

General Certificate of Education  
June 2004  
Advanced Level Examination



**CLASSICAL CIVILISATION**  
**Unit 5 Roman History and Culture**

**CIV5**

Thursday 24 June 2004                      Afternoon Session

**In addition to this paper you will require:**  
an 8-page answer book.

Time allowed: 1 hour 30 minutes

**Instructions**

- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is CIV5.
- Answer **two** questions.
- Choose your two questions from **one topic** only. Answer **one** question from Section 1 and **one** question from Section 2 in the topic you have chosen.

**Information**

- The maximum mark for this paper is 65.
- Mark allocations are shown in brackets.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

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Answer questions on **ONE TOPIC** only.

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**Topic 1** *Politics and Society in the Early Empire, Tiberius to Nero (AD 14-68)*

Answer **one** question from Section 1 and **one** question from Section 2.

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**Section 1** Answer **one** question.

Each question carries 25 marks.

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**EITHER**

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

It was about now that Marcus Scribonius Libo Drusus was accused of subversive plotting. Since this case initiated an evil which for many years corroded public life, I will give details of its beginnings, progress and conclusion. Libo was a fatuous young man with a taste for absurdities. One of his closest friends, a junior senator named Firmius Catus, interested him in astrologers' predictions, magicians' rites, and readers of dreams. Catus reminded Libo that the Caesars were his cousins, and that his own house, too, was full of ancestral statues.

5

Tacitus, *Annals* 2.27, translated by M. Grant (Penguin)

- (a) Identify **two** problems with the law against treason. (2 marks)
- (b) How far do the details of the case against Libo which Tacitus goes on to describe support his view that treason trials were an "evil" (line 2)? (8 marks)
- (c) How damaging were the treason trials to the success of Tiberius' principate? Support your answer by reference to the parts of the *Annals* which you have read. (15 marks)

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**OR**

- 2 Read the passage below and answer the questions which follow.

After Seneca's elimination it was easy to bring down the commander of the Guard Faenius Rufus, who was accused of friendship with Agrippina. Faenius' colleague Tigellinus became more powerful every day. But he felt that his criminal aptitudes – the only qualities he possessed – would influence the emperor more if he could make them partners in crime. Studying Nero's fears, Tigellinus found he chiefly dreaded Rubellius Plautus and Faustus Cornelius Sulla Felix.

5

Tacitus, *Annals* 14.57, translated by M. Grant (Penguin)

- (a) State **two** of the factors leading to the death of Plautus. (2 marks)
- (b) Assess the contribution of Seneca to Nero's rule. (8 marks)
- (c) "Nero was entirely responsible for his own fall from power."

How far do you agree? Support your answer by reference to the parts of the *Annals* which you have read. (15 marks)

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**Section 2** Answer **one** question.

Each question carries 40 marks.

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**EITHER**

- 3 "In his administration of Rome and the provinces Claudius showed all the strengths of Gaius (Caligula) and none of his weaknesses."

How far do you agree? (40 marks)

**OR**

- 4 How successfully were the problems of the succession dealt with in the period AD14-68? (40 marks)

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**Topic 2** *Roman Architecture and Town Planning*

Answer **one** question from Section 1 and **one** question from Section 2.

Drawings or diagrams may be used to illustrate answers in this topic.

Do **not** answer questions on this topic if you have answered questions on Topic 1.

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**Section 1** Answer **one** question.

Each question carries 25 marks.

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**EITHER**

**5** Study **Plan A** below.

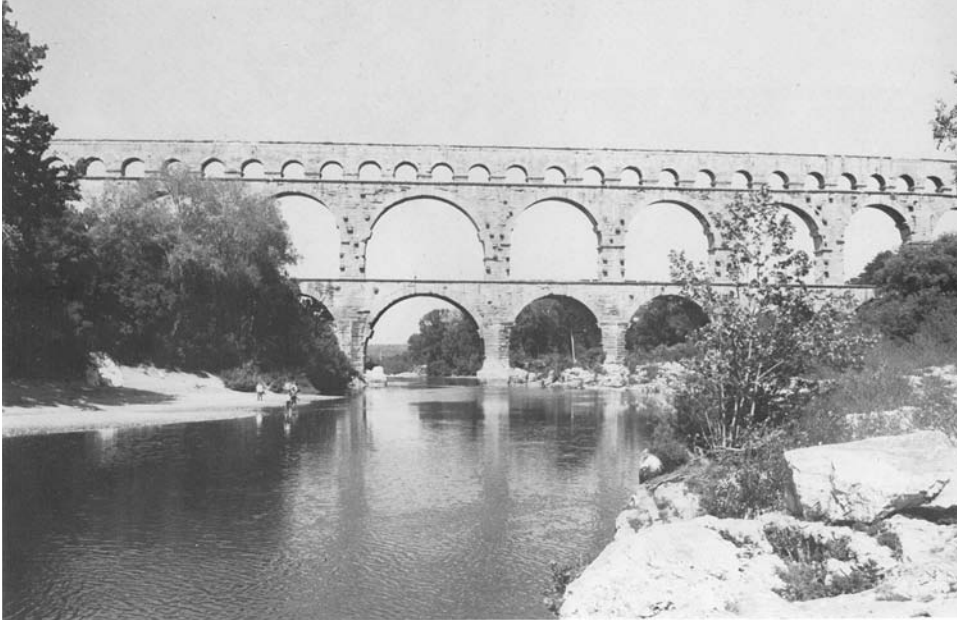
The plan is not reproduced here due to third-party copyright constraints.  
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**Plan A** The House of the Faun, Pompeii  
(Source: Open University Press)

- (a) Identify the areas marked **A**, **B**, **C** and **D** on the plan. (4 marks)
- (b) How far is the layout of the House of the Faun typical of a *domus*? (6 marks)
- (c) How did the design of the interior and its decoration reflect the lifestyle of the inhabitants of a *domus*? (15 marks)

OR

6 Study **Photograph B** and **Photograph C** below.



**Photograph B** The Pont du Gard near Nîmes, France  
(Source: Open University Press/Fototeca Unione)



**Photograph C** Part of the Aqua Julia on the Esquiline Hill in Rome  
(Source: Open University Press/Fototeca Unione)

- (a) Photographs B and C illustrate two different circumstances in which the Romans used arches to support an aqueduct. Explain why the Romans used arches in these two circumstances. (2 marks)
- (b) To what extent do you think that the designs of the parts of the aqueducts shown in Photographs B and C combine visual appeal with practical efficiency? (8 marks)
- (c) In ensuring a good supply of water for their cities, how far do you think the Romans were influenced by social, political and aesthetic factors as well as purely practical ones? (15 marks)

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**Section 2** Answer **one** question.

Each question carries 40 marks.

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**EITHER**

- 7 How well were theatres, amphitheatres **and** baths designed to suit their functions? Refer to particular examples in your answer. *(40 marks)*

**OR**

- 8 “The Romans struck a good balance between the needs of the ruling élite and the needs of the people in their town planning **and** provision of public buildings.”

How far do you agree? Refer to particular examples in your answer. *(40 marks)*

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**Topic 3 Roman Epic**

Answer **one** question from Section 1 and **one** question from Section 2.

Do **not** answer questions on this topic if you have answered questions on Topic 1 or Topic 2.

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**Section 1 Answer one question.**

Each question carries 25 marks.

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**EITHER**

- 9 Read the passage below in the translation you have studied and answer the questions which follow.

*The translation of W. F. Jackson Knight*

There she ended. And even while she still spoke she had fallen upon the blade. Soon her attendants saw her with blood foaming about the sword and the stains of it on her hands. A cry rose to the palace-roof. Carthage was stricken by the shock and Rumour ran riot in the town. Lamentation and sobbing and women's wailing rang through the houses, and high heaven echoed with the loud mourning. 5

Virgil, *Aeneid*, Book 4, page 117, translated by W. F. Jackson Knight (Penguin)

*The translation of D. West*

So she spoke and while speaking fell upon the sword. Her attendants saw her fall. They saw the blood foaming on the blade and staining her hands, and filled the high walls of their palace with their screaming. Rumour ran raving like a Bacchant through the stricken city. The palace rang with lamentation and groaning and the wailing of women and the heavens gave back the sound of mourning. 5

Virgil, *Aeneid*, Book 4, page 102, translated by D. West (Penguin)

- (a) Explain why Dido has committed suicide. (4 marks)
- (b) In this passage, how vividly does Virgil portray the scene? Explain your answer and support it by reference to the passage. (6 marks)
- (c) How important a part does Dido play in the books of the *Aeneid* which you have read? Explain your answer, and support it by reference to the text. (15 marks)

**OR**

- 10 Read the passage below in the translation you have studied and answer the questions which follow.

*The translation of W. F. Jackson Knight*

He was delighted at the gifts and the high honour which they implied. His eyes rested on each of the pieces in admiration, and he could never gaze his fill. He held them between his hands, and in his arms, and turned them over every way; that helmet, spouting flames, with terror in its crests; that sword, loaded with doom; the corslet of bronze, stiff and blood-red, vast like a dark-grey cloud when caught by the sun's rays it begins to glow and reflects the blaze afar; then next, the polished greaves made of many-times-smelted gold and silver-gold; and the spear, and that shield with its texture beyond all telling. 5

Virgil, *Aeneid*, Book 8, pages 219-220, translated by W. F. Jackson Knight (Penguin)

*The translation of D. West*

Aeneas rejoiced at these gifts from the goddess and at the honour she was paying him and could not have his fill of gazing at them. He turned them over in his hands, in his arms, admiring the terrible, crested, fire-spurting helmet, the death-dealing sword, the huge, unyielding breastplate of blood-red bronze like a dark cloud fired by the rays of the sun glowing far across the sky, then the polished greaves of richly refined electrum and gold, the spear and the fabric of the shield beyond all words to describe. 5

Virgil, *Aeneid*, Book 8, page 209, translated by D. West (Penguin)

- (a) In what circumstances were these gifts given to Aeneas? (4 marks)
- (b) In this passage, how effectively does Virgil create a sense of wonder? (6 marks)
- (c) How significant to the *Aeneid* is the shield of Aeneas? Explain your answer, and support it by reference to the books of the *Aeneid* which you have read. (15 marks)

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**Section 2 Answer one question.**

Each question carries 40 marks.

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**EITHER**

- 11 To what extent is Virgil's portrayal of family relationships and family values in the *Aeneid* consistent with the ideals of Augustan Rome? Explain your answer, and support it by reference to the books of the *Aeneid* which you have read. (40 marks)

**OR**

- 12 How far is it true to say that Virgil is more concerned with the individuals caught up in the fighting than with the glorification of war? Explain your answer, and support it by reference to the books of the *Aeneid* which you have read. (40 marks)