



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

www.PapaCambridge.com

**CLASSICAL STUDIES**

**9274/21**

Paper 2 Roman Civilisation

**October/November 2011**

**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 **6** printed pages and **2** blank pages.



## SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

## EITHER

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

In my sixth and seventh consulships, after I had extinguished the civil wars, being master of everything by the consent of all, I transferred the republic from my power [*potestas*] to the control of the senate and the Roman people.

In return for this service of mine by decree of the senate I was called Augustus, and the door-posts of my house were screened with laurel at public expense, and a civic crown was fixed above my door and a golden shield was set up in the Julian Senate-house with an inscription attesting that the senate and the Roman people gave it to me because of my courage, clemency, justice, and piety. After that time I excelled all in authority [*auctoritas*], but I had no more power [*potestas*] than others who were my colleagues in each magistracy.

5

10

(*Res Gestae* 34)

- (i) In which year did Octavian hold his seventh consulship? [1]
- (ii) Name **three** of the civil wars fought by Octavian, and his opponent in each of these wars. [3]
- (iii) Why did Octavian accept the title of 'Augustus' rather than his preferred title of 'Romulus'? [2]
- (iv) What was the significance of the award of a 'civic crown' (line 6) to Octavian? [2]
- (v) Give **two** honours **not** mentioned in this passage which Octavian accepted. [2]
- (vi) Augustus claimed that he transferred the republic to the control of the Senate and that he had no more power than any other magistrate. How far do you agree with this statement? [15]
- [25]

## OR

2 Explain the steps taken by Augustus to make his seizure of power legal between 43 B.C. and 23 B.C. [25]

## OR

3 How important a part did Augustus' family play during his reign? [25]

## SECTION TWO: VIRGIL

Answer ONE of the following three questions.

EITHER

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

Dido was on fire with love and wandered all over the city in her misery and madness like a wounded doe which a shepherd hunting in the woods of Crete has caught off guard, striking her from long range with steel-tipped shaft; the arrow flies and is left in her body without his knowing it; she runs away over all the wooded slopes of Mount Dicte, and sticking in her side is the arrow that will bring her death. 5

Sometimes she would take Aeneas through the middle of Carthage, showing him the wealth of Sidon and the city waiting for him, and she would be on the point of speaking her mind to him but checked the words on her lips. Sometimes, as the day was ending, she would call for more feasting and ask in her infatuation to hear once more about the sufferings of Troy and once more she would hang on his lips as he told the story. Then, after they had parted, when the fading moon was dimming her light and the setting stars seemed to speak of sleep, alone and wretched in her empty house she would cling to the couch Aeneas had left. There she would lie long after he had gone and she would see him and hear him when he was not there for her to see or hear. 10 15

(Virgil, *Aeneid* 4)

- (i) Why is Dido 'on fire with love' in line 1? [2]
- (ii) Look at the simile 'like a wounded doe... that will bring her death' (lines 2–6). Explain **two** points of similarity between the simile and the scene it is intended to illustrate. [4]
- (iii) 'Sometimes she would take Aeneas... not there for her to see or hear' (lines 7–16). In these lines, find **two** ways in which Virgil highlights the power of the love affecting Dido and explain their effects. [4]
- (iv) Using this passage as a starting point, discuss how far Virgil makes the reader feel sympathy for Dido. [15]

[25]

OR

5 'Aeneas always behaves like a hero.' How far do you agree with this statement? [25]

OR

6 'There is nothing of interest in the *Aeneid* for the modern day reader.' To what extent do you agree with this statement? [25]

## SECTION THREE: JUVENAL

Answer ONE of the following three questions.

## EITHER

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

‘Time to get out, when such men put on the purple,  
 when louts blown into Rome along with the figs and damsons  
 precede me at dinner-parties, or for the witnessing  
 of manumissions and wills – *me*, who drew my first breath  
 among these Roman hills, and was nourished on Sabine olives! 5  
 What’s more, there’s none can match their talent for flattery:  
 dummies they laud as eloquent, the ugly they call handsome,  
 a scrag-necked weakling they liken to Hercules, hoisting  
 the giant Antaeus aloft, way off the earth. They go 10  
 into ecstasies over some shrill and scranneled tenor  
 who cock-a-doodles worse than a rooster treading his hen.  
 We can make the same compliments, but *they’re* the ones  
 people believe. Who can beat them in any performance  
 of female parts, as courtesan, matron or slave-girl?  
 No mantle, either; you’d swear that what you saw and heard 15  
 was a woman, not an impersonator: no bulge  
 beneath the belly, all smooth, with even a suggestion  
 of the Great Divide. Yet, back home, even the most famous  
 of these tragedy queens and dames will pass unnoticed.  
 They’re a nation of actors. Laugh, and they’ll out-guffaw you, 20  
 split their sides. When faced with a friend’s tears, they weep  
 too,  
 though totally unmoved. If you ask for a fire in winter,  
 the Greek dons his cloak; if you say “I’m hot”, he’ll begin 25  
 sweating.  
 So we’re not on an equal footing: he has the great advantage  
 of being able, night or day, to borrow his expression  
 from another man’s face, to raise his hands and applaud  
 when a friend burps loudly, or pisses right on the mark,  
 with a splendid drumming sound from the upturned golden 30  
 basin.’

(Juvenal, *Satire 3*)

- (i) What is the name of the speaker in this passage? [1]
- (ii) To whom is Juvenal referring in line 1, and what does the ‘purple’ they are wearing indicate? [2]
- (iii) How does the speaker stress his native upbringing in lines 4–5? [1]
- (iv) In 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, explain the effect Juvenal thinks that foreigners have had on Roman society. [15]

OR

8 How typical is *Satire* 10 of the other satires of Juvenal you have studied?

OR

9 What does Juvenal think has gone wrong in Roman society?

[25]

## SECTION FOUR: ROMAN ARCHITECTURE

Answer ONE of the following three questions.

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



- (i) What name is given to this type of building? [1]
- (ii) Who often funded local public buildings such as this? Give **two possible** reasons for this. [3]
- (iii) Name **two** events that took place in this type of building. [2]
- (iv) How was this building designed to suit its function? [4]
- (v) Compare and contrast **two different types** of building used by the Romans for entertainment purposes. You should refer to specific buildings in your answer. [15]
- [25]

OR

- 11 'The Pantheon – most perfect of all ancient Roman buildings.' With close reference to different elements of this building, explain how far you agree with this view. [25]

OR

- 12 'The invention of concrete allowed Roman architects to use their imagination.' To what extent do you think this is true of the buildings you have studied? [25]



---

*Copyright Acknowledgments:*

Section 1 Question 1	© Edited by M Cooley; <i>The Age of Augustus</i> ; LACTOR 17; London Association of Classical Teachers; 2003.
Section 2 Question 4	© Translated D West; Virgil; <i>The Aeneid</i> ; Penguin; 2003.
Section 3 Question 7	© Translated by P Green; Juvenal; <i>The Sixteen Satires</i> ; Penguin; 1998.
Section 4 Question 10 Photograph	© J Welsby © UCLES.

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.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of