



Oxford Cambridge and RSA

Wednesday 18 May 2022 – Afternoon

GCSE (9–1) Classical Civilisation

J199/11 Myth and religion

Time allowed: 1 hour 30 minutes



You must have:

- the Insert (inside this document)



Please write clearly in black ink. **Do not write in the barcodes.**

Centre number

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Candidate number

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First name(s)

Last name

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the space provided. If you need extra space use the lined pages at the end of this booklet. The question numbers must be clearly shown.
- Answer questions 1–24 and **either** Question 25 **or** Question 26.
- Use the Insert to answer all the questions.
- Do **not** send the Insert for marking. Keep it in the centre or recycle it.

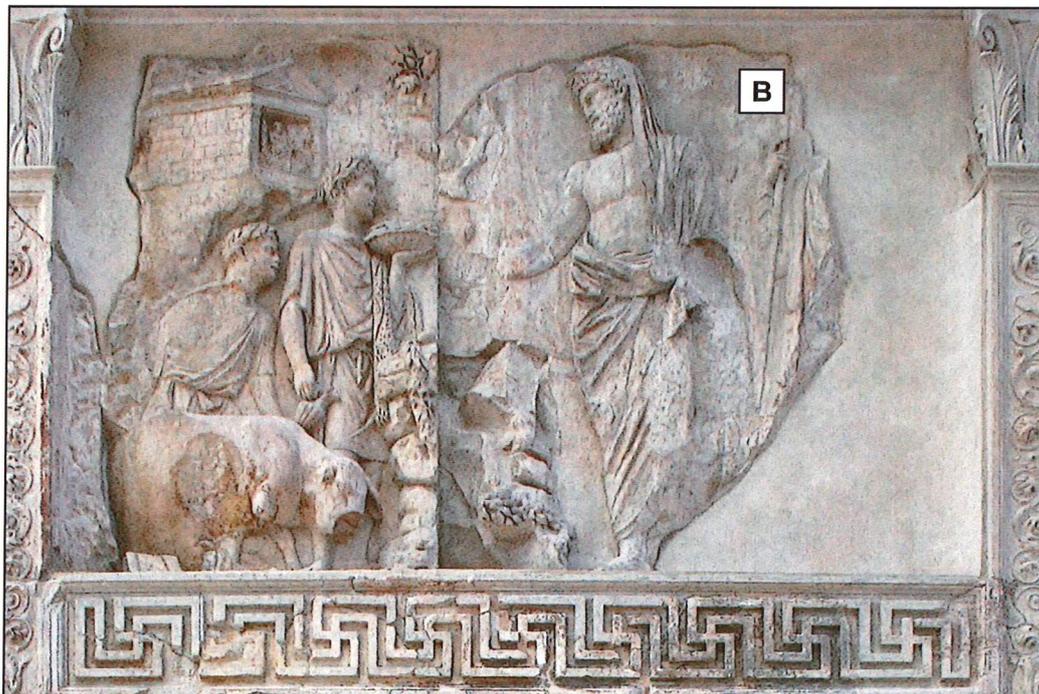
INFORMATION

- The total mark for this paper is **90**.
- The marks for each question are shown in brackets [].
- This document has **20** pages.

ADVICE

- Read each question carefully before you start your answer.

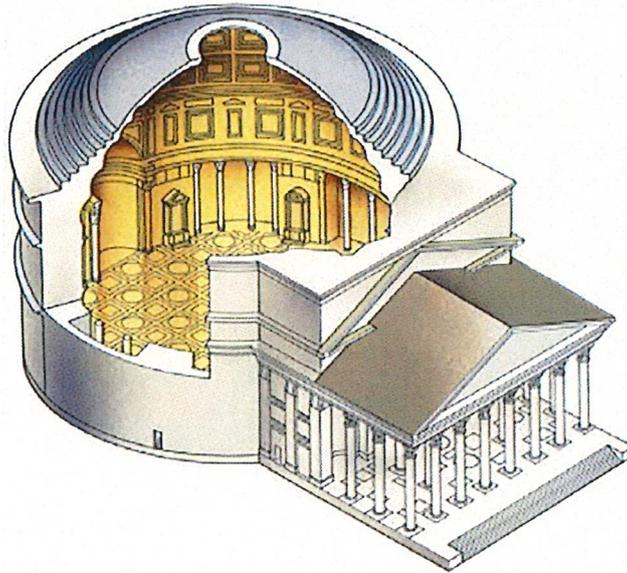
Source G: Two scenes from a Roman religious building



Source H: An ancient writer called Plutarch describes a Roman festival

At this time many of the noble youths and of the magistrates run up and down through the city naked, for sport and laughter striking those they meet with shaggy thongs. And many women of rank also purposely get in their way, and like children at school present their hands to be struck.

Source I: A drawing of the Pantheon, a section of the roof has been removed.



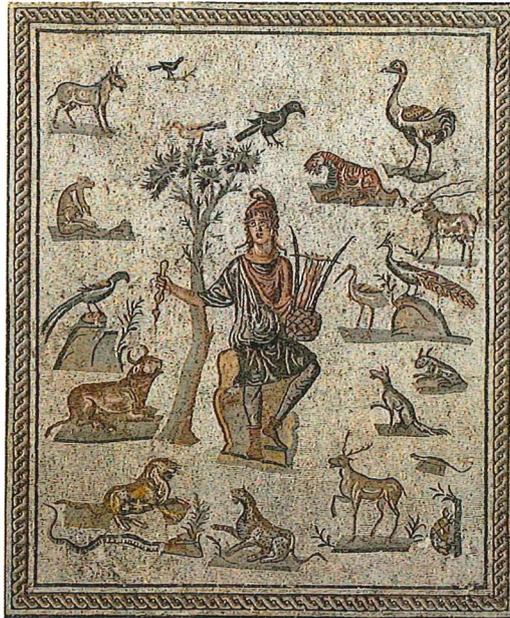
Source J: An extract describing Hercules' battle with Achelous

As I spoke, he gazed at me fiercely, all the while, and unable to act like a man and control his blazing anger, he merely replied in these words: "My right hand is more powerful than my tongue. As long as I beat you at wrestling, you can win the talking".

Source K: An extract from Ovid's Metamorphosis

Hymen, called by the voice of Orpheus, departed, and, dressed in his saffron robes, made his way through the vast skies to the Ciconian coast: but in vain. He was present at Orpheus's marriage, true, but he did not speak the usual words, display a joyful expression, or bring good luck. The torch, too, that he held, sputtered continually, with tear-provoking fumes, and no amount of shaking contrived to light it properly. The result was worse than any omens. While the newly wedded bride, Eurydice, was walking through the grass, with a crowd of naiads as her companions, she was killed, by a bite on her ankle, from a snake, sheltering there. When Thracian Orpheus, the poet of Rhodope, had mourned for her, greatly, in the upper world, he dared to go down to Styx, through the gate of Taenarus, also, to see if he might not move the dead.

Source L: A Roman mosaic showing Orpheus



Source M: An extract from Homer's Iliad. In this scene the Greek King Agamemnon leads a sacrifice.

And each made sacrifice to the immortal gods, to whichever god they chose, praying they might escape death in the tumult of war. Agamemnon, their leader, himself sacrificed a fat five-year old ox to almighty Zeus, inviting the Greek leaders to attend... They stood around the victim, and took up the sacred barley, and Agamemnon prayed: 'Sky-dwelling Zeus, great and glorious lord of the thunder clouds, let the sun not set nor darkness fall before I have razed Priam's smoke-blackened halls, torching his gates with greedy fire, ripping Hector's tunic from his breast with the shredding bronze, toppling a host of his comrades round him, headlong in the dust to bite the earth.' So he prayed, but Zeus would not yet grant his wish; accepting the offering, but prolonging the toils of war.

When they had offered their petition and scattered grains of barley, they drew back the victims' heads, slit their throats and flayed them. Then they cut slices from the thighs, wrapped them in layers of fat, and laid raw meat on top. These they burned on billets of wood stripped of leaves, then spat the innards and held them over the flames.

SECTION B
Rome

Answer **all** of the questions in this section.

Study **Source G**

12 (a) On which religious structure are the scenes in **Source G** sculpted?

..... [1]

(b) Some scholars have identified the character **labelled A** in **Source G** to be Mars. Give **two** pieces of evidence from **Source G** to support this view.

1

.....

2

..... [2]

(c) Some scholars have identified the character **labelled B** in **Source G** to be Aeneas. Give **one** piece of evidence from **Source G** to support this view.

.....

..... [1]

13 (a) Describe **one** other scene sculpted on this religious structure. Give **two** details about this scene.

1

.....

2

..... [2]

(b) Why do you think the Romans chose to use this scene on this religious structure?

.....

..... [1]

Study **Source H**

14 (a) What is the name of the festival that is being described in **Source H**?

..... [1]

(b) In what month did this festival take place?

..... [1]

(c) Why did women 'purposely' (line 3) get in the way of the young men for this festival and 'present their hands to be struck' (line 3)?

.....
..... [1]

15 Describe **one** other event that took place during this festival, other than that described in **Source H**.

.....
..... [1]

Study Source I

16 (a) Describe how the Pantheon is different from the temple of Portunus. Give **three** details.

1
.....

2
.....

3
..... [3]

(b) Where in Rome was the Pantheon built?

..... [1]

(c) Who originally built the Pantheon according to the inscription on the front of the temple?

..... [1]

Study **Source J**

17 What is the name of the Roman author who wrote **Source J**?

..... [1]

18 (a) State **two** things that Achelous said to argue that he was better than Hercules.

1

.....

2

..... [2]

(b) Why were Achelous and Hercules arguing?

.....

..... [1]

19 (a) What was the final form Achelous took when fighting Hercules?

..... [1]

(b) What did Hercules tear from Achelous' body when he was in this form?

..... [1]

