

93404Q



934042



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## Scholarship 2009 Classical Studies

9.30 am Saturday 14 November 2009

Time allowed: Three hours

Total marks: 24

### QUESTION BOOKLET

There are ten topics. Choose **THREE** topics. Answer **ONE** question from **EACH** of these three topics. Each question will be marked out of 8.

Reproductions A–D for Topics Three and Four are provided in Resource Booklet 93404R. Pull out the resource booklet from the centre of this booklet.

Write **ALL** your answers in Answer Booklet 93404A.

Check that this booklet has pages 2–16 in the correct order and that none of these pages is blank.

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

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cannot be reproduced here.*

You have three hours to complete this examination.

## TOPIC ONE: ALEXANDER THE GREAT

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER:* QUESTION ONE**

“Darius was always ready to believe what he found it most agreeable to believe ... First one [of his courtiers], then another of them blew up the bladder of his conceit by saying that the Persian cavalry would ride over the Macedonian army and trample it to pieces.”

Arrian, 2.6, on Darius' arrogance before the battle of Issus

What evidence is there that Darius underestimated his opposition, not only at Issus, but again and again, from the time Alexander crossed the Hellespont until Darius' own death?

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

The extent of Alexander's belief in his own divinity is one of the most controversial aspects of his reign. Analyse the evolution and significance of Alexander's thinking about his relationship to heroes and gods.

### ***OR:* QUESTION THREE**

In his account of Alexander's reign, Arrian writes with admiration of the king's “genius for leadership”. What do the episodes described in the passages on the following page reveal about the nature of this genius? What other aspects of Alexander's leadership might have inspired the Macedonians to follow him across the known world?

Following the capture of Halicarnassus, 334<sub>BCE</sub>:

A number of the Macedonians serving in the campaign ... No act of Alexander's ever made him better beloved by his native troops.

Arrian, 1.24

Before the battle of Issus, 333<sub>BCE</sub>:

The two armies were now almost within striking distance ... "Wait no longer – forward to the assault!"

Arrian, 2.10

Following his serious wounding against the Malli, 325<sub>BCE</sub>:

Alexander's first thought on learning of this state of affairs ... they crowded round him, touching his hands, his knees, his clothes.

Arrian, 6.13

Crossing the Gedrosian desert, 325<sub>BCE</sub>:

Alexander, like everyone else, was tormented by thirst, ... it was a proof, if anything was, not only of his power of endurance, but also of his genius for leadership.

Arrian, 6.26

## TOPIC TWO: AUGUSTUS

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER:* QUESTION ONE**

In the years between Caesar's murder and the battle of Philippi, there were differing political factions at Rome, all more or less at odds with one another. Identify these groups, discussing their various agendas and their effect on the first years of Octavian's rise to power.

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

Augustus was always concerned to ensure a stable succession after his death. Discuss the means he used, constitutional as well as dynastic, to do this, and explain why, under the constitution he supported, he could not unilaterally appoint his successor.

### ***OR:* QUESTION THREE**

One important aspect of Augustus' reign was the significance he attached to his relationship with the various social orders.

Referring to the passages below and on page 5, and to your own reading, discuss Augustus' relationship with the Equestrian Order (or "knights"), and compare this relationship with those he developed with the Senate on one hand, and with the lower orders (or *plebs urbana*) on the other.

He frequently inspected the troops of knights, ... which protected anyone who had once been a knight, or who was a knight's son.

Suetonius, *The Twelve Caesars*, 38–40

The *equites Romani* were those citizens of free birth ... Though not all of them were young, those who paraded generally were.

Brunt & Moore, *Res Gestae Divi Augusti*, Note 14.2

## TOPIC THREE: GREEK VASE PAINTING

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER: QUESTION ONE***

Narrative involves explaining not only what happened, but to whom it happened, how they reacted, and why they did so. To that extent, narrative features on Greek vases require greater intellectual input from the viewer than do ornamental features, such as floral designs and linear patterns.

Discuss how the best Greek vase painters were able to integrate both narrative and ornamental features into their paintings and, as a result, were able to elicit a range of responses from the viewer.

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

"The Niobid Painter ... attempts to reproduce the new wall-painting."

Martin Robertson

In what ways does the work of the Niobid Painter that you have studied reflect Robertson's description? What did vase painters of the second half of the fifth century BCE have both to gain and to lose from the influence of the wall-painting medium?

### ***OR: QUESTION THREE***

Refer to the Resource Booklet for this question.

Look carefully at **Reproduction A**. Describe the figure in detail and suggest her likely status, based on other white-ground works that you have studied. In what ways and to what extent is this vase typical of vases of the white-ground style from the fifth century BCE?

## TOPIC FOUR: ART OF THE ROMAN EMPIRE

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER:* QUESTION ONE**

Sometimes Roman baths were just places for keeping the bodies of Romans clean; sometimes they were much more than that.

Discuss in detail how and to what extent the design features of Hadrian's baths at Leptis Magna allowed the complex to not only assist in cleanliness, but also to fulfil a wide range of other functions. Then, by referring to other Roman baths, explain how the layout of the baths at Leptis Magna was either typical or atypical.

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

Briefly explain what you understand by the term 'symbolism' in art, then discuss in detail, with a wide range of examples, the reasons why symbolism features so frequently in Roman relief and free-standing sculpture.

### ***OR:* QUESTION THREE**

Refer to the Resource Booklet for this question.

Look carefully at **Reproductions B, C and D**: they are all of the same Roman relief sculpture. Reproduction B is a view of the whole sculpture; Reproduction C is a close-up view; Reproduction D is an extreme close-up of the left side.

Compare and contrast the content and style of this relief sculpture with the sculptural reliefs on the Ara Pacis Augustae.

## TOPIC FIVE: ARISTOPHANES

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER:* QUESTION ONE**

Role reversal is a feature of both the *Wasps* and the *Frogs*. Analyse the use of this dramatic device in the two plays, discussing both its thematic significance and its importance in plot structure.

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

The titles of some of Aristophanes' plays – *Wasps*, *Frogs*, *Clouds*, *Birds* – come from the identity and nature of their choruses. Compare the chorus of the *Wasps* with the frog chorus of the *Frogs*, and discuss the use Aristophanes makes of such choruses in the plays that you have read.

### ***OR:* QUESTION THREE**

The passage below contains comments by Plutarch on the comedies of Aristophanes. Discuss the extent to which Plutarch's views may be considered valid criticisms of Aristophanes' plays.

Plutarch was a historian and essayist of Greek ethnicity, who lived from c. 46–120 CE.

In Aristophanes there is vulgar diction, ... and his stinging libels for those possessed by the sin of malicious envy.

Plutarch, *Comparison of Aristophanes and Menander*

- |                                 |   |
|---------------------------------|---|
| <sup>1</sup> <i>bombast</i>     | pompous language                                    |
| <sup>2</sup> <i>incongruity</i> | something that does not fit, something out of place |
| <sup>3</sup> <i>cocotte</i>     | promiscuous or flirtatious woman                    |
| <sup>4</sup> <i>briny</i>       | salty, mildly indecent                              |
| <sup>5</sup> <i>licentious</i>  | immoral, shameless                                  |



## TOPIC SIX: VIRGIL

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER:* QUESTION ONE**

In Book 1 of the *Aeneid*, Aeneas is moved to tears as he looks upon pictures of the Trojan War in Juno's temple: "Even here," he says to his companion, Achates, "there is pity for a world's distress, and a sympathy for short-lived humanity."

Is Aeneas a compassionate man, motivated by pity for human suffering? Or do other aspects of his character tend to dominate?

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

"Virgil's gods go beyond Homer's: they come to represent a certain unfeeling, careless malevolence that seems to be a necessary but inexplicable part of man's world."

David Ross

Discuss Ross's interpretation of the role of the gods in the *Aeneid*.

### ***OR:* QUESTION THREE**

At the end of Book 5, after an attempt by the Trojan women to set fire to the fleet, Aeneas is weighed down by doubts about his mission. As his thoughts are "distracted by every kind of anxiety", the ghost of his father, Anchises, appears to him.

How does Virgil present the relationship between Aeneas and his father in the passage below, and elsewhere in the *Aeneid*?

Then straightway, down from that sky came the shape of Aeneas' own father, ... And who denies you to my embrace?"

*Aeneid*, Book 5

## TOPIC SEVEN: JUVENAL

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER: QUESTION ONE***

Does Juvenal probe the problems of contemporary Roman life in any detail? Or is he merely in search of comic effect, or working off his frustrations and giving expression to his indignation?

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

Discuss how Juvenal uses the recurring characters of the decadent aristocrat, the wealthy base-born social climber, and the impoverished client in his satires, and evaluate how effective these characters are in expressing his themes.

### ***OR: QUESTION THREE***

Referring to the passage on the following page and other satires you have read, discuss why Juvenal's attitude to the predicament of writers is so pessimistic. To what extent is this level of pessimism seen in other themes that Juvenal examines?

All hopes for the arts, all inducement to write, rest on Caesar.

...

old age turns in hatred against itself and its art.

Juvenal, *Satire 7*

## TOPIC EIGHT: SOCRATES

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER: QUESTION ONE***

Discuss the positive contributions to philosophy that emerge from Socrates' dialogue with Euthyphro.

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

Some writers have observed a quiet vein of humour not far below the surface in some of the Socratic dialogues. From the dialogues that you have read, identify and discuss examples of Socrates' sense of fun.

### ***OR: QUESTION THREE***

What views on popular opinion are expressed in the passage below, and what implications do they have for a democratic society? How do these views compare with other comments about popular culture made by Socrates (or possibly Plato) in the Dialogues?

**SOCRATES:** The nature of the person who loves wisdom, as we laid it down, will necessarily arrive as it grows at every virtue, if, that is, it gets appropriate teaching.

[But] ... so that he agrees with them about fine and base things, practises what they do, and becomes just like them?

Plato, *The Republic*

## TOPIC NINE: GREEK SCIENCE

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER: QUESTION ONE***

To what extent, during the classical period, were theories about the place of the earth in the universe based on scientific observation rather than inspired guesswork?

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

Discuss the advances that took place in the applied sciences, including medicine, during the classical period. What factors tended to limit or encourage progress in these areas?

### ***OR: QUESTION THREE***

Referring to the passages below and your own reading, discuss the contributions made by Empedocles to Greek science, with particular reference to the four elements and the development of this theory by later philosophers.

The philosopher, Aëtius, comments:

Empedocles, the son of Meton, from Acragas, ... and 'Nestis' and 'the springs of mortals' for seed, so to speak, and water.

*Aëtius, Opinions*

<sup>1</sup> *unificatory* uniting

Hippolytus, after quoting the above statement, notes:

'Zeus' is fire; 'life-bearing Hera' is earth, ... while being a medium for nourishment for everything which is nourished, cannot nourish them by itself.

*Hippolytus, Refutation of All Heresies*

Simplicius, who wrote extensively on the works of Aristotle, observes:

Empedocles makes the corporeal elements four – fire, air, water, and earth ... The upshot is that, according to Empedocles, there are six principles.

*Simplicius, Commentary on Aristotle's 'Physics'*

## TOPIC TEN: ROMAN RELIGION

Choose ONE of three questions. Answer in **essay format**.

### ***EITHER: QUESTION ONE***

To what extent was Roman emperor worship dependent on previous models of ruler worship, and in what ways was it unique?

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

Time after time, at moments of crisis, omens appeared that provided Romans with reasons for carrying out, or not carrying out, a proposed course of action. Were such omens the product of genuine religious belief, or were they perhaps used for reasons of personal or political expediency?

### ***OR: QUESTION THREE***

Referring to the passages on the following page and your own reading, discuss the aspects of Stoicism that were readily assimilated into Roman culture and in some quarters adopted as an ethical code.

All of the passages below are from the writings of Seneca the Younger, a Roman Stoic philosopher who lived in the first century CE.

Do you want to know what promise philosophy can offer to mankind? ... Lives that are in ruins ... are begging for help.

*Letters, 48.7, 8*

Good men are not dragged by Fate; they follow it and keep in step ... and I strongly agree with him because I know that all things happen according to a law which is valid and established for eternity."

*On Providence, 5.4, 6*

It is easier to prevent harmful emotions from entering the soul than it is to control them once they have entered, ... Once the mind has been agitated and shaken, it becomes a slave to that which disturbed it.

*On Anger, 1.7.2, 3*

I was born for a greater destiny than to be the slave of my body ... Whenever it seems the right time, I will end my partnership with the body.

*Letters, 65.21, 22*

## Acknowledgements

### Topic One

Arrian, *The Campaigns of Alexander*, trans. Aubrey de Sélincourt (London: Penguin Books, 1971), pp 90–91, 110–111, 118, 318–19, 338–39.

### Topic Two

Suetonius, *The Twelve Caesars*, trans. Robert Graves (London: Penguin Books, 1957), pp 72–73.  
P. A. Brunt and J. M. Moore, *Res Gestae Divi Augusti—The Achievements of the Divine Augustus* (London: Oxford University Press, 1967), p 56.

### Topic Three

Martin Robertson, *The Art of Vase Painting in Classical Athens* (Cambridge: Cambridge University Press 1996), p 59.

### Topic Five

Aristophanes, *The Knights; Peace; The Birds; The Assembly Women; Wealth*, trans. Alan H. Sommerstein and David Brett (London: Penguin Books, 1973), pp 13–14.

### Topic Six

Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1998), pp 41, 141–142.  
David Ross, *Virgil's Aeneid, A Reader's Guide* (Oxford: Blackwell Publishing, 2007), p 70.

### Topic Seven

Juvenal, *The Sixteen Satires*, trans. P. Green (London: Penguin Books, 1998), pp 55–56.

### Topic Eight

Plato, *The Republic*, as quoted in Julia Annas, *Plato—A Very Short Introduction* (New York: Oxford University Press, 2003), p 60.

### Topic Nine

Aëtius, Simplicius and Hippolytus, as quoted in *The First Philosophers: The Pre-Socratics and Sophists*, trans. Robin Waterfield (Oxford: Oxford University Press, 2000), pp 144–147.

### Topic Ten

Seneca the Younger, as quoted in Jo-Ann Shelton (ed.), *As The Romans Did: A Sourcebook in Roman Social History* (Oxford: Oxford University Press, 1998), pp 425–428.