the provinces. [3]
- (v) Execution of enemies of the state. A list was published in the forum, and anyone on it could be killed for a reward. Anyone sheltering a victim was to be punished. [4]
- (vi) Cicero. Allow any other victim. [1]
- (vii) Philippi. October 42 BC. [1.5]
- (b) (i) 12 BC. [0.5]
- (ii) Any **three** of:
- Body lay in state in the forum;
 - Augustus personally delivered the funeral oration;
 - Agrippa buried in his own mausoleum;
 - Baths and gardens left to the people;
 - Land left to pay for their upkeep. [3]
- (iii) Tribunician Power was designed to protect the people from the magistrates. A tribune could veto the proposal of any other magistrate. [2]
- (iv) Ambushed in the Teutoburg Forest by Arminius and the Germans. [2]
- (v) Julia. Tiberius. [1]
- (vi) Agrippa was his heir. His death left a lack of helpers as Agrippa's sons were too young and Augustus did not like Tiberius, but was forced to turn to him. [4]
- (c) (i) 14 AD. [0.5]
- (ii) Any **two** of:
- step-son;
 - son-in-law;
 - adopted son. [2]
- (iii) They safeguarded important documents such as the wills of prominent people. [1]
- (iv) Tiberius taking the name meant he was now the new emperor. Livia was given a standing unique in the Empire. [2]

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- (v) 40 million sesterces to the people.
3.5 million sesterces to the citizen tribes.
urban cohorts 1,000 sesterces.
legionaries 300 sesterces. [3]
- (vi) All his other heirs (Marcellus, Agrippa, Gaius and Lucius) dead. Tiberius only relative left. He needed to keep power in the family to safeguard his legacy. [3]
- (vii) That she should not be buried in his mausoleum because of her scandalous behaviour which had led to her being exiled. [2]

2 When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

- (a) Mutina (Jan – April 43 BC) Sent to relieve Decimus Brutus. Defeated Antony with the help of the two consuls, Hirtius and Pansa, who then died, leaving Octavian in command of their armies.
Philippi (Oct. 42 BC) Defeated Caesar's assassins with Mark Antony.
Perusia (41 – 40 BC) Defeated Lucius Antonius' attempted control of Rome.
Sicily (38 – 36 BC) Defeated Sextus Pompeius and his attempted blockade of grain supplies to Italy.
- (b) This was the year of Octavian's first Constitutional Settlement. On 13 January, he announced that he was giving up his powers and going into retirement. He reluctantly agreed to accept the administration of a large province, including Gaul, Spain and Syria. He also agreed to continue to be consul in Rome. Other honours were voted to him, the most significant of which were his new name Augustus and his role as first citizen (*Princeps*). The settlement marked the change in government; the provinces were divided, with Augustus controlling any provinces with an army, the Senate the rest. Augustus' personal authority grew, although he was not yet a constitutional monarch.
- (c) Agrippa was instrumental in Octavian's rise to power, helping him win the wars against Sextus Pompeius and Mark Antony. He also helped to administer the Empire, being given Augustus' ring when he was ill and being appointed his heir when Marcellus died. Much of the building programme was his doing.

Tiberius was a reluctant successor, who often argued with his step-father and even retired from public life. He was, however, a very good general who solved problems caused by Agrippa's death and the Varian disaster. He helped run the Empire in Augustus' old age and succeeded him, keeping his constitutional reforms intact.

3 When allocating marks for full essays, please refer to criteria above. [25]

- (a) Octavian seized the chance offered to him by Julius Caesar's death and his relationship to him to gain power. His early career is full of many illegal acts and ruthlessness, to increase such power as he had. He gradually eliminated all his rivals and became the most powerful man in the state. His constitutional settlements were designed to give him more power, whilst maintaining the illusion that democratic government had been restored. He ensured that his position was passed onto his heir. However, he did restore peace to an empire ravaged by continual civil war, and made it prosperous again. He spent a great deal of his personal fortune providing new facilities for the city, and restoring many buildings.

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- (b) There are many reasons for Octavian's victory. He had the support of the Roman people, gained through a sustained propaganda campaign, not so much against Antony as against Cleopatra. The war was portrayed as Rome and its virtues against the decadent East. Agrippa was an experienced naval commander, and Antony made the mistake of preferring to fight at sea, rather than on land where he had superior forces. The actual battle was all in Octavian's favour – Antony's ships were undermanned and not seaworthy. Cleopatra fled the scene, forcing Antony to follow, thus abandoning his men. Cleopatra's presence also unsettled Antony's Roman supporters.

Section Two: Virgil

- 1 (a) (i) Juno. [0.5]
- (ii) Stop Aeneas reaching Italy. [1]
- (iii) Aeolus. [1]
- (iv) Marriage to the nymph of the rarest beauty and lots of children. [2]
- (v) How lucky were the heroes who had died at Troy.
Why could he not have been among them. [2]
- (vi) Any **four** of:
- 'howling blast – personification, savage image, onomatopoeic;
 - 'from the north' – most dangerous of winds?
 - 'struck squarely his ship's sail' – sibilance, the danger the ship is now in;
 - 'flung the waves sky high' – powerful;
 - The speed with which the ship is damaged;
 - 'towering' – size of the waves;
 - 'precipice of water' – hyperbole, effective metaphor?
 - 'Seething water and sand' – sibilance, anger of the storm;
 - 'very bottom of the sea' – hyperbole. [4]
- (vii) Carthage. [1]
- (viii) Jupiter has sent down Mercury to ensure Dido is hospitable. [1]
- (b) (i) Hector. [0.5]
- (ii) Troy is falling. [1]
- (iii) Any **three** of:
- Fire = Greeks torching the city;
 - Cornfield, smiling crops = Troy and how it has been built up;
 - Wild winds, mountain torrent = Powerful natural imagery to highlight the power and destruction of the Greeks;
 - Shepherd = Aeneas in his confusion, later to be the shepherd of his people. [4]
- (iv) Wooden horse full of warriors. Sinon tells Priam that the horse is an offering to Minerva to ensure the Greeks' safe return. If the Trojans harm it, it will lead to their downfall, but if they take it into their city then great war will fall onto the Greeks. He also lets the warriors out of the horse. [5]

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- (v) Any **two** of:
- Repetition of ‘already’ – highlights the speed of the blaze;
 - It also managed to quickly vanquish a ‘broad’ mansion;
 - It quickly jumps to Ucalegon’s house – must be a big fire;
 - Aeneas is dumbstruck by it – ‘out of my senses’.
- [2]

- (c) (i) Sibyl
guide Aeneas through the Underworld;
help him gain entrance to the Underworld. [2.5]
- (ii) Proserpine. [1]
- (iii) Passport into the Underworld. [1]
- (iv) Venus sends her doves for him to follow and alight on the golden bough. [2]
- (v) Misenus. He had challenged the gods to compete with him in music and Triton, out of a fit of jealousy, had drowned him. [3]
- (vi) Meant for the Underworld. [1]
- (vii) Any **two** of Hercules, Theseus or Pirithous. [2]

2 When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

- (a) 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 Book 1), though the way she manipulates Jupiter to protect her son is impressive.
- (b) There is the vivid portrayal of the serpents coming ashore and devouring Laocoon and his sons. The pathos and violence evoked by the scene are worthy of comment. There is Rumour in Book 4 who, like the serpents in Book 2, is significant in advancing the plot. Aeneas also encounters a whole array of monsters in the Underworld – the personifications of human ills at the entrance to the Underworld, Cerberus, etc. – all of whom add to the epic nature of the poem and allow Virgil to demonstrate his literary talents.

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(c) 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. 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 alienates the reader's sympathy. 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. She is also tricked by Dido with the pyre and in their final moments add intense pathos to the story. In Book 6, the Sibyl 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. She is instrumental in the Underworld episode.

3 When allocating marks for full essays, please refer to criteria above. [25]

(a) Candidates should discuss the political dimensions to the epic and make reference to the big prophetic passages extolling the future greatness of the Roman Empire and Augustus himself. They might consider how Virgil indirectly praises him with the simile in the calming of the storm in Book 1. The example Aeneas sets is also important, as is the praise of the virtues of 'pietas', the emphasis on the importance of morality and the worshipping of the gods. However, there might also be awareness of Virgil's private voice where Rome's greatness comes at the expense of personal suffering on an individual level. Episodes worthy of consideration might be the tragedy of Dido, the depiction of warfare, etc.

(b) Answers will undoubtedly examine the concept of 'pietas' and how it relates to Aeneas' character in his dealings with the gods, his mission and his family. At times, it might be argued that he does not deserve this description. In Book 2 he repeatedly thinks about the mission which has been revealed to him by Hector and Panthus et al. but, instead, takes a band of men to their deaths in defending the city. He also jeopardizes his mission by going back into the defeated city to look for Creusa. However, he takes great risks in his attempt to save his family from the burning city. In the storm in Book 1 he wishes he had died at Troy but, to his credit, 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. Book 4 perhaps shows Aeneas as true to his mission in his readiness to obey the gods and leave his lover, but how true he is to Dido is open to discussion. Book 6 illustrates Aeneas' qualities – he ensures the correct burial procedures for those of his men who need it, converses with his fallen comrades from Troy and takes time with his father to learn about the future greatness which is in store for his descendants if he is true to his mission.

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Section Three: Juvenal

- 1 (a) (i) Rome. [0.5]
- (ii) *Salutatio, sportula*. [2]
- (iii) Any **three** of: [3]
- Clients are acting as informers against their patrons;
 - Patrons are scared that false claims for the *sportula* are going to be made;
 - That praetors, tribunes and even the consul are attending the *salutatio*;
 - That the handout is not enough for a poor person and that the dinner invite is never forthcoming and instead the patron dines lavishly alone.
- (iv) King of Rome. [1]
- (v) His purity / virtue. [1]
- (vi) Blinded. [1]
- (vii) Any **four** of: [4]
- Praetor attending the salutation;
 - Rich man's slave taking precedence over a citizen's son;
 - Aristocratic girl is a prostitute;
 - The importance and behaviour of the Greeks;
 - Cost of living;
 - The state of the accommodation;
 - The health risks involved in living in Rome.
- (b) (i) Domitian. [0.5]
- (ii) Any **three** of: [3]
- The emperor has been presented with a huge fish;
 - So huge it was obviously the emperors;
 - So huge that no one would buy it;
 - So huge the fisherman would not keep it;
 - As informers would be sure to reveal any sale or purchase;
 - Imperial officials would claim it as Caesar's property;
 - So huge the emperor is unable to have it cooked;
 - And therefore he has summoned the Council to discuss what to do with it.
- (iii) Consul. [1]
- (iv) Privy council.
Acilius and son, Rubrius, Crispinus, Pompeius, Fuscus, Catullus,
Veiento, Montanus. [2]
- (v) Any **three** of: [3]
- Aged;
 - In a good position to advise Caesar;
 - Not free to speak out;
 - Never offered his real opinion or stake his life on the truth.

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- (vi) Any **three** of:
- Tyrannical behaviour in the passage;
 - Does not want proper advice;
 - Greed and extravagance;
 - Susceptibility to flattery;
 - Degeneracy;
 - Ignoring matters of real concern to the empire. [3]
- (c) (i) Married. [1]
- (ii) Remained a virgin but still led to his death. Usefulness could be queried as there is no connection with beauty and Hippolytus, only purity. [2.5]
- (iii) Both were rejected by people they lusted after. They accused them of rape and eventually committed suicide. [2]
- (iv) Gaius Silius. [1]
- (v) Claudius. [1]
- (vi) Tacitus says Silius initiated the marriage. Silius was plebeian. [1]
- (vii) Any **four** of, with appropriate explanation:
- Use and mockery of famous people – Messalina;
 - Hyperbole in the metaphor of Messalina raping Silius with her eyes;
 - Accumulation of examples;
 - Use of rhetorical question – what’s wrong with good looks in the chaste;
 - Sexual references – hot wet groins;
 - Use of mythology to prove a point – Phaedra *et al*;
 - Sarcasm – both lashed themselves into a fury. [4]

2 When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

- (a) The subject matter of Satire 5 is perfect for the purpose of criticising the patron/client system. The description of the dinner party offers an immediacy to the topic and ample opportunities for making pert criticisms. Candidates should examine the description of the dinner and be able to recall the differences in the quality of the dinner service which serves to highlight the differences between the patron and client. It also points to the degradation the client suffers and the wilful extravagance the patron enjoys. The elevated position some of the slaves have obtained is worth commenting on as is the advice Juvenal offers both to his friend as well as the host of the party. Throughout, the structure reinforces the message – the reader is part of the dinner party as it unfolds and different characters and courses of the dinner are brought on in a natural sequence of events. The way Juvenal convincingly interjects his opinions and advice between these scenes gives a fluency to the satire.

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(b) Juvenal presents a varied picture of the nobility in his satires. In Satire 1 they are wasteful – the rake who has lost the family fortune, extravagant – the man dining on seven courses on his own. They are also seen to be attending the *'salutatio'* and desperate for money, so much so that in Satire 3 they are rumoured to have set their own house on fire in the hope of getting more back in return. As patron in Satire 5, the nobility are irregular at providing dinners and when it does happen, the occasion is degrading for the client. In contrast the patron enjoys an extravagant and self-indulgent occasion. They are guilty of not treating their clients as equals. Instead, in Satire 3 they prefer the services of the Greeks rather than born and bred Romans. In Satire 4, the Emperor is criticised for not doing his job properly and failing to govern well. Instead he is tyrannical, susceptible to flattery, extravagant etc. His Privy Council is equally contemptible – a group of 'yes men' who are too scared to stand up to the emperor.

(c) Responses must draw examples from at least two satires. There is a whole host of satiric techniques used by Juvenal. They range from 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 should cover a range of these devices, with appropriate examples, explaining how they strengthen Juvenal's argument.

3 When allocating marks for full essays, please refer to criteria above.

[25]

(a) This is a particularly broad question designed to allow candidates to show off 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 likely to be discussed are as follows:

- 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.

Candidates should examine a range of topics and make close reference to the appropriate satires and come to a reasoned argument about which angle of Roman society annoyed Juvenal the most.

(b) Candidates may argue that there are many similarities between modern society and the one Juvenal was writing about. Admittedly there are fundamental differences and values – slavery, religion, etc. However, there are several surprising similarities which candidates will hopefully discuss. Most obviously, perhaps, are the similar disadvantages of living in a city – cost of living, noise, congestion, poor accommodation, crime, need to keep up appearances, the problem of racism, unemployment, etc. offset against the simpler and more humble country life. Satire 10 and the question about what to pray for is akin to modern day speculation about the purpose of our lives today. Legacy hunting still goes on, wealthy and influential people still have a lot of hangers on, some might question whose interests the politicians are serving even today. The all-pervading influence of money is as ever real today as it was in Juvenal's time.

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Section Four: Roman Art & Architecture

- 1 (a) (i) Ara Pacis Augustae, or Altar of Augustan Peace. [1]
- (ii) In the Campus Martius, Rome. [1.5]
- (iii) Comissioned in 13 BC.
Dedicated in 9 BC.
Intended to commemorate Augustus's return after the successful pacification of Gaul and Spain. [3]
- (iv) The figure on the left is Aeneas and he is about to sacrifice a sow to the Penates. The Penates, seen in the top left hand corner of the relief, were the household gods of Troy, which Aeneas had brought with him. The figure bringing a jug and a plate of fruit is probably Ascanius/lulus, Aeneas's son. There is another figure of a young boy leading the sow. [2]
- (v) As the scene is linked to both Aeneas and the foundation of Rome, it was an appropriate scene to glorify both Rome and its Emperor.
- Aeneas is shown being dutiful to the gods – a quality which Augustus wanted to promote – not only in the sacrifice but in the fact that he protected the household gods of Troy and is honouring them, and in that he followed the gods' advice.
- Aeneas was the son of Venus. Julius Caesar claimed direct descent from Aeneas, and as Augustus was Caesar's adopted son this shows the divine ancestry of Augustus.
- The significance of the scene is that it links back to the foundation of Rome itself. Aeneas was told to found a city on the site where he would discover a white sow suckling 30 piglets under an oak tree. Aeneas went on to found Lavinium, and from that city came Alba Longa and Romulus and Remus. [5]
- (b) (i) Theatre; Leptis Magna. [1.5]
- (ii) AD 1–2. [1]
- (iii) A cavea: the semi-circular seating area.
B orchestra: semi-circular area in front of seating area, used by chorus.
C proscaenium: the stage.
D scaenae frons: the elaborate backdrop to the stage. [2]
- (iv)
- Greek theatres built into hillside, Roman theatres mostly built as free standing buildings;
 - Greek orchestra was round, the Roman orchestra was semi-circular;
 - The stage building was more elaborate;
 - The stage building was extended so that it was as high as the top level of the seating;
 - An awning was provided in Roman theatres;
 - Roman theatres felt more enclosed and had a more intimate atmosphere. [5]
- (v)
- marble altar on steps from orchestra;
 - temple to Ceres Augusta at top of cavea;
 - statues of Dioskouroi in front of scaena;
 - temple to deified emperors within the temple precinct. [3]

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- (c) (i) Hadrian's villa; Tivoli. [1.5]
- (ii) 118 – 134 AD. [1]
- (iii) Piazza d'Oro.
Rectangular piazza surrounded by double colonnade.
Colonnade floor is paved with yellow toned mosaics which gave rise to its name. [3]
- (iv) Vestibule; Nymphaeum. [1]
- (v) Pumpkin dome or umbrella dome.
Made of 8 convex triangular sections which rose from the top of the wall to the roof. [2]
- (vi) There are many points to which candidates may refer, e.g.:
- symmetrical plan;
 - balance of the elements of the building;
 - use of domes;
 - small but impressive entrance;
 - opening into colonnade and large open piazza;
 - series of pavilions;
 - nymphaeum;
 - curved sections which open out into each other. [4]

2 When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

- (a) The bust of the Emperor Commodus shows him in the guise of the greatest hero of the ancient world, Hercules. The sculptor has employed the traditional iconography of Hercules to make the link between the man and the hero: the knotty club and the lion skin. In addition, he has also used elements from the twelve labours of Hercules: the lion skin is that of the Nemean Lion, the apples are linked to the garden of the Hesperides and the Amazon to the girdle of the Amazon queen.

The carving is remarkably fine and depicts Commodus with a muscular body, a heavy, stylized beard, excessively styled hair, a rather weak face and well-manicured hands. Despite the links to the strong masculine figure of Hercules, the sculptor manages to present Commodus as a much more effeminate figure. It presents, perhaps, an idealistic view of the emperor or an image he wanted to present – that of a strong, popular and much-loved leader. Candidates need to address both parts of the question.

- (b) The Arch of Titus stands on the Via Sacra, close to the Colosseum. It was erected and dedicated by Domitian in 81 AD as a monument to his dead brother and predecessor as Emperor, Titus, and to commemorate the victory in the Jewish Wars. Much of the sculptural decoration on the Arch of Titus shows scenes from the triumphal procession celebrating the victory over the Jews:
- the booty from the temple at Jerusalem being carried by Romans;
 - the Emperor Titus himself parading in a chariot.
- The arch also had:
- an inscription, containing the dedication to Titus;
 - a relief panel showing Titus being carried towards heaven on the back of an eagle;
 - a bronze quadriga on top of the arch.

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The Arch of Titus was noted for its fine proportions [50 feet/15metres high and 40 feet/12 metres wide] which combined with the use of Pentelic marble, the quality of the relief sculpture and its understated decoration [in comparison to other surviving triumphal arches] make it an elegant structure. Whether it is simple and elegant as Campbell claims is for the candidates to decide.

(c) Candidates should be able to explain the basic techniques used by the mosaic artist. These include:

- a suitable base on which to lay the mosaic;
- preparation of the floor with layers of rubble and mortar;
- sketching of the design on to the floor;
- laying down a fine layer of mortar to hold the tesserae;
- use of a heavy weight to hold the tesserae in place and force the mortar between them;
- centring the design;
- laying the design then the background;
- creation of emblemata in the workshop of the mosaicist;
- grouting of the floor before smoothing and polishing the surface.

The Pastoral scene from Hadrian's villa at Tivoli shows a flock of five goats grazing and the statue of a goddess standing on a plinth or altar in among some trees. The detail in the scene and the shading on the rocks, the goats and the goddess's dress were achieved by using tiny coloured tesserae [opus vermiculatum]. Candidates should be able to refer to specific examples from the scene.

Candidates may also refer to the techniques the artist has used to create depth and the atmospheric nature of the scene.

3 When allocating marks for full essays, please refer to criteria above.

(a) Candidates have studied three temples in some detail:

- Maison Carrée;
- Temple of Bacchus at Baalbek;
- The Pantheon.

Maison Carrée was built between 18 – 16 BC. It is a temple of its time which fuses elements of Greek architecture with elements of the Etruscan architecture. [Details of the temple can be found in Campbell pages 82–83].

The Pantheon was built between 118 – 125 AD by the Emperor Hadrian. It combines Greek and Roman architectural elements. [Details can be found in Campbell pages 84–86].

The Temple of Bacchus at Baalbek was built late first century A.D – middle second century. [Details can be found in Campbell pages 104–107].

It does not matter which of the temples candidates think visitors would have found most impressive. The sheer size of the Pantheon and the temple of Bacchus at Baalbek would have made a great impact on visitors, as would their impressive internal decoration. On design alone, the Pantheon would probably have made the greatest impression on visitors. More conservative visitors may have preferred the more regular shaped temples. Expect good detail of two temples and a strong line of argument.

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- (b) It is easy to see why this widely held view might find support among candidates. Plans of Roman buildings/structures do reveal evidence of the practical considerations. The Romans built huge public buildings which were not just for show. When designing buildings, the architects thought seriously about the function of the building. There were also considerations such as materials to be used and the cost of such massive structures. The Romans were adept at using relatively cheap materials such as brick and concrete. These materials would then be faced with more expensive stone such as marble. Many extant buildings, however, no longer have the facing material and visitors see brick facades. If Roman architects were not interested in aesthetic considerations, why did they use facing materials at all? The shapes and interiors of many buildings were also quite beautiful.

It does not matter whether candidates agree or disagree with the statement. The key here is a strong line of argument, well supported by reference to particular buildings.