



# Cambridge International AS & A Level

**CLASSICAL STUDIES**

**9274/22**

Paper 2 Roman Civilisation

**October/November 2021**

**1 hour 30 minutes**



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

## INSTRUCTIONS

- Answer **two** questions in total:  
Answer **one** question from **two** different sections.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

## INFORMATION

- The total mark for this paper is 50.
- Each question is worth 25 marks.

This document has **8** pages. Any blank pages are indicated.

SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

EITHER

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



- (i) What is the name given to this statue of Augustus? [2]
- (ii) Identify Figure A. [1]
- (iii) What is the significance of Figure A? [3]
- (iv) What event is shown on the breastplate of the statue? [2]
- (v) What is the significance of Augustus being portrayed with bare feet? [2]
- (vi) 'Sculpture was a more effective form of propaganda for Augustus than literature.' Using this image as a starting point, explain how far you agree with this statement. [15]

[Total: 25]

**OR**

- 2 Explain how far you agree with Augustus' statement in the *Res Gestae* that he 'successfully championed the liberty of the republic'. [25]

**OR**

- 3 'The most important aim of Augustus during his reign was to ensure that he was succeeded by a member of his family.' Explain how far 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:

'We come from the ancient city of Troy, if the name of Troy has ever reached your ears. We have sailed many seas and by the chance of the winds we have been driven ashore here in Libya. I am Aeneas, known for my devotion. I carry with me on my ships the gods of my home, the Penates, wrested from my enemies, and my fame has reached beyond the skies. I am searching for my fatherland in Italy. My descent is from highest Jupiter. With my goddess mother to show the way, I embarked upon the Phrygian sea with twenty ships, following the destiny which had been given to me, and now a bare seven of them remain, and these torn to pieces by wind and wave. I am a helpless stranger, driven out of Europe and out of Asia, tramping the desert wastes of Libya.'

(Virgil, *Aeneid* 1)

- (i) 'We come from the ancient city of Troy' (line 1). Name **one** person who told Aeneas to leave Troy. [1]
- (ii) Which **two** immortals caused the storm that shipwrecked Aeneas? [2]
- (iii) Give the name of Aeneas' 'goddess mother' (line 6). [1]
- (iv) Pick out and explain **three** ways in which Virgil creates sympathy for Aeneas in this passage. [6]
- (v) 'following the destiny which had been given to me' (line 7). Using this passage as a starting point, consider to what extent Aeneas is in control of his own destiny. [15]

[Total: 25]

## OR

5 'Aeneas is a completely unlikeable hero.' How far do you agree with this statement? [25]

## OR

6 'A hero motivated mostly by love.' To what extent do you agree with this description of Aeneas? [25]

## SECTION THREE: JUVENAL

Answer ONE of the following three questions.

## EITHER

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

For the lower-income guests some dubious toadstools:  
 for my lord, a rare mushroom, the kind that Claudius guzzled  
 (until his wife fed him one that wrote *finis* to his eating).  
 For himself, and his fellow-tycoons, friend Virro will order  
 the choicest fruits to be served, their scent is a feast in itself, 5  
 fruit such as grew in Phaeacia's eternal autumn,  
 or might, you feel, have been rifled from the Hesperides.  
 For yourself, a rotten apple, the sort munched on the  
 Embankment  
 by monkeys with shield and helmet, cringing beneath the whip 10  
 as they learn to throw spears from the back of some shaggy  
 she-goat.  
 Perhaps you think Virro's close-fisted? No way. He does it  
 to make you suffer. What farce, what pantomime could elicit  
 bigger laughs than your pleading gullet? His whole idea – 15  
 in case you didn't get it – is simply to reduce you  
 to furious tears, an endless grinding of molars.  
 You see yourself as a free man, your lord's invited guest;  
 but *he* assumes you've been hooked by the smell from his  
 kitchen – 20  
 and he's not far wrong. For what self-respecting person,  
 however down-and-out, whether born to the purple  
 or a simple peasant, would put up with Virro *twice*?

(Juvenal, *Satire 5*)

- (i) Who was Claudius (line 2)? [1]
- (ii) Explain the reference to the Hesperides (line 7). [3]
- (iii) From this passage, find **three** examples of Juvenal's satiric technique. Write out each example, identify the technique and explain its effect. [6]
- (iv) Using this passage as a starting point, explain how successfully Juvenal shows, in *Satire 5*, that the life of a client is miserable. [15]

[Total: 25]

## OR

8 'Rome was a dangerous place.' Is this the only conclusion we can arrive at from reading *Satire 3*? [25]

## OR

9 To what extent do you agree that Juvenal's satires cannot be appreciated by a modern audience? [25]

## SECTION FOUR: ROMAN ARCHITECTURE

Answer ONE of the following three questions.

EITHER

10 Study the photograph below of a bathing complex and answer the questions which follow:



- (i) In which country and city is this building? [2]
- (ii) Which emperor commissioned these baths? [1]
- (iii) What date was it built? [1]
- (iv) Name **three** rooms that were found in this complex and explain what each was used for. [6]
- (v) Compare this bathing complex with **one other complex** of the same type. Which do you think was the more impressive set of baths and why? [15]

[Total: 25]

OR

- 11 'The theatre at Leptis Magna shows the most practical architectural design of all Roman buildings.' To what extent do you agree with this view? In your answer, you should compare this theatre to **at least two** other buildings. [25]

OR

- 12 'Decorating buildings served no purpose.' How far do you agree with this statement? In your answer, you should consider **at least three** buildings that you have studied. [25]



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