
CLASSICAL STUDIES

Paper 2 Roman Civilisation

9274/21

October/November 2015

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

There are **four** sections in this paper.

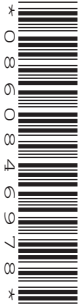
Each section is worth 25 marks.

You must answer **two** questions. Choose **one** question from **two** different sections.

You should spend 45 minutes on each section.

You are reminded of the need for good English and clear presentation in your answer.

The number of marks is given in brackets [] at the end of each question or part question.



This document consists of **5** printed pages, **3** blank pages and **1** insert.

SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

EITHER

1 Read the passage below and answer the questions which follow:

'Now turn your two eyes in this direction and look at this family of yours, your own Romans. Here is Caesar, and all the sons of Iulus about to come under the great vault of the sky. Here is the man whose coming you so often hear prophesied, here he is, Augustus Caesar, son of a god, the man who will bring the golden years to the fields of Latium once ruled over by Saturn, and extend Rome's empire beyond the Indians and the Garamantes to a land beyond the stars, beyond the yearly path of the sun, where Atlas holds on his shoulder the sky all studded with burning stars and turns it on its axis. The kingdoms round the Caspian sea and Lake Maeotis are even now quaking at the prophecies of his coming. The seven mouths of the Nile are in turmoil and alarm. Hercules himself did not make his way to so many lands though his arrow pierced the hind with hooves of bronze, though he gave peace to the woods of Erymanthus and made Lerna tremble at his bow. Nor did triumphing Bacchus ride so far when he drove his tiger-drawn chariot down from the high peak of Nysa, and the reins that guided the yoke were the tendrils of the vine. And do we still hesitate to extend our courage by our actions? Does any fear deter us from taking our stand on the shore of Ausonia?'

(Virgil, *Aeneid* 6)

- (i) Who is speaking to Aeneas in this passage? [1]
- (ii) Where does this conversation take place? [1]
- (iii) Who is 'Iulus' (line 2)? Why is he important to Augustus? [2]
- (iv) Why is Augustus Caesar referred to as 'son of a god' (line 4)? [2]
- (v) 'The seven mouths of the Nile are in turmoil and alarm' (line 9). To what series of events does this refer? [4]
- (vi) 'Augustus used the Arts for propaganda purposes.' Using this passage as a starting point, explain how Augustus used poetry and sculpture to enhance his own reputation, and that of his family. [15]

OR

2 'The destroyer of the Roman Republic, rather than its saviour.' How far do you agree with this assessment of Augustus and his reign? [25]

OR

3 'Augustus fully deserved all the honours which were given to him.' Explain how far you agree with this statement. [25]

SECTION TWO: VIRGIL

Answer ONE of the following three questions.

EITHER

4 Read the passage below, and answer the questions which follow:

Rumour

is quick of foot and swift on the wing, a huge and horrible monster, and under every feather of her body, strange to tell, there lies an eye that never sleeps, a mouth and a tongue that are never silent and an ear always pricked. By night she flies between earth and sky, squawking through the darkness, and never lowers her eyelids in sweet sleep. By day she keeps watch perched on the tops of gables or on high towers and causes fear in great cities, holding fast to her lies and distortions as often as she tells the truth. At that time she was taking delight in plying the tribes with all manner of stories, fact and fiction mixed in equal parts: how Aeneas the Trojan had come to Carthage and the lovely Dido had thought fit to take him as her husband; how they were even now indulging themselves and keeping each other warm the whole winter through, forgetting about their kingdoms and becoming the slaves of lust. When the foul goddess had spread this gossip all around on the lips of men, she then steered her course to king Iarbas to set his mind alight and fuel his anger.

Jupiter had ravished a Garamantian nymph and Iarbas was his son.

(Virgil, *Aeneid* 4)

- (i) 'how Aeneas the Trojan had come to Carthage' (line 12). Which goddess instructed Aeneas to go to Carthage? What did she reveal about its queen? [3]
- (ii) 'Dido had thought fit to take him as her husband' (line 13). To whom was Aeneas originally married? Briefly describe what had happened to make Dido believe Aeneas was her husband. [3]
- (iii) In lines 1–7, identify **one** literary technique. Write out the example, identify the technique and explain what it adds to the narrative. [2]
- (iv) After this passage Jupiter answers Iarbas' prayer. Give **two** details of what Jupiter instructs Mercury to tell Aeneas. [2]
- (v) 'Gods and goddesses are never shown in a godlike way in the *Aeneid*.' Using this passage as a starting point, discuss how far you agree with this statement. [15]
- [25]

OR

5 'To instruct or to entertain.' Explain which you consider to be more important in the books of the *Aeneid* you have studied. [25]

OR

6 Who or what presents the greatest difficulty to Aeneas? In your answer, you should discuss a range of possibilities from the books of the *Aeneid* you have studied. [25]

SECTION THREE: JUVENAL

Answer ONE of the following three questions.

EITHER

7 Read the passage below, and answer the questions which follow:

When the Consul himself tots up, at the end of the year,
 what the dole is worth, just what it adds to his income,
 how are we poor folk to manage? Clothes and shoes must be bought
 from this pittance, *and* food, *and* fuel. But a throng of litters
 gets in line for the hand-out; a husband even, sometimes, 5
 will go the rounds with a sickly or pregnant wife in tow,
 or better (a well-known dodge) pretend that she's there when she isn't,
 and claim for both, displaying a curtained, empty sedan.
 'My Galla's in there,' he says. 'Let us through! You doubt me? Galla!
 Put out your head! Don't disturb her – she must be sleeping –' 10
 Dole first – then attendance down in the Forum, where Apollo-
 as-jurisconsult surveys the Law Courts, and triumphal
 statues abound, including a jumped-up Egyptian Pasha's,
 whose effigy's only fit for pissing on – or even worse.
 [Experienced clients follow their patron home again], 15
 hoping in desperation (what expectancy lasts longer?)
 for that invitation to dinner which never comes: worn out,
 they drift away, poor souls, to buy cabbages and kindling.
 But their lord meanwhile will loll alone at his guestless
 dinner, scoffing the choicest produce of sea and woodland. 20
 These fellows will gobble up whole legacies at one sitting,
 off the finest, the largest, the rarest antique dining-tables:
 soon there won't be a parasite left.

(Juvenal, *Satire 1*)

- (i) What was a 'Consul' (line 1)? [1]
- (ii) What was the 'dole' (line 2) and how did a client earn it? [3]
- (iii) From this passage, find **three** examples of Juvenal's satiric technique. Write out the example, identify the technique and explain its effect. [6]
- (iv) What did Juvenal think had gone wrong with the patron-client system? You should use this passage as a starting point. [15]
- [25]

OR

8 'Juvenal is at his best when he is being humorous rather than when he is being angry.' To what extent do you agree with this statement? [25]

OR

9 'Juvenal would have enjoyed living in today's society.' Using the *Satires* you have studied, discuss how far you agree with this statement. [25]

SECTION FOUR: ROMAN ARCHITECTURE

Answer ONE of the following three questions.

EITHER

10 Study the photograph below, and answer the questions which follow:



- (i) Identify the **type** of building shown in the illustration above. [1]
 - (ii) By what name did the Romans know this particular building? [1]
 - (iii) Name the **three** emperors who were involved in the construction of this building. [3]
 - (iv) What was originally on the site chosen for this building? Why was this site chosen? [4]
 - (v) In what year was the construction of this building begun? [1]
 - (vi) 'A triumph of functional design as far as the spectator was concerned.' To what extent do you agree? [15]
- [25]

OR

- 11 'Roman architects had no scope for innovation when designing religious buildings.' To what extent do you think that the Romans adopted a traditional approach to the design, construction and decoration of their temples? [25]

OR

- 12 How well did the design of Roman bathing complexes reflect the needs of the bathers? In your answer you should refer to **at least two** sets of Roman baths. [25]

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