

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
**General Certificate of Education Advanced Subsidiary Level**

**Classical Studies 8283/02**

**(School-based syllabus)**

**Paper: Roman Civilisation**

Additional materials:  
Answer paper

**November 2003**

**Time allowed:** 1 hour 30 minutes  
**Total marks:** 50

**INSTRUCTIONS TO CANDIDATES**

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 answers.

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**This question paper consists of 12 printed pages.**

**[Turn over**

## SECTION ONE : AUGUSTUS

Answer ONE of the following three questions.

**EITHER:**

### QUESTION ONE (25 marks)

Choose **two** of the following passages and answer the questions which follow them:

- (a) Then he took his place on a chair of state between the consuls and from there made a prolonged and moderate defence of his own conduct and a long attack on Sosius and Antony. Since nobody, not even either consul, dared say anything, Caesar ordered the Senate to assemble again on a stated day, when he would prove Antony's misdeeds with documentary evidence. As the consuls dared not reply and found silence intolerable they secretly left Rome before that day, and later joined Antony; a considerable number of other senators followed them.

*(Cassius Dio, 50.2)*

- i. In what year did these events take place? [5]
- ii. The 'documentary evidence' produced was Antony's will. What provisions did the will contain? [3]
- iii. How did these provisions appear to prove that Antony was not a fit Roman leader? [2]
- iv. What rumours were spread following the publication of the will? [2]
- v. What effects did the will and the associated rumours have? [1]
- vi. Briefly trace the relationship between Octavian and Antony over the period 40-32BC, after the Battle of Perusia. [4]

- (b) Egypt I added to the Roman people's empire...I compelled the Parthians to restore to me the spoils and standards of three Roman armies, and to seek as suppliants the friendship of the Roman people....the Pannonian tribes, which no army of the Roman people had ever approached before my principate, were subdued by Tiberius Nero, who was then my stepson and legate; I brought them under the sovereignty of the Roman people, and extended the frontier of Illyricum to the bank of the Danube.

*(Res Gestae)*

- i. Why was Egypt such an important territory? How was it administered after being added to the Empire? [4]
- ii. What are the standards referred to? Why was their loss significant? Which Roman generals had commanded the armies that had lost these standards? [2.5]

- iii. Where were these standards eventually placed? [1]
- iv. What problems were encountered in securing and extending the Northern frontier? What were the lasting results of these campaigns? [5]

(c) He had three grandsons born to Agrippa and Julia – Gaius, Lucius and Agrippa Postumus – and two granddaughters, Julia and Agrippina. He married Julia to Lucius Aemilius Paulus, the censor's son, and Agrippina to Germanicus, grandson of Augustus' sister. He adopted Gaius and Lucius...brought them into public life still as children...

*(Suetonius, Augustus)*

- i. Besides, Agrippa, to whom was Julia (Augustus' daughter) married? [1]
- ii. In what year did Augustus adopt Gaius and Lucius? [.5]
- iii. In what ways were Gaius and Lucius given public roles during their lives? [3]
- iv. Why did neither Gaius or Lucius become Augustus' successor? [1]
- v. What eventually happened to his daughter Julia and why? [2]
- vi. Who was Augustus' eventual successor? How was his status as successor made clear while Augustus was still alive? Why was he not Augustus' preferred successor? [5]

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following:

- i. Why did the First Constitutional Settlement (27BC) need further refinement in 23BC? Why was it not a suitable framework for power, and how did the Second Settlement remedy this?
- ii. To what extent was the year 43BC a turning point in Augustus' rise to power?
- iii. What religious role or roles did Augustus personally take during his principate? Why did he do this?

**[Turn over**

**OR:**

**QUESTION THREE (25 marks)**

Choose **one** of the following topics and write a long essay on it:

*EITHER:*

- (a) One of many honours Augustus received was the 'civic crown', implying that he was the rescuer of the State. What are the main ways in which Augustus might be seen as a rescuer of Rome and its people?

*OR:*

- (b) How important was propaganda in Augustus' rise to power (up to the year 31BC)?

## SECTION TWO : VIRGIL

Answer ONE of the following three questions.

**EITHER:**

### QUESTION ONE ( 25 marks)

Choose **two** of the following passages and answer the questions which follow them:

(a)

"... Now a certain people whom I hate are sailing on the Etruscan Sea, and conveying Troy itself and the vanquished gods of Trojan homes to Italy. Smite fury into your winds. Sink their ships; make the sea close over them. Or drive them apart, pitch out their crews and scatter them on the deep. I chance to have fourteen sea-nymphs of striking beauty, and Deiopea is the loveliest of them all. I shall assign her to be yours in lawful marriage, and in return for your great goodness to me she shall live out with you all the years to come and make you father of splendid sons."

(Virgil, Aeneid 1)

- i. To whom is Juno speaking here? [1.5]
- ii. Give three reasons why Juno hates the Trojans. [3]
- iii. What is the immediate outcome of this speech for the Trojans? [3]
- iv. What event has driven the Trojan leader away from Troy and what is the gods' purpose in sending him to Italy? [2]
- v. Give a further example of Juno's interference from elsewhere in the poem. What are the consequences of her interference in this instance? [4]

(b)

"It was the hour when divinely given rest comes to poor human creatures, and creeps over them deliciously. In my sleep I dreamed that Hector stood there before my eyes. He looked most sorrowful, and was weeping plenteous tears. He was filthy with dust and blood, as he had been that day when he was dragged behind the chariot, and his feet were swollen where they had been pierced by the thongs. And, oh, how harrowing was the sight of him: how changed he was from the old Hector . . . "

(Virgil, Aeneid 2)

- i. To whom is Aeneas telling this story and under what circumstances? [1.5]
- ii. Who is Hector? Explain the reference to his being dragged behind the chariot. [4]
- iii. What message does Hector bring to Aeneas? [3]
- iv. What is Aeneas immediate response to this message? [2]
- v. Give a further example from Book 2 of Aeneas receiving a message through a dream or apparition. What is his response on that occasion? [2]

[Turn over

(c)

Such were the words of his prayer, and as he prayed he touched the altar. The Almighty heard, and turned his eyes on the queen's city and on those lovers who had forgotten their nobler fame. He then spoke to Mercury, and entrusted him with this commission: "Up, son of mine, go on your way. Call to you the western winds. Glide on your wings! Speak to the Dardan prince who is now lingering in Tyrian Carthage with never a thought for those other cities which are his by destiny. Go swiftly through the air and take my words to him. It was never for this that the most beautiful goddess, his mother, twice rescued him from his Greek foes. This is not the man she led us to think that he would prove to be. No, he was to guide an Italy which is to be a breeding-ground of leadership and clamorous with noise of war, transmit a lineage from proud Teucer's blood, and subject the whole earth to the rule of law. . . What does he mean to do? What can he gain by lingering among a people who are his foes, without a care for his own descendants, the Italians of the future and for the lands destined to bear Lavinia's name?"

(Virgil, *Aeneid* 4)

- i. Who has been praying to Jupiter and what is his relationship to "the Almighty"? [1.5]
- ii. In what sense is Carthage "Tyrian"? [1]
- iii. Who is Lavinia? [1]
- iv. What has Aeneas been doing that has so angered Jupiter and to what extent are the gods responsible for his actions? [4]
- v. Describe **one** of the occasions on which "his mother twice rescued him from his Greek foes". [5]

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following:

- i. Comment on Virgil's use of imagery and symbolism in the poem. Give examples from the books of the poem you have read.
- ii. Comment on the patriotic theme of the poem as illustrated in Books 1 and 6.
- iii. What is the role of Venus in the poem? Illustrate your answer with reference to Books 1, 2 and 4 of the *Aeneid*.

**OR:**

**QUESTION THREE (25 marks)**

Choose **one** of the following topics and write a long essay on it:

*EITHER:*

(a)

Who or what is responsible for the death of Dido? You might consider the roles of Venus, Juno, Aeneas, Destiny and of Dido herself.

(b)

What is the role of the gods in the poem? You might consider their relationships with each other, with fate and with the human characters in the poem.

[Turn over

## SECTION THREE : JUVENAL

Answer ONE of the following three questions.

**EITHER:**

### QUESTION ONE ( 25 marks)

Choose **two** of the following passages and answer the questions which follow them:

(a)

I know all the mythical landscapes like my own back room -  
The grove of Mars, Vulcan's cave near Aeolus' rocky island;  
What the winds are up to, which phantoms Aeacus  
Is tormenting, from where old what's-his-name's carrying off  
The golden fleecelot, the size of those ash-trees the Centaurs  
hurled -

5

Rich Fronto's plane-trees and quivering marble statues  
Echo such rubbish non-stop: recitation cracks the columns.  
You can expect the same from established poets as from tyros.  
I too have winced under the cane, concocted "Advice  
To Sulla": *The despot should now retire into private life,*  
*Take a good long sleep.* When you find such hordes of scribblers  
All over, it's misplaced kindness *not* to write. The paper  
Will still be wasted. Yet why drive my team down the track  
Which the great Auruncan blazed? If you have the leisure  
To listen and reason calmly, I will enlighten you.

10

15

*Juvenal, Satire I*

- i. Who is "old what's-his-name" (line 4)? [5]
- ii. To what practice of Roman schoolboys does the phrase "I too have winced . . . concocted 'Advice to Sulla'"(lines 9-10 ) refer? [1]
- iii. Who is the "great Auruncan" (line 14) and how do his writings differ from those of Juvenal? [3]
- iv. In this passage, Juvenal attacks mythological themes. Name TWO other types of literature he has attacked in the previous lines of *Satire I*. [2]
- v. Give FOUR examples of unnatural or unacceptable behaviour with which Juvenal fulfils his promise to "enlighten" us (line 15). [4]
- vi. Where does Juvenal imagine that he is standing as the scenes in *Satire I* pass by? What effect does this have on the poem as a whole? [2]



(b)

..... "There's no room in this city," he said, 1  
"for the decent professions: their emoluments are nil.  
My resources have shrunk since yesterday, and tomorrow  
Will eat away more of what's left. So I am going  
Where Daedalus put off his weary wings, while as yet 5  
I'm in vigorous middle age, while active years are left me,  
While my white hairs are still few, and I need no stick  
To guide my tottering feet. So farewell Rome, I leave you  
To sanitary engineers and municipal architects . . . . 9

*Juvenal, Satire III*

- i. Who is speaking and to whom? [1.5]
- ii. Precisely where are they and where is the speaker going? [2]
- iii. Why must the speaker leave Rome? [1]
- iv. Explain the reference to Daedalus and his "weary wings". What satiric technique is Juvenal using here? [3]
- v. What is Juvenal's criticism of people such as sanitary engineers and municipal architects (line 9)? [2]
- vi. Name THREE other groups of people criticised in *Satire III*. [3]

(c)

So you have to admit, the knowledge of what was desirable  
Eluded Sejanus. His itch for excessive honours,  
His pursuit of excessive wealth, built up a towering  
Edifice, storey by storey, so that its final downfall  
Was that degree greater, the crash more catastrophic. 5  
Take men like Pompey or Crassus - and that other tyrant  
Who cowed Rome's citizens, brought them under the lash:  
What proved their downfall? Lust for ultimate power  
Pursued without scruple - and the malice of Heaven  
That granted ambition's prayers. Battle and slaughter 10  
See most kings down to Hades; few tyrants die in their beds.

*Juvenal, Satire X*

- i. Of which things that we should not pray for is Sejanus an example? [1.5]
- ii. Who was Sejanus and what happened to him? [3]
- iii. Give TWO further things for which people ought not to pray according to Juvenal. [2]
- iv. Who is 'that other tyrant' (line 6)? [1]
- v. What should we pray for, if we must pray, according to Juvenal? [2]
- vi. Discuss the structure of *Satire X*. How does this passage provide an example of that structure? [4]

[Turn over

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following:

- i. Discuss the structure of *Satire 5*. Why is the setting of a dinner party so suited to the criticisms that Juvenal makes?
- ii. What were housing conditions like in Juvenal's Rome? What satiric techniques does Juvenal use in *Satire 3* to illustrate his views on this topic?
- iii. How has Juvenal arranged the structure of *Satire 4*?

**OR:**

**QUESTION THREE (25 marks)**

Choose **one** of the following topics and write a long essay on it:

**EITHER:**

(a)

Juvenal holds the Roman aristocracy responsible in part for the decline of Roman society. Of what aspects of their behaviour is he particularly critical? Refer to at least TWO of the satires that you have read.

**OR:**

(b)

Give an account of the relationship between client and patron in its ideal form. How does Juvenal claim that it has been abused. You must refer to at least TWO satires.

## SECTION FOUR: ROMAN ART AND ARCHITECTURE

Answer ONE of the following three questions.

**EITHER:**

### QUESTION ONE (25 marks)

Refer to Plates 1-3 in the pull out insert. Choose **two** of the plates and answer the appropriate questions.

(a) Plate 1

- i. Name this structure. [1]
- ii. When was it built? [1]
- iii. Name the three emperors responsible for its construction. [1.5]
- iv. Where exactly was it located? What wider significance did the choice of this site have? [2]
- v. What was its approximate seating capacity? Where did women sit? [1]
- vi. What measures were taken to make the exterior aesthetically pleasing and to give it visual interest? [4]
- vii. In what way is the building architecturally significant? [2]

(b) Plate 2

- i. Where exactly is this theatre? When was it built? [1.5]
- ii. To what extent is this theatre built on a natural bank? [1]
- iii. How was the orchestra adapted from Greek design? [2]
- iv. Describe the stage area and stage building. How is the stage building's design related to its function? [4]
- v. What addition to the original 'cavea' associated the building with religion and propaganda? [1]
- vi. List THREE other additions to the original theatre and its surrounding area. [3]

(c) Plate 3

- i. Identify this statue. [1.5]
- ii. When was this statue made? [1]
- iii. What overall style is used in this statue? With specific examples, show how that style is demonstrated in this work. [4]
- iv. Identify and explain the Roman tradition or custom that this work draws on. [3]

**[Turn over**

- v. What is the likely relationship between the men? What evidence can we use to reach conclusions on this subject? [2]
- vi. What does the positioning of the bust in the central figure's left hand suggest about the materials being imitated? [1]
- vii. What part of the work is a later restoration? [1]

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following:

- i. Describe the subject matter and outline the stylistic features of the Goat and Lion mosaics at Hadrian's Villa. How typical were they of Roman mosaics?
- ii. What image does the Bust of Philip the Arabian project of the man? What stylistic features are used to convey this image? What other factor affects our interpretation of the image?
- iii. A major part of Hadrian's Villa is the Canopus. Describe its main features and indicate how typical it is of the villa as a whole, comparing it with other similar areas in the complex.

**OR:**

**QUESTION THREE (25 marks)**

Choose **one** of the following topics and write a long essay on it:

**EITHER:**

- (a) Compare the Temple of Bacchus with a typical Graeco-Roman temple such as the Maison Carrée. What similarities and differences are there? What are the reasons for these differences?

**OR:**

- (b) Using Hadrian's Baths at Leptis Magna and the Pont du Gard as examples, demonstrate how the functions of a Roman structure greatly influenced its form.