
CLASSICAL STUDIES

9274/21

Paper 2 Roman Civilisation

October/November 2019

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 **7** printed pages, **1** blank page and **1** Insert.

SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

EITHER

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



- (i) Identify the monument which can be seen in the image above. [1]
- (ii) In which year was this monument commissioned? [1]
- (iii) Who commissioned it? [1]
- (iv) Why was this monument commissioned? [3]
- (v) Name **two** ways in which Augustus tried to restore the traditional religious values of Rome. [2]
- (vi) Name **two** of the priesthoods that Augustus held. [2]
- (vii) How far do you agree that this monument reflected the ideals and beliefs of Augustus? [15]

[Total: 25]

OR

- 2 'Visual propaganda was more important than literary propaganda in promoting Augustus' image.'
Explain how far you agree with this statement. [25]

OR

- 3 'Luck was the major factor in Augustus' rise to power.' To what extent do 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:

These are the thoughts the goddess turned over in her burning heart as she came to Aeolia, the home of the clouds, a place teeming with the raging winds of the south. Here Aeolus is king and here in a vast cavern he keeps in subjection the brawling winds and howling storms, chained and bridled in their prison. They murmur in loud protest round bolted gates in the mountainside while Aeolus sits in his high citadel, holding his sceptre, soothing their spirits and tempering their angry passions. But for him they would catch up the sea, the earth and the deeps of the sky and sweep them along through space. In fear of this, the All-powerful Father banished them to these black caverns with massive mountains heaped over them, and gave them under a fixed charter a king who knew how to hold them in check or, when ordered, to let them run with free rein. 5 10

(Virgil, *Aeneid* 1)

- (i) Who is the goddess mentioned in line 1? [1]
- (ii) Give **two** reasons why she hates the Trojans. [2]
- (iii) What reward does the goddess promise to give Aeolus if he helps her? [1]
- (iv) How does Virgil make this passage vivid? Write out **three** examples and explain their effect. [6]
- (v) 'Aeneas is just the plaything of the gods.' Explain how far you agree with this statement. [15]

[Total: 25]

OR

5 'The fall of Troy is the most tragic event of the *Aeneid*.' How far do you agree with this statement? You should make reference to **at least two** of the books of the *Aeneid* that you have studied. [25]

OR

6 'Book 4 adds nothing to the epic.' To what extent do you agree with this assessment of the *Aeneid*? [25]

SECTION THREE: JUVENAL

Answer ONE of the following three questions.

EITHER

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

Will he ever get round to you?
 If you ask him for hot or cold water, do you think he'll fetch it?
 No way: he resents attending to some ancient hanger-on –
 resents your requests, resents even standing while you're seated.
 [Great houses are always crammed with these supercilious flunkeys.] 5
 Here's another: look how he grumbles as he offers you the bread,
 though it is almost too hard to break, solid lumps of old mouldy
 dough that crack your grinders sooner than let you bite them.
 But snowy-white, fresh-baked from the very finest flour,
 is the loaf reserved for my lord. And remember to keep your hands 10
 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
 if you don't mind, remember the colour of your bread!'
 'Was it for this,' you wail, 'that daily I abandoned 15
 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?'
 Observe the size of that crayfish: it marks out a platter
 reserved for my lord. Please note the asparagus garnish 20
 heaped high around it, the peacocking tail that looks down
 on the guests as it's brought in, borne aloft by some tall waiter!

(Juvenal, *Satire 5*)

- (i) To whom does 'my lord' (line 10) refer? [1]
- (ii) Who is the guest? [1]
- (iii) What has this guest had to do to receive an invitation to this dinner party? [2]
- (iv) From this passage, find **three** examples of Juvenal's satiric technique. Write out the example, identify the technique and explain its effect. [6]
- (v) Using this passage as a starting point, discuss what Juvenal considers has gone wrong in the relationship between patrons and clients in the *Satires* you have studied. [15]

[Total: 25]

OR

8 How clear a picture of life in Rome have you gained from studying *Satire 3*? [25]

OR

9 To what extent are Juvenal's *Satires* memorable? [25]

SECTION FOUR: ROMAN ARCHITECTURE

Answer ONE of the following three questions.

EITHER

10 Study the image below and answer the questions which follow:



- (i) What type of monument is this? [2]
- (ii) On which road is it located? [1]
- (iii) Which emperor dedicated this monument, and in what year? [2]
- (iv) Whom did this monument honour? [1]
- (v) Describe the decoration on this monument. [4]
- (vi) How impressive do you consider monuments of this type to be? In your answer, you should include discussion of this monument and **at least one** other of the same type. [15]

[Total: 25]

OR

- 11** How important was the arch in the development of Roman architecture? In your answer, you should include discussion of specific Roman buildings you have studied. [25]

OR

- 12** 'The Basilica of Constantine and Maxentius was the most impressive piece of Roman architecture.' To what extent do you agree? In your answer, you should consider this and **at least two** other buildings you have studied. [25]

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.