



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

**CLASSICAL STUDIES**

**8283/21**

Paper 2 Roman Civilisation

**October/November 2010**

**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 **13** printed pages, **3** blank pages and **1** Insert.



## SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

## EITHER

1 Choose **two** of the following passages and answer the questions which follow them: [25]

- (a) Caesar, full of confidence, wished to use his splendidly trained forces as quickly as possible; he also wished to wage war in his enemies' area, rather than in Italy, so he gathered at Brundisium all the soldiers and all the men of influence among the senators and knights; he brought the soldiers to help him, the others so that they would not start any revolts if left to themselves; most of all he wished to display to the world that the greatest and strongest section of the Romans was in full agreement with him. 5

(Cassius Dio 50, 11, 4–12, 1)

- (i) Where did the final battle between Octavian and Antony take place? [0.5]
- (ii) What was the exact date of this battle? [1]
- (iii) Why did Octavian gather his troops at Brundisium? [2]
- (iv) Why was war officially declared on Cleopatra, not on Antony? [3]
- (v) Which god did Octavian honour after his victory? How did he honour him? [4]
- (vi) After the defeat of Antony, the gates of the Temple of Janus were closed. What was the significance of this action? [2]

- (b) When the Armenians rebelled and the Parthians supported them, Augustus did not know what to do; he was too old to campaign himself, Tiberius ... was already in retirement, he dared not send any other of the influential men, and Gaius and Lucius were young and without experience. But pressed by necessity he chose Gaius, gave him proconsular power and a wife ... and appointed advisers for him. So Gaius set out, and everyone greeted him with the honours proper for the descendant and recognised son of the emperor; even Tiberius came to fawn on him, so as to wipe out Gaius' suspicions. 5

(Cassius Dio 55, 10, 18–19)

- (i) Who was Gaius Caesar's father? [0.5]
  - (ii) What had happened to Gaius Caesar's mother in the year before he was sent to the East? [2]
  - (iii) Why was Tiberius in retirement? Where had he retired to? [2]
  - (iv) Explain briefly who the Parthians were and their past dealings with the Romans. [5]
  - (v) What was the significance of Gaius Caesar being the 'recognised son of the emperor' (line 7)? [2]
  - (vi) What happened to Gaius Caesar while he was in the East? [1]
- (c) For the college of *quindecimviri*, as its president, with Marcus Agrippa as colleague, I conducted the Secular Games in the consulship of Gaius Furnius and Gaius Silanus. In my thirteenth consulship, I gave for the first time the games of Mars, which since then the consuls by decree of the Senate and by law have given annually ... After my victory I replaced in the temples of all the cities of the province of Asia the ornaments which my antagonist in the war, after despoiling the temples, had appropriated to his private use. 5

(*Res Gestae* 22, 2: 24,1)

- (i) Who were the *quindecimviri* (line 1)? [2]
- (ii) How exactly were Agrippa and Augustus related? [1]
- (iii) In which year did Augustus celebrate the Secular Games? [0.5]
- (iv) What else happened in this year? [1]
- (v) Explain briefly what happened during the Secular Games and why they were significant. [4]
- (vi) In which year did Augustus first celebrate the games of Mars? [1]
- (vii) Who is the 'antagonist' referred to in line 6? To what 'private use' (line 7) did he put the ornaments he despoiled from the temples? [3]

**OR**

**2** Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

- (a)** Explain how important you think Octavian's relationship to Julius Caesar was in his rise to power.
- (b)** What were the main features of the Constitutional Settlement of 23 BC? Why was this settlement considered to be necessary?
- (c)** What titles and honours did Octavian receive during his lifetime? Why did he accept some, but reject others?

**OR**

**3** Choose **one** of the following topics and write a long essay on it: [25]

**Either**

- (a)** 'The third founder of Rome.' Explain what this means and how far you think that Augustus deserves this title.

**Or**

- (b)** What were the features of religion in Rome under Augustus? Why did he place so much importance on religion?

## SECTION TWO: VIRGIL

Answer ONE of the following three questions.

## EITHER

1 Choose **two** of the following passages and answer the questions which follow them: [25]

- (a) It had been like a sudden riot in some great assembly, when, as they will, the meaner folk forget themselves and grow violent, so that firebrands and stones are soon flying, for savage passion quickly finds weapons. But then they may chance to see some man whose character and record command their respect. If so, they will wait in silence, listening keenly. He will speak to them, calming their passions and guiding their energies. So, now, all the uproar of the ocean subsided. Its Lord, Father Neptune, had only to look forth over the sea; then under a cloudless heaven he wheeled his horses, gave them the rein, and let his willing chariot fly. 5

Thoroughly exhausted, Aeneas and his men made efforts to run for the nearest land within reach. 10

(Virgil, *Aeneid* 1)

- (i) Which goddess had the idea of causing a storm? [0.5]
- (ii) Give **three** reasons why she hates the Trojans. [3]
- (iii) Why does Neptune calm the storm? [1]
- (iv) Look at the simile 'like a sudden riot ... and guiding their energies' (lines 1–6). Explain **four** points of similarity between the simile and the scene it is intended to illustrate. [4]
- (v) Give **two** ways this simile would have appealed to Virgil's contemporary audience. [2]
- (vi) What land does Aeneas reach after the storm? [1]
- (vii) How many ships does he have with him when he arrives? [1]

- (b) We paled at the sight and scattered; they forged on, straight at Laocoon. First each snake took one of his two little sons, twined round him, tightening, and bit, and devoured the tiny limbs. Next they seized Laocoon, who had armed himself and was hastening to the rescue; they bound him in the giant spirals of their scaly length, twice round his middle, twice round his throat; and still their heads and necks towered above him. His hands strove frantically to wrench the knots apart. Filth and black venom drenched his priestly hands. His shrieks were horrible and filled the sky, like a bull's bellow when an axe has struck awry, and he flings it off his neck and gallops wounded from the altar. 5

(Virgil, *Aeneid* 2)

- (i) To whom is Aeneas telling this story? [1]
- (ii) From which island have the snakes appeared? Which army is also hiding there? [1.5]
- (iii) Who was Laocoon? Why did the Trojans think the snakes attacked Laocoon and his sons? [3]
- (iv) Find **five** ways in which Virgil increases the reader's sympathy for Laocoon and his sons. You should include discussion both of what happens and the way it is described. [5]
- (v) To which goddess' temple do the snakes escape? [1]
- (vi) What do the Trojans decide to do just after this passage? [1]
- (c) So agony prevailed; and Dido was possessed by demon-powers. Having made her decision for death, she first worked out, all by herself, the time and the means. Then, with a calm and hopeful expression to conceal her plan, she accosted her distressed sister and spoke to her:

(Virgil, *Aeneid* 4)

- (i) 'So agony prevailed' (line 1). List **three** of the gods and goddesses responsible for this agony and **briefly** say how they have increased Dido's suffering. [3]
- (ii) What **three** things has Dido seen or heard just before this passage starts which suggest that she is 'possessed by demon-powers' (line 1)? [3]
- (iii) What is the name of Dido's sister? [0.5]
- (iv) What does Dido tell her to build? [1]
- (v) What reason does Dido give for its construction? [2]
- (vi) List **three** of the items that must be included. [3]

OR

2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

- (a) How similar are Juno and Venus in their behaviour and actions?
- (b) How important a role does Anchises play?
- (c) Do you think Book 6 of the *Aeneid* is optimistic or depressing?

OR

3 Choose **one** of the following topics and write a long essay on it: [25]

Either

- (a) 'A puppet of the gods.' How far do you agree with this description of Aeneas?

Or

- (b) In what ways does Virgil make the *Aeneid* exciting?

## SECTION THREE: JUVENAL

Answer ONE of the following three questions.

## EITHER

1 Choose **two** of the following passages and answer the questions which follow them: [25]

- (a) Don't you want to cram whole notebooks with scribbled  
 invective  
 when you stand at the corner and see some forger carried past  
 exposed to view on all sides, in an all-but-open litter,  
 on the necks of six porters, lounging back with the air  
 of Maecenas himself? A will, a mere scrap of paper, 5  
 a counterfeit seal – these brought him wealth and honour.  
 Do you see that distinguished lady? She has the perfect dose  
 for her husband – old wine with a dash of parching toad's blood.  
 Locusta's a child to her; she trains her untutored neighbours  
 to bury their blackened husbands, ignore the gossip. 10  
 If you want to be someone today, dare acts that could earn you  
 prison or island exile. Probity's praised – and freezes:  
 gardens, palaces, furniture, those antique silver cups  
 with their prancing *repoussé* goats – crime paid for the lot of  
 them.  
 Who can sleep easy today? Avaricious daughters-in-law 15  
 and brides are seduced for cash, schoolboys are adulterers.  
 Though talent be wanting, yet indignation will drive me  
 to verse such as I – or any scribbler – can manage.

(Juvenal, *Satire* 1)

- (i) 'When you stand at the corner' (line 2). In which city does Juvenal imagine he is standing and what effect does this have on *Satire* 1 as a whole? [2.5]
- (ii) Who was Maecenas (line 5)? What point is Juvenal making in mentioning him? [2]
- (iii) Who was Locusta? Give the name of one of her famous victims. [2]
- (iv) Explain how the corrupting influence of money is shown in this passage. You should make **three** points. [3]
- (v) 'Yet indignation will drive me to verse' (lines 17–18). Give **three** things which Juvenal has mentioned before this passage to make him indignant. [3]



- (b) All rose. The meeting was over, the Councillors dismissed.  
 Yet their mighty master had sent an emergency summons  
 which brought them post-haste, and panic-struck, to his castle,  
 as though with news of the Rhinelanders, or the ferocious  
 Prussians; anxious dispatches might have been pouring in, 5  
 on precipitate wing, from all parts of the empire.  
 Yet would that he'd rather devoted all his savage instincts  
 to such trifles! He robbed Rome of her most illustrious  
 and noblest sons, unopposed. No hand was raised  
 to avenge them. He could welter in Lamian blood. But once 10  
 the commons began to fear him, then he was done for.

(Juvenal, *Satire 4*)

- (i) Name **two** of the Councillors mentioned in this *Satire* and give **one** detail about each. [4]
- (ii) What was the name of the 'mighty master' (line 2)? [0.5]
- (iii) Explain what Juvenal is saying about this person in the passage. How else is he depicted in *Satire 4*? [3]
- (iv) Why was the Privy Council summoned? [2]
- (v) What solution did it eventually propose? [1]
- (vi) How accurate is Juvenal's assessment in the last line? [2]

- (c) But snowy-white, fresh-baked from the very finest flour,  
is the loaf reserved for my lord. And remember to keep your  
hands  
to yourself, show reverence for the bread-pan. If you're daring  
enough to reach for a slice, someone's there to make you drop it:  
'The impertinence! Kindly keep to your proper basket 5  
*if* you don't mind, remember the colour of your bread!'  
'Was it for this,' you wail, 'that daily I abandoned  
my wife to go scrambling up the steep and chilly  
Esquiline streets, through violent springtime Jupiter's  
hailstorms,  
or some sudden cloudburst that drips from my sodden cloak?' 10  
Observe the size of that crayfish: it marks out a platter  
reserved for my lord. Please note the asparagus garnish  
heaped high around it, the peacocking tail that looks down  
on the guests as it's brought in, borne aloft by some tall waiter!  
But *you* get half an egg that's stuffed with a single prawn, 15  
and served in a little saucer, like some funeral offering.  
Himself drizzles his fish with the finest oil, but *your*  
colourless boiled cabbage (poor you!) will have an aroma  
of the lamp; the stuff you're offered as a dressing  
came to town in some sharp-prowed felucca. One good sniff, 20  
and you know why Africans empty the public baths.  
Rub it on you, and poisonous snakes will give you a wide berth.

(Juvenal, *Satire* 5)

- (i) What is the name of the 'lord' in line 2 and who is the guest at this dinner party? [1.5]
- (ii) To what occasion is the guest hurrying in lines 7–10? [1]
- (iii) What was he expected to do there and what might he receive in return for this? [3]
- (iv) On the basis of the **other** *Satires* you have studied, explain what has gone wrong with this system. Give **three** examples. [3]
- (v) Find **four** examples of Juvenal's satiric technique in this passage. Write out each example, identify the technique and explain its effect. [4]

OR

2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25 marks]

- (a) How effectively does Juvenal present the patron/client system?
- (b) Comment on Juvenal's depiction of the life of a poor person in *Satire 3*.
- (c) Discuss how effective a piece of satirical writing you consider *Satire 10* to be.

OR

3 Choose **one** of the following topics and write a long essay on it: [25]

Either

- (a) 'Juvenal was more radical than conservative.' How far do you agree? In your answer you should make detailed reference to **at least** two *Satires* you have studied.

Or

- (b) How convincing is *Satire 3*? In your answer, you should include discussion of what Juvenal writes and the way it is written.

## SECTION FOUR: ROMAN ART AND ARCHITECTURE

Answer ONE of the following three questions.

## EITHER

- 1 Refer to Plates 1–3 in the Insert. Choose **two** of the plates and answer the appropriate questions. [25]

## (a) Plate 1

- (i) From which building does this mosaic come? To what date may this mosaic be assigned? [2.5]
- (ii) What technical name is given to this type of mosaic? [1]
- (iii) Explain briefly how this type of mosaic was created. [3]
- (iv) Give **two** advantages of this method for the mosaic artist. [2]
- (v) How effectively has the artist created a sense of depth in this mosaic? In your answer you should refer to specific details from the mosaic. [4]

## (b) Plate 2

- (i) Identify this monument and its location. [1.5]
- (ii) By whom was this monument dedicated, and what event did it commemorate? [3]
- (iii) In what year was it dedicated? [1]
- (iv) How is this monument different from the more traditional style of this type of monument? [2]
- (v) There are several sets of relief sculptures decorating this monument. Give the origins of **any two** different sets and state their purpose. [5]

## (c) Plate 3

- (i) In which city is this building located? [0.5]
- (ii) By what name do we know this building and what does it mean? [2]
- (iii) When was the original structure built and by whom? What evidence is there to support your answer? [3]
- (iv) Of what material is the rotunda constructed? Give **three** reasons why this material was chosen. [4]
- (v) Discuss the interior decoration of the building. You should make **three** points referring to specific areas/items within the building. [3]

OR

2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

- (a) Explain how a basic arch was constructed. Choose **one** building or structure you have studied and explain how the arch was used in its design.
- (b) Analyse the style and composition of the bust of Philip the Arabian. What image of the emperor does it project?
- (c) Describe the main features of the temple of Bacchus at Baalbek. How far is it a typical Roman temple of its time?

OR

3 Choose **one** of the following topics and write a long essay on it: [25]

Either

- (a) 'Function is more important than form.' How far do you think this is true of the buildings and structures you have studied? In your answer, you should refer to **at least two** different buildings or structures.

Or

- (b) Do you find Roman free-standing or Roman relief sculpture more aesthetically pleasing? You should explain your preference with reference to **at least two** examples from each type of sculpture.





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Section 2 Question 1a, b, c	© ed. G R Wilson Knight; Virgil; <i>Aeneid</i> ; Penguin; 1956.
Section 3 Question 1a, b, c	© ed. Peter Green; Juvenal; <i>The Sixteen Satires</i> ; Penguin; 1998.
Plates 1, 2, 3	© Pearson Education.

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