

93404Q



934042



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## Scholarship 2016 Classical Studies

9.30 a.m. Tuesday 29 November 2016  
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 2–7 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 3–5) has seven contexts. Choose TWO contexts, and answer ONE question from EACH context.

Answer in **essay** format.

**Section B** (page 6) 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 found especially odious any comparison that ranked the achievements of his father higher than his or suggested that his own were in some way crucially indebted to Philip’s.” (Paul Cartledge)

To what extent did Alexander’s success depend upon the military achievements of his father, Philip? How important were his own ambitions and his sense of competitiveness?

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

After the battle of Issus, Alexander captured members of the Persian royal family, including Darius’ wife. Quintus Curtius Rufus praised his treatment of the captives:

“At this particular time, certainly, his actions were such that he outshone all previous kings in self-control and clemency\* ... As for Darius’ wife, who was surpassed by none of her generation in beauty, Alexander was so far from offering her violence that he took the utmost care to prevent anyone from taking advantage of her.” (Quintus Curtius Rufus)

To what extent were self-control and clemency the hallmarks of Alexander’s treatment of those he conquered?

\**clemency*    mercy

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

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

“A golden shield was set in the Curia Julia, which ... was given me by the senate and people of Rome on account of my courage, clemency\*, justice and piety.” (*Res Gestae*, Augustus)

To what extent does this list of attributes – courage, clemency, justice, and piety – encapsulate the personal qualities that brought Augustus supremacy between 44 BCE and the granting of the golden shield in 27 BCE?

\**clemency*    mercy

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

“The quandary stood forth most boldly. To designate a successor might engender hostility and provoke resistance menacing to the stability of the regime. But to make no plan for the future risked worse consequences: ruinous discord and civil war.” (Erich Gruen)

Analyse the measures taken by Augustus to resolve “the quandary” that he faced over who would succeed him as *princeps* of Rome. To what extent was he successful in avoiding intrigue and faction?

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

### **EITHER: QUESTION FIVE**

At the beginning of the *Apology*, Socrates claims that he is a complete stranger to law-court oratory; he tells the jury that he will not deliver a speech “in flowery language ... decked out with fine words and phrases ... [the jury] will hear ... improvised thoughts in the first words that occur to me.” (Plato, the *Apology*)

To what extent do you think Socrates is telling the truth here? Is his speech really the straightforward account he promises, or does he use rhetorical devices to persuade the jury to take his side?

### **OR: QUESTION SIX**

In Plato's *Crito*, Crito tries to persuade Socrates to escape, accusing him of selfishness:

“Besides, Socrates, I don't even feel it is just for you to do what you are doing, throwing away your life when you might save it. You are doing your best to treat yourself in exactly the same way as your enemies would, or rather did, when they wanted to ruin you. What is more, it seems to me that you are betraying your sons too ... It strikes me that you are taking the most irresponsible course. You ought to make the choice of a good man and a brave one, considering that you profess to have made goodness your principal concern all through life.”

Does Socrates emerge from the dialogues as a selfish figure, or does he actually consider the views of others?

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

### **EITHER: QUESTION SEVEN**

In many Aristophanic comedies, characters express profound nostalgia for the good old days “when men were men ... [and] carried all before [them], both in battle and in chorus.” (*Wasps*)

To what extent does Aristophanes see the past as an ideal world? Discuss with reference to one or more Aristophanic comedies.

### **OR: QUESTION EIGHT**

Discuss the use of spectacle in one or more comedies by Aristophanes. To what extent was it important to the success of his play(s)?

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

***EITHER*: QUESTION NINE**

"Divine action ... is human action in a pure state ... pure ... in that it need have no regard for its consequences." (David Ross)

To what extent do the gods show concern for the consequences of their actions?

***OR*: QUESTION TEN**

In the *Aeneid*, Virgil uses a range of imagery, often drawn from the world of nature and mythology. How does he use this imagery to provide insight into the motivations of his characters and to assist in communicating the deeper meaning of the poem?

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

***EITHER*: QUESTION ELEVEN**

Athenian vase painting balances the display of technical skill with the depiction of emotion. Discuss the balance between these two functions, and assess how effectively they reinforce each other, on two or more vases.

***OR*: QUESTION TWELVE**

Discuss the ways in which Athenian vase painting interprets Athenian society, and the extent to which vase paintings reflect Athenian identity and values.

**AND/OR: CONTEXT G: ROMAN ART AND ARCHITECTURE**

***EITHER*: QUESTION THIRTEEN**

"With the establishment of one-man rule ... there began in every cultural sphere a comprehensive move toward standardisation within fixed norms." (Paul Zanker)

To what extent did the trend towards "standardisation" discourage experimentation and innovation in Roman public architecture during the imperial era?

***OR*: QUESTION FOURTEEN**

"Power is very rarely limited to the pure exercise of brute force ... It is as much a matter of impression, of theatre, of persuading those over whom authority is wielded to collude in their subjugation." (Jas Elsner)

How successful were Rome's emperors in using images and/or monuments to promote the benefits of their rule and to veil the reality of military dictatorship?

## **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: DEATH AND THE AFTERLIFE***

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

Discuss at least THREE of the resources and the insight they give into Greek or Roman beliefs and practices linked to death and the afterlife.

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: ATTITUDES TO WAR***

Choose EITHER ancient Greece (Resources I–L) OR ancient Rome (Resources M–P) to answer this question. The resources provide evidence about conflict between historical and/or mythical individuals and groups in the classical world.

Discuss at least THREE of the resources and the insight they give into Greek or Roman attitudes to war.

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 One** Paul Cartledge, *Alexander the Great: The Hunt for a New Past* (London: Macmillan, 2004), p. 62.
- Question Two** Quintus Curtius Rufus, *The History of Alexander*, trans. John Yardley (London: Penguin Books, 2001), p. 46.
- Question Three** Augustus, *Res Gestae Divi Augusti*, trans. P. A. Brunt and J. M. Moore (London: Oxford University Press, 1967), pp. 35, 37.
- Question Four** Erich Gruen, 'Augustus and the Making of the Principate' in *The Cambridge Companion to the Age of Augustus*, Karl Galinsky (ed.) (New York: Cambridge University Press, 2005), p. 39.
- Question Five** Plato, *The Last Days of Socrates*, trans. Hugh Tredennick and Harold Tarrant (London: Penguin Books, 1964), p. 37.
- Question Six** Plato, *The Last Days of Socrates*, trans. Hugh Tredennick and Harold Tarrant (London: Penguin Books, 1964), pp. 79–80.
- Question Seven** Aristophanes, *The Wasps, The Poet and The Women, The Frogs*, trans. David Barrett (Harmondsworth: Penguin Books, 1964), p. 77.
- Question Nine** David O. Ross, *Virgil's Aeneid, A Reader's Guide* (Oxford: Blackwell Publishing, 2007), p. 72.
- Question Ten** Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1958), p. 60.
- Question Thirteen** Paul Zanker, *The Power of Images in the Age of Augustus*, trans. Alan Shapiro (Ann Arbor: University of Michigan Press, 1990), p. 335.
- Question Fourteen** Jaś Elsner, *Imperial Rome and Christian Triumph* (Oxford New York: Oxford University Press, 1998), p. 53.

