

93404Q



934042



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QUALIFY FOR THE FUTURE WORLD
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Scholarship 2015 Classical Studies

9.30 a.m. Monday 23 November 2015

Time allowed: Three hours

Total marks: 24

QUESTION BOOKLET

Answer **THREE** questions from this booklet: **TWO** questions from Section A, and **ONE** question from Section B. Each question is worth 8 marks.

Write your answers in Answer Booklet 93404A.

Pull out Resource Booklet 93404R from the centre of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

INSTRUCTIONS

You must complete BOTH sections.

Section A (pages 3–6) has seven contexts. Choose TWO contexts, and answer ONE question from EACH context.

Answer in **essay format**.

Section B (page 7) has two questions. Answer ONE question, with reference to the resource material provided in Resource Booklet 93404R.

Answer in **paragraph** or **essay format**.

SECTION A

Choose TWO contexts, and answer ONE question from EACH context.

Answer in **essay format**.

EITHER: CONTEXT A: ALEXANDER THE GREAT

EITHER: QUESTION ONE

Alexander faced threats against his throne from the outset of his rule. Were the actions he took in dealing with suspected opponents those of a paranoid, absolute ruler, or were they reasonable steps taken to protect the life of the king?

OR: QUESTION TWO

“As his conquests extended, his empire progressively took form; he won his peace as he waged his war, and bound the whole into one.” (J. F. C. Fuller)

How valid is Fuller’s assertion that Alexander won the peace and bound his conquests “into one”?

AND/OR: CONTEXT B: AUGUSTUS

EITHER: QUESTION THREE

Caesarian propaganda characterised Antony as “a degenerate Roman [attempting] to install a barbarian queen upon the Capitol with her eunuchs, her mosquito-nets and all the apparatus of oriental luxury.” (Ronald Syme)

How valid is this Caesarian portrait of Antony? In what ways and to what extent did Octavian benefit from Antony’s errors of judgement?

OR: QUESTION FOUR

“He always shrank from the title of ‘Lord’ (*dominus*) as reproachful and insulting.” (Suetonius)

Why were names and titles so important to Augustus? How did he choose and use them to his own political advantage?

AND/OR: CONTEXT C: SOCRATES

EITHER: QUESTION FIVE

The charge that Socrates was corrupting the youth and worshipping new gods was brought under the laws around *asebeia* (impiety). *Asebeia* was a charge usually made for offences that were as much political as religious in nature.

To what extent was Socrates' trial political rather than religious?

OR: QUESTION SIX

"For contemporaries with vested interests ... it will have been enough that individual Sophists made provocative observations and raised disturbing questions about things that had long been taken for granted: the essential rightness of religious practice, for example, or of moral obligations to one's father or country. That they taught others, especially the young, to raise similar questions and to speak cleverly and persuasively only made things worse." (John Gibert)

Plato regarded Sophists with suspicion, and took great pains to distinguish Socrates from them. To what extent can it be argued that Socrates differed from Sophists?

AND/OR: CONTEXT D: ARISTOPHANIC COMEDY

EITHER: QUESTION SEVEN

"The chief characteristic of the Aristophanic comic hero, *poneria*, [is] a certain good-hearted rascality and cheerful resourcefulness that ensure survival." (Louise Cowan)

Analyse the *poneria* of one or more Aristophanic heroes, and discuss why Aristophanes presents his audience with such good-hearted rascals as leading characters in his comedies.

OR: QUESTION EIGHT

How valid is it to argue that Aristophanes sees the problems facing Athens as insoluble and, in response, uses absurd fantasy as a form of escapism?

AND/OR: CONTEXT E: VIRGIL'S AENEID

EITHER: QUESTION NINE

"Because Aeneas is depicted as guided by a command from above ... he is sometimes felt by readers to be no more than a puppet ... without a character of his own. ... But in fact, though Aeneas is commanded by a higher power, he is not compelled." (W. A. Camps)

To what extent is Aeneas free to decide his own course?

OR: QUESTION TEN

"Has he spared a sigh or a look in response to my weeping, or has he once softened, or shed a tear of pity for one who loved him?" (*Aeneid*, Book IV)

How successful is Virgil in balancing the compassionate aspects of Aeneas' character against the demands of his *pietas*, which sometimes make him seem cold and unfeeling?

AND/OR: CONTEXT F: ATHENIAN VASE PAINTING

EITHER: QUESTION ELEVEN

"Paintings on vases are, in many ways, the richest source for ancient depictions of myth and legend. This is in part because of the large number of surviving vase-paintings ... and in part because of the creativity of some of the painters using the form." (T. H. Carpenter)

Discuss the ways in which Greek vase-painters interpreted mythical scenes in their work. Were such scenes purely decorative, or did they have other functions?

OR: QUESTION TWELVE

"Nothing is more fundamental to the aesthetic of Greek vase-painting than the interplay and balance between the contrasting dark and light areas on a vase, that is, between the black painted areas and the orange-red of the unpainted clay." (Andrew J. Clark)

Although modern attention focuses primarily on figural scenes, large parts of Attic vases are taken up by decorative ornament, or even left blank. Discuss the ways in which vase-painters balanced, or failed to balance, their figural scenes against the shape of their vases and the non-figural ornamentation.

AND/OR: CONTEXT G: ROMAN ART AND ARCHITECTURE**EITHER: QUESTION THIRTEEN**

“Imperial art ... tried to communicate a feeling of security and trust in the permanence of the Empire ... and in this way it attempted to banish fear and uncertainty.” (Paul Zanker)

In what ways did entertainment venues* in Rome and/or elsewhere in the Empire express the strength and stability of Roman power?

** Entertainment venues may include, but are not limited to, public baths, theatres, and / or amphitheatres.*

OR: QUESTION FOURTEEN

“The Romans loved portraits of themselves. They embellished their public spaces with statues and busts of their emperors ... [and their] coins feature ... precise portraits of famous leaders.” (Cornelius C. Vermeule III)

To what extent were imperial portraits* faithful images of the individuals portrayed? What factors might account for divergence from realistic portraiture?

** ‘Imperial portraits’ include the representation of emperors in statues, sculptural reliefs, cameos, and / or on coins.*

SECTION B

Answer ONE question, with reference to the source material provided in Resource Booklet 93404R.

Answer in **paragraph** or **essay format**.

***EITHER:* QUESTION FIFTEEN: RELATIONSHIPS WITH THE GODS**

Choose EITHER ancient Greece (Resources A–D) OR ancient Rome (Resources E–H) to answer this question. The resources provide evidence about the nature and practice of religious ritual in the classical world.

Discuss at least THREE of the resources and the insight they give into the importance of making and maintaining contact with the gods.

Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

***OR:* QUESTION SIXTEEN: POLITICAL AND MILITARY LEADERSHIP**

Choose EITHER ancient Greece (Resources I–L) OR ancient Rome (Resources M–P) to answer this question. The resources provide evidence about the nature and exercise of political and military power in the classical world.

Discuss at least THREE of the resources and the insight they give into the qualities required of a good leader in ancient Greece or Rome.

Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

Acknowledgements

- Question Two** J. F. C. Fuller, *The Generalship of Alexander the Great* (Ware: Wordsworth Editions, 1998), p. 290.
- Question Three** Ronald Syme, *The Roman Revolution* (Oxford: Oxford University Press, 1939), p. 289.
- Question Four** Ronald Mellor, *Augustus and the Creation of the Roman Empire*, quoting in translation, Suetonius, *Life of Augustus* 53 (Boston: Bedford/St Martin's, 2006), p. 92.
- Question Six** John Gibert, 'The Sophists', pp. 27–50 in Christopher Shields (ed.), *The Blackwell Guide to Ancient Philosophy* (Oxford: Blackwell, 2003), p. 28.
- Question Seven** Louise Cowan, *Aristophanic Comic Apocalypse* in Harold Bloom (ed.), *Dark Humour* (New York: Bloom's Literary Criticism, 2010), pp. 9–10.
- Question Nine** W. A. Camps, *Virgil's Aeneid* (Oxford: Oxford University Press, 1969), p. 23.
- Question Ten** Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1985), p. 108.
- Question Eleven** T. H. Carpenter, *Art and Myth in Ancient Greece* (London: Thames & Hudson, 1991) p. 9.
- Question Twelve** Andrew J. Clark, 'Looking at Greek Ceramics', in Andrew J. Clark, Maya Elston, Mary Louise Hart, *Understanding Greek Vases* (Los Angeles: Getty Publications, 2002), pp. 4–5.
- Question Thirteen** Paul Zanker, *Roman Art* (Los Angeles: Getty Publications, 2010), p. 115.
- Question Fourteen** Cornelius C. Vermeule III, *Roman Art* (Chicago: Art Institute of Chicago Museum Studies, 1994), p. 63.