

93404Q



934042



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## Scholarship 2014 Classical Studies

2.00 pm Wednesday 12 November 2014  
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***

“In later years [Alexander] behaved explicitly as the lineal descendant of both Heracles and Achilles and consciously fostered character traits appropriate to both. From the outset heroic emulation was an abiding spur to action.” (A. B. Bosworth)

To what extent were Alexander’s actions driven by “heroic emulation” rather than by pragmatic motivations?

#### ***OR: QUESTION TWO***

“Whether on the battlefield or in camp, Alexander dominated his companions.”\* (J. F. C. Fuller)

How important a role did the companions play in Alexander’s military campaigns and the administration of conquered territories? To what extent did his increasing dominance lead to resentment among these men?

*\* Companions refers to those men who made up Alexander’s high command and inner circle of friends.*

### ***AND/OR: CONTEXT B: AUGUSTUS***

#### ***EITHER: QUESTION THREE***

According to Suetonius, Julius Caesar was openly dismissive of Republican traditions: “The Republic was nothing – a mere name without form or substance.”

To what extent did Caesar’s adoptive son Augustus – in his actions and in his words – mirror this contempt for Rome’s Republican traditions, both during his rise to power and as *princeps*?

#### ***OR: QUESTION FOUR***

“Things fell into place neither automatically nor providentially after Actium and Alexandria. And how could they? The decades of disarray, amounting to almost a century, had left deep marks and fissures.” (Karl Galinsky)

Discuss the challenges faced by Augustus as he attempted to return Rome to stability and prosperity after the defeat of Mark Antony. To what extent was he successful in creating a Golden Age?

## **AND/OR: CONTEXT C: SOCRATES**

### **EITHER: QUESTION FIVE**

In Plato's *Theaetetus*, Socrates states that, although he is not wise himself, he makes others wiser: "... at first some of them seem quite stupid, but as the association goes on all those to whom the god grants it turn out to make amazing progress."

To what extent do you consider that Socrates' claim here is justified, and that he truly did make others wiser? What other effects might his style of dialogue have had?

### **OR: QUESTION SIX**

In the *Apology*, Socrates explains that he is advised by his *daimonion*: "...I am subject to a divine or supernatural experience.... It began in my early childhood – a sort of voice which comes to me; and when it comes it always dissuades me from what I am proposing to do, and never urges me on."

Discuss Socrates' concept of responsibility in relation to the gods, the State, and himself.

## **AND/OR: CONTEXT D: ARISTOPHANIC COMEDY**

### **EITHER: QUESTION SEVEN**

"Teaching comes most frequently in the *parabasis*, where the chorus speaks in the voice of the poet-producer." (W. Geoffrey Arnott)

To what extent were Aristophanes' criticisms of Athenian society or politics confined to the *parabasis* and to scenes involving the chorus?

### **OR: QUESTION EIGHT**

"Slaves have two main functions...: one is to explain the situation to the audience in the opening scene..., and the other is to elicit laughter by being hurt, threatened, or frightened." (Kenneth Dover)

To what extent do the slaves in Aristophanes' plays conform to Dover's statement? What might account for any deviation from his explanation of the role of slaves in Aristophanic comedy?

## **AND/OR: CONTEXT E: VIRGIL'S *AENEID***

### ***EITHER: QUESTION NINE***

"Throughout his wanderings, Aeneas' responsible art of leadership is contrasted with the more swashbuckling leadership of Odysseus." (William Fitzgerald)

To what extent does Aeneas' destiny, and his role as *pius Aeneas* (the dutiful Aeneas), deprive him of heroic charisma?

### ***OR: QUESTION TEN***

In Book IV of the *Aeneid*, Mercury, at the behest of Jupiter, sternly reminds Aeneas of his responsibilities as a father: "If the glory of your great destiny is powerless to kindle your ardour ... at least think of Ascanius, now growing up, and all that you hope from him as your heir."

Discuss the nature and significance of father-son relationships in the *Aeneid*, with particular focus on the relationship of Aeneas and Ascanius, and of Anchises and Aeneas.

## **AND/OR: CONTEXT F: ATHENIAN VASE PAINTING**

### ***EITHER: QUESTION ELEVEN***

"The Greek male body was of course the norm, against which those of boys, females, slaves, and barbarians were all seen as deviations to a greater or lesser degree." (Andrew Stewart)

Discuss, with examples, the ways in which Greek vase painters marginalised, or showed as inferior, figures who were not adult Greek males in their prime.

### ***OR: QUESTION TWELVE***

John Boardman described red-figure vase painting as "this strange technique which forces all the figures to the foreground, before an inky backdrop."

Discuss, with examples, the way in which red-figure painters used space (or the lack of it) to develop a sense of depth in their compositions. How successful were they in achieving the effects they desired?

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

The emperor Augustus claimed to have re-founded Rome and inaugurated a new Golden Age of peace and prosperity.

How did his image and/or the monuments associated with him reflect his vision for a re-born Rome? Did his successors' portraits and/or monuments sustain this vision for Rome, or did they reflect a different reality?

**OR: QUESTION FOURTEEN**

Rome, in many respects, created the model for all other cities in the Empire.

How did Roman architects use public architecture\* to create a uniform urban design? To what extent did the public architecture of the provinces adhere to this uniform approach?

*\* Public architecture may include, but is not limited to, temples, public baths, theatres, amphitheatres, aqueducts and / or basilicas.*

## **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: RELIGIOUS RITUAL**

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 public and private religious ritual in the classical world.

Discuss at least THREE of the resources and the insight they give into how ancient Greeks or Romans established positive relationships with their 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 ways in which leading political and/or military figures showed their influence and/or exercised their authority 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

<b>Question One</b>	A. B. Bosworth, <i>Conquest and Empire: The Reign of Alexander the Great</i> (Cambridge: Cambridge University Press, 1995), p 19.
<b>Question Two</b>	J. F. C. Fuller, <i>The Generalship of Alexander the Great</i> (Ware: Wordsworth Editions, 1998), p 303.
<b>Question Three</b>	Suetonius, <i>The Twelve Caesars</i> , trans. Robert Graves (Harmondsworth: Penguin Books, 1957), p 42.
<b>Question Four</b>	Karl Galinsky, <i>Augustus: Introduction to the Life of an Emperor</i> (Cambridge: Cambridge University Press, 2012), p 84.
<b>Question Five</b>	Julia Annas, <i>Plato: A Very Short Introduction</i> (Oxford: Oxford University Press, 2003), p 32.
<b>Question Six</b>	Plato, <i>The Last Days of Socrates</i> , trans. Hugh Tredennick and Harold Tarrant (London: Penguin Books, 1964), p 55.
<b>Question Seven</b>	W. Geoffrey Arnott, 'A Lesson from the <i>Frogs</i> ', <i>Greece and Rome (Second Series)</i> vol. 38, no. 1 (April 1991), p 18.
<b>Question Eight</b>	Kenneth Dover, <i>Aristophanes' Frogs</i> , (Oxford: Clarendon Press, 1993), p 43.
<b>Question Nine</b>	William Fitzgerald, <i>How to Read a Latin Poem</i> (Oxford: Blackwell Publishing, 2007), p 168.
<b>Question Ten</b>	Virgil, <i>The Aeneid</i> , trans. W. F. Jackson Knight (London: Penguin Books, 1985), p 105.
<b>Question Eleven</b>	Andrew Stewart, <i>Art, Desire, and the Body in Ancient Greece</i> (Cambridge: Cambridge University Press, 1997), p 11.
<b>Question Twelve</b>	John Boardman, <i>Greek Art</i> (4th ed.) (New York: Thames & Hudson, 1996), p 122.