



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education
Advanced Subsidiary Level and Advanced Level

CLASSICAL STUDIES

9274/21

Paper 2 Roman Civilisation

October/November 2012

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper



READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
Write your Centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen.
You may use a soft pencil for any diagrams, graphs or rough working.
Do not use staples, paper clips, highlighters, glue or correction fluid.

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.

At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **7** printed pages and **1** blank page.



SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

EITHER

1 Study the image below, and answer the questions which follow:



A panel of relief sculpture from the *Ara Pacis Augustae*.

- (i) Where exactly was the *Ara Pacis Augustae* located? [2]
- (ii) In which year was it dedicated? [1]
- (iii) What did the *Ara Pacis Augustae* commemorate? [2]
- (iv) Who awarded the *Ara Pacis Augustae* to Augustus? [1]
- (v) One of the figures shown is said to be Aeneas. Why do you think Augustus would have wished to be associated with Aeneas? [4]
- (vi) Using this image as a starting point, discuss Augustus' use of art and poetry as propaganda during his reign. [15]

[25]

OR

- 2 'By the end of his reign, Augustus had concentrated all power in his hands.'
How far do you agree with this statement? [25]

OR

- 3 What were the aims of Augustus' religious and moral policies? How successful was he in achieving these aims? [25]

SECTION TWO: VIRGIL

Answer ONE of the following three questions.

EITHER

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

When I had finished speaking, I put on a tawny lion's skin as a covering for my neck and the breadth of my shoulders and then I bowed down and took up my burden. Little Iulus twined his fingers in my right hand and kept up with me with his short steps. Creusa walked behind us and we moved along, keeping to the shadows. This was the man who had been unmoved by all the missiles of the Greeks and had long faced their serried ranks without a tremor, but now every breath of wind frightened me and I started at every sound, so anxious was I, so afraid both for the man I carried and for the child at my side. 5

I was now coming near the gates and it seemed that our journey was nearly over and we had escaped, when I suddenly thought I heard the sound of many marching feet and my father looking out through the darkness cried: 'Run, my son, run. They are coming this way. I can see the flames reflected on their shields and the bronze glinting.' At that moment some hostile power confused me and robbed me of my wits. I ran where there was no road, leaving the familiar area of the streets. Then it was that my wife Creusa was torn from me by the cruelty of Fate – whether she stopped or lost her way or sat down exhausted, no one can tell. I never saw her again. Nor did I look behind me or think of her or realize that she was lost till we arrived at the mound and the ancient sanctuary of Ceres. But when at last everyone had gathered there, she was the only one who was not with us and neither her companions nor her son nor her husband knew how she had been lost. I stormed and raged and blamed every god and man that ever was. This was the cruellest thing I saw in all the sack of the city. 10 15 20

(Virgil, *Aeneid* 2)

- (i) What were the **three** signs sent by the gods just before this passage which convinced Aeneas and Anchises to leave Troy? [3]
- (ii) 'I was now coming near the gates... the familiar areas of the streets.' (lines 8–13) Find **two** ways Virgil has made these lines vivid and explain their effect. [4]
- (iii) Briefly describe **three** things Creusa reveals about Aeneas' destiny at the end of Book 2. [3]
- (iv) Using this passage as a starting point, explain how important you think his family is to Aeneas. [15]
- [25]

OR

5 'The gods are more of a help than a hindrance to Aeneas.' How far do you agree with this statement? [25]

OR

6 'A patriotic epic.' To what extent do you think Virgil praises Rome and the Romans in the books of the *Aeneid* you have studied? [25]

SECTION THREE: JUVENAL

Answer ONE of the following three questions.

EITHER

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

When a flabby eunuch marries, when well-born girls go crazy
 for pig-sticking up-country, bare-breasted, spear in fist;
 when the barber who rasped away at my youthful beard has risen
 to challenge good society with his millions; when Crispinus –
 that Delta-bred house-slave, silt washed down by the Nile – 5
 now hitches his shoulders under Tyrian purple, airs
 a thin gold ring in summer on his sweaty finger
 ('My dear, I couldn't *bear* to wear my *heavier* jewels') –
 it's harder *not* to be writing satires; for who could endure 10
 this monstrous city, however callous at heart, and swallow
 his wrath? Here's a new litter, crammed with that shyster lawyer
 Matho. Who's next? An informer. He turned in his noble patron,
 and soon he'll have gnawed away what little remains on the bone
 of nobility. Lesser informers, terrified, stroke him with bribes:
 nervous actors send their wives round to do the stroking for them. 15
 We find ourselves elbowed aside by men who earn legacies
 in bed at night, who these days scale the heavens
 via that best of all routes – a well-fixed old trot's bladder.
 Her lovers divide the estate: Proculeius gets one-twelfth,
 but Gillo the rest, a fair match for the size of their – services. 20
 All that sweat deserves *some* reward: they're both as pallid
 as though they'd trodden barefoot on a snake, or were waiting
 their turn to declaim, at Lyons, in Caligula's competitions.

(Juvenal, *Satire* 1)

- (i) What faults does Juvenal find with Crispinus in lines 4–8? [2]
- (ii) For what is Crispinus criticised in *Satire* 4? [2]
- (iii) In this passage, find **three** examples of Juvenal's satirical technique. Write out the example, identify the technique and explain its effect. [6]
- (iv) Using this passage as a starting point, discuss the reasons Juvenal gives for writing satire in *Satire* 1. [15]
- [25]

OR

8 How and why does Juvenal use the themes of food and the dinner-party (*cena*) in the *Satires* you have studied? [25]

OR

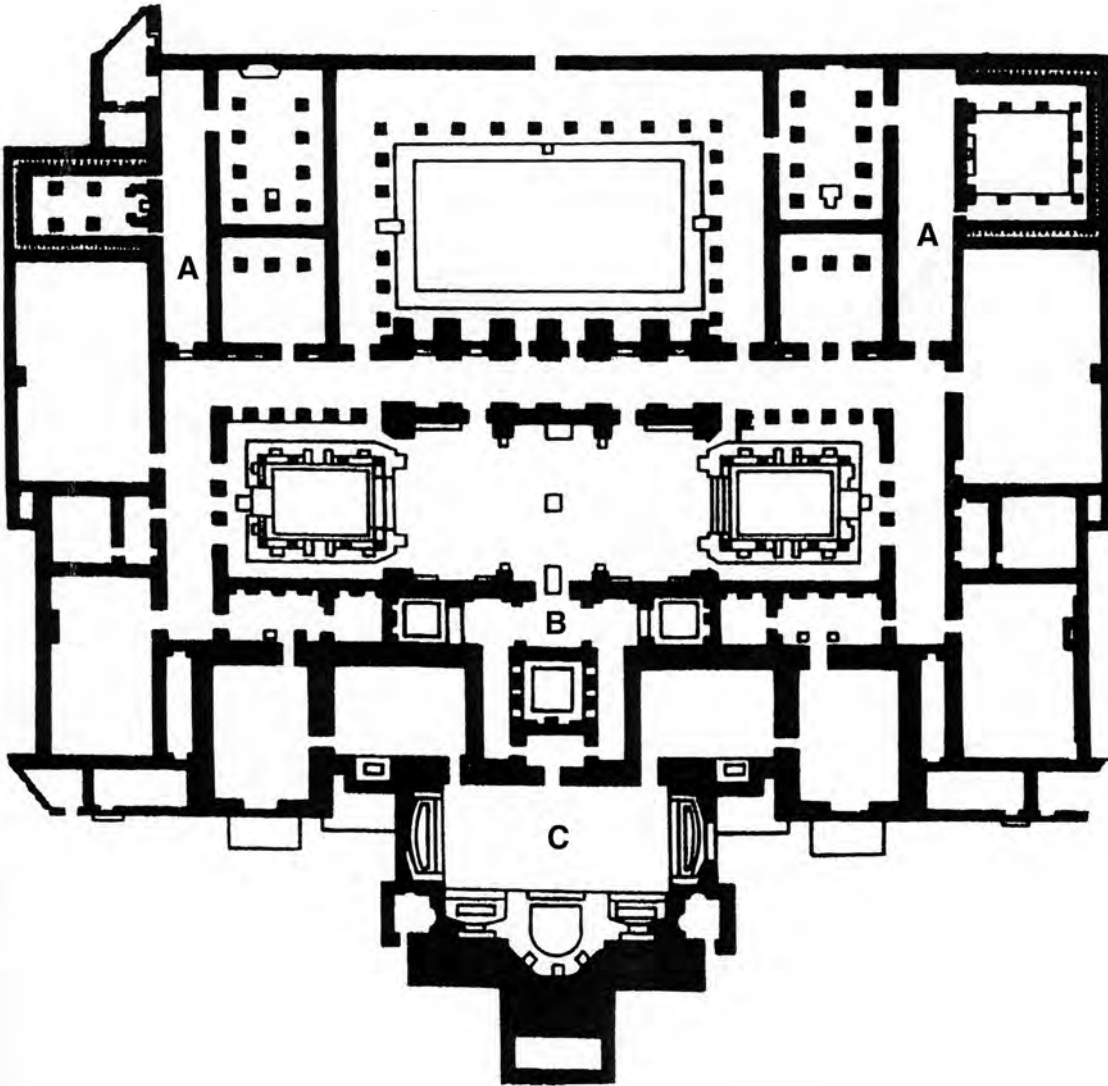
9 'Juvenal's *Satires* contain everything which is wrong in Roman society but nothing on how to put it right.' To what extent do you agree with this view? [25]

SECTION FOUR: ROMAN ARCHITECTURE

Answer ONE of the following three questions.

EITHER

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



- (i) Identify this structure and its location. [2]
- (ii) When was it built and who commissioned it? [2]
- (iii) Identify the areas labelled **A**, **B**, **C**, and briefly explain how each of these areas was used. [3 + 3]
- (iv) Compare this structure with a similar structure from another site. Which do you think is the more impressive building, and why? [15]

[25]

OR

11 'A radical departure from the established basilica plan.'

To what extent do you think that this is an accurate description of the Basilica of Constantine and Maxentius? In your answer, you should include discussion of **at least one** other basilica as well as the Basilica of Constantine and Maxentius. [25]

OR

12 'Architecture as an art means buildings which are there to impress as well as to be used.'

How far do you think this is true of the Roman buildings you have studied? In your answer, you should include discussion of the design and decoration of **at least two** buildings. [25]

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Copyright Acknowledgements:

Question 1 Photograph	Dr L Kowalewski © UCLES.
Question 4	© Virgil; <i>The Aeneid</i> ; Penguin Books; 1990.
Question 7	© Juvenal; <i>The Sixteen Satires</i> ; Penguin Books; 1998.
Question 10	© J Campbell; <i>Roman Art & Architecture</i> ; Pearson Education (NZ); 1998.

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