

93404Q



934042



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2012 Classical Studies

9.30 am Monday 19 November 2012
Time allowed: Three hours
Total marks: 24

QUESTION BOOKLET

There are ten topics in this booklet. Choose **THREE** topics and answer **ONE** question from **EACH** of these three topics. 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 2–20 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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You have three hours to complete this examination.

EITHER: TOPIC A: ALEXANDER THE GREAT

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

“Cleitus had long made it clear that he was upset at Alexander’s shift to more barbaric habits and at his flattery by others.” (Arrian, on the murder of Cleitus at Maracanda in 328 BCE)

What explanations might be given for Alexander’s “shift to more barbaric habits” and to what extent, if at all, did this “shift” undermine the effectiveness of his leadership?

OR: QUESTION TWO

Military historian J. F. C. Fuller identifies Alexander’s understanding of the principle of surprise as one of the defining features of his military genius: “Whether the approach was direct and visible, or indirect and invisible, Alexander paralysed the will of his enemy by shattering his plan.”

To what extent was the principle of surprise a defining feature of Alexander’s military genius? Discuss, with examples, battles and/or sieges where Alexander’s opponents were unprepared to prevent or did not even suspect his plan of action.

OR: QUESTION THREE

In his account of the life of Alexander, Plutarch explains that his intention is to reveal the character of well-known historical figures, rather than recount their famous achievements:

“I am writing biography, not history, and the truth is that the most brilliant exploits often tell us nothing of the virtues or vices of the men who performed them, while on the other hand a chance remark or a joke may reveal far more of a man’s character than the mere feat of winning battles in which thousands fall.”

With specific reference to the passages on the following page, discuss the credibility of Plutarch’s portrait of Alexander.

Capture of Darius' family, 333 BCE

The most honourable and truly regal service which [Alexander] rendered to these chaste and ...

... lifeless images cut out of stone.

Torture of Philotas, 330 BCE

Once [Alexander] had begun to listen to these insinuations and suspicions, Philotas' enemies ...

... Alexander sent messengers to Media and had Parmenio put to death as well.

Death of Hephaestion, 324 BCE

At this time it happened that Hephaestion had caught a fever, and being a young man ...

... Hephaestion and sacrifice to him as a hero.

Plutarch, *The Age of Alexander*

AND/ OR: TOPIC B: AUGUSTUS

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

“Indeed, it is said that he took the disaster so deeply to heart that he left his hair and beard untrimmed for months; he would often beat his head on a door, shouting: ‘Quinctilius Varus, give me back my legions!’ and always kept the anniversary as a day of deep mourning.” (Suetonius)

The loss of Varus’ legions was one of several major crises faced by Augustus in the second half of his principate. Discuss the extent to which military and political emergencies and/or setbacks affected the stability of his regime between 12 BCE and 14 CE.

OR: QUESTION TWO

Once Augustus assumed sole power after Actium, he sought to maintain his hold over the Roman State.

To what extent did the public image he cultivated as *princeps* play a role in disguising what was in effect a military dictatorship?

OR: QUESTION THREE

In late 43 BCE, Antony, Octavian and Lepidus agreed to assume supreme power as triumvirs for setting the state in order (*Triumviri Reipublicae Constituendae*).

Discuss, with specific reference to the passages on the following page, how valid it is to see Octavian’s actions as triumvir (43 BCE to 33 BCE) as a serious attempt to re-establish political and social order after the assassination of Julius Caesar.

Passages A and B are from Augustus' own account of his achievements, the Res Gestae.

Passage A

I drove into exile the murderers of my father, avenging their crime through tribunals established ...

... me as the leader in the war in which I was victorious at Actium.

Augustus, Res Gestae

Passages C–E are from a biography of Augustus, written by the historian Suetonius in the second century CE.

Passage C

"As member of a triumvirate consisting of Antony, Lepidus, and himself, Augustus defeated ...

... been decided upon, carried it out more ruthlessly than either of them.

Suetonius, Life of Augustus

AND/OR: TOPIC C: GREEK VASE PAINTING

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

The Kleophrades Painter hydria showing the Sack of Troy is famous for its depiction of mood. Discuss the ways in which the Kleophrades Painter depicts emotions and elicits a response from the viewer on this vase. Then, compare this hydria to at least two other vases depicting mythical scenes. What sort of mood do the painters create on these vases, and how do they achieve it?

OR: QUESTION TWO

“Concentration on the subject matter should not distract attention from the whole effect of the decorated cup.” (Brian Sparkes)

How did vase-painters integrate their figured scenes with the shape of the vase and its ornamental decoration, and how effectively did they do this? How important are shape and ornamental decoration when considering the effect of the vase as a whole? Discuss with reference to the work of at least three vase-painters.

OR: QUESTION THREE

Refer to **Reproductions A(i) – A(iii)** in Resource Booklet 93404R.

Reproductions A(i) – A(iii) show a red-figure kylix. Imagine you are cataloguing the piece for a museum.

- Identify and describe the scene and figures on both the interior and exterior of the kylix.
- Evaluate the painter’s skill in composition and his expertise in depicting drapery and the human form. Use comparisons with painters you have studied to support your points.
- Finally, based on your preceding arguments, suggest a painter and a date for the kylix.

AND/ OR: TOPIC D: ART OF THE ROMAN EMPIRE

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

The style of Roman portraiture shifted between verism and idealism. Discuss the portrayal of character in the Patrician carrying Busts, and compare it with the way Commodus (in the guise of Hercules) and Philip the Arabian are depicted in their portrait busts, with specific reference to verism, or lack of it. What reasons may have been behind the subjects' desire to be portrayed in this way?

OR: QUESTION TWO

Most Greek public architecture was built out of stone, held together by metal clamps. With detailed reference to a range of examples, discuss Roman innovations in building materials and building techniques, explaining the effects these had in both functional and decorative aspects of Roman architecture.

OR: QUESTION THREE

Refer to **Reproductions B(i) – B(iv)** in Resource Booklet 93404R.

The Stabian Baths at Pompeii were built in the 2nd century BCE. They included cold, warm, and hot bathing rooms, as well as areas for sport and for socialising. Men and women had separate sections. Using Reproductions B(i) – B(iv), discuss the architectural features and functions of these baths and compare them with the Hadrianic baths at Lepcis Magna, identifying and giving reasons for significant similarities and differences.

AND/OR: TOPIC E: ARISTOPHANES

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

Aristophanes' *Frogs* won first place in the dramatic competition at the festival of the Lenaea in 405 BCE, and the exceptional honour of a second production. What qualities might have earned the play this prize?

OR: QUESTION TWO

"Politicians ... fall into the category of the 'enemy' and are therefore to be routed by the hero."
(C. W. Dearden)

Discuss the depiction of politicians and of political life in Athens in the 5th century BCE in one or more of Aristophanes' comedies. What explanations might be given for the playwright's generally hostile attitude to powerful public figures?

OR: QUESTION THREE

"Where tragedy tried to keep magic and the supernatural at arm's length, ... Aristophanes' plots are founded on deliberately bizarre and impossible premises. ... Characterisation, too, is uninterested in ... intense psychological realism; Aristophanes' characters are larger-than-life cartoon figures." (N. J. Lowe)

With reference to Lowe's comment, discuss how fantasy – in the form of incredible ideas and unrealistic characters – features in the extract from *Clouds* on the following page. Then discuss the importance and appeal of fantasy in *Wasps* **and/or** *Frogs*.

In the prologue of Aristophanes' Clouds, Strepsiades, an elderly and rather dim-witted farmer, arrives ...

... **SOCRATES:** I am walking upon air and attacking the mystery of the sun.

Aristophanes, Clouds

AND/OR: TOPIC F: VIRGIL

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

“Therefore I plan to forestall her by a trick of my own and enclose the queen in such a girdle of flames that no act of divine power may divert her from submitting, as I intend, to a fierce love for Aeneas.” (Virgil, *Aeneid*, Book 1)

To what extent was the relationship between Aeneas and Dido based on deceit?

OR: QUESTION TWO

How does Virgil justify the cost in human suffering of the establishment of Rome and its empire in the *Aeneid*?

OR: QUESTION THREE

In the passage below Juno summons Juturna, the divine sister of Turnus, leader of the Rutulians, to inform her that Turnus’ fate is close at hand.

Compare the characterisation of Juno in this passage with her characterisation elsewhere in the *Aeneid*. To what extent is Juno a cruel goddess, insensitive to human suffering, who merely uses agents, human and divine, to pursue her hatred of the Trojans?

Forthwith she spoke to Turnus’ sister, a goddess like herself, who presided over the pools ...

... and uncertain and perplexed.

Virgil, *Aeneid*, Book 12

**This page has been deliberately left blank.
The examination continues on the following page.**

AND/OR: TOPIC G: JUVENAL

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

To what extent does Juvenal adopt a position of moral outrage to disguise an obsession with money, sex and status in his early satires, and in particular, *Satires 1, 3 and 5*?

OR: QUESTION TWO

“And what is [the satirist’s] principal message? It is that pretty much all politicians are corrupt, deluded, incompetent, second-rate and hypocritical.” (Martin Kettle)

Discuss the validity of this statement with specific reference to Juvenal’s message and the extent to which he was able to satirise the politics of his own day.

OR: QUESTION THREE

Persius, a satirist writing a generation before Juvenal, was a wealthy young contemporary of the Emperor Nero and died at the age of 27. In his second satire he suggested that secret prayers are foolish and reveal an ignorant view of divinity.

Compare Persius’ point of view in the passages on the following page with Juvenal’s stance on the vanity of human desires in *Satire 10*. To what extent do the two satirists appear to share similar views?

You never try to do a deal with heaven, asking the gods ...

... a heart steeped in fine old honour.

Persius, *Satire 2*

AND/ OR: TOPIC H: SOCRATES

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

The judicial execution of Socrates is often seen as one of the greatest miscarriages of justice in history.

Discuss this viewpoint, with particular reference to the charges that Socrates faced and Plato's account of the trial in the *Apology*.

OR: QUESTION TWO

"The execution of Socrates was the protest of the spirit of the old order against the growth of individualism." (J. B. Bury)

In what ways did Socrates encourage "individualism", at the expense of established laws and traditional values?

OR: QUESTION THREE

In the extract from Plato's *Laches* on the following page, Socrates is debating the virtue of courage with one of Athens' leading generals, Laches.

Analyse the ways in which this passage illustrates the process and purpose of the Socratic method of enquiry. Then discuss the ways in which Socrates himself might be considered courageous in Plato's *Apology*, *Crito*, and/or *Phaedo*.

SOCRATES: Well, this is why I was saying just now that it was my asking a poor question that ...

... therefore called courage?

Plato, *Laches*

AND/OR: TOPIC I: GREEK SCIENCE

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

Discuss the theory of the four elements, and how different branches of Greek science (including both cosmology and medicine) made use of it. To what extent were the philosophers who proposed this theory influenced by ideas put forward by their predecessors, rather than developing their own observations and experiments? To what extent were they reacting against the atomists?

OR: QUESTION TWO

'The natural clock offered by the moon does not synchronise with the natural clock offered by the sun, and purely lunar calendars lose coherence with the seasons unless corrected.' (T. E. Rihll)

Discuss the problems the ancients had in measuring time and establishing a reliable calendar. What techniques did they develop to overcome these problems, and how successful were they? How important was it, and to whom, to have a reliable calendar?

OR: QUESTION THREE

To what extent did the Pythagoreans present a unified theory of the cosmos? Discuss with specific reference to the passages on the following page, considering the ways in which Pythagorean cosmology, number theories, respect for the gods, and precepts for living relate to each other.

The so-called Pythagoreans, who were the first to take up mathematics, not only advanced this ...
...things.

Aristotle, *Metaphysics*

And indeed ...
... without this.

Philolaus

Most people say that the Earth lies at the centre of the universe ... but ... the Pythagoreans take ...

... place that the fire occupies, and they name it 'the guardhouse of Zeus'.

Aristotle, *de caelo*

And further, discerning in numbers the conditions and reasons of harmonies also; since, ...

... stated they postulated the counter-earth as the tenth.

Aristotle, *Metaphysics*

Abstain from beans. Eat only the flesh of animals that may be sacrificed. Do not pick up food that ...

... gold jewellery.

A selection of *akousmata* (precepts) from various sources

Aristotle says in his work *On the Pythagoreans*, that Pythagoras enjoined abstention from beans ...

... to the heroes, when in his *Heroes* he urges: 'Do not taste what falls inside the table.'

Diogenes Laertius, *Lives of the Eminent Philosophers*

AND/OR: TOPIC J: ROMAN RELIGION

Answer ONE of the following questions in **essay format**.

EITHER: QUESTION ONE

The Roman élite arguably had a different view of Roman religion to the Roman masses. Discuss the extent to which the upper class did or did not comply with orthodox Roman religious practice, and the degree to which their adoption of Stoicism and Epicureanism was compatible with state religion.

OR: QUESTION TWO

Omens and divination were essential tools for interpreting the Roman world. Discuss the ways in which the gods made their wishes known and the degree to which the reception and interpretation of such signs was governed by religious belief, rather than expediency or pragmatism.

OR: QUESTION THREE

Rome generally allowed considerable freedom of religious worship in her provinces.

With specific reference to the passages by Rives and Scheid on the following page, discuss

- the reasons for this religious freedom in the provinces
- the ways in which religious tolerance, combined with the introduction of the imperial cult, assisted in integrating disparate people and cultures into the Roman empire.

To what extent did this same freedom also compromise the cohesiveness of Roman religion, creating, as Scheid suggests, “a series of Roman religions”?

One of these dynamics [common to all parts of the Empire] ... was the tendency to identify gods ...

... to a local Anatolian or British god, for example, as Zeus or Mars.

James B. Rives, *Religion in the Roman Empire*

[Roman religion] was a social religion, closely linked to the community, not to the individual.

...the exceptional power gathered into the hands of Augustus and his successors.'

John Scheid, *An Introduction to Roman Religion*

Acknowledgements

Topic A

Arrian, *Anabasis of Alexander*, quoted in Keyne Cheshire, *Alexander the Great* (Cambridge: Cambridge University Press, 2009), p 105.

J. F. C. Fuller, *The Generalship of Alexander the Great* (New Brunswick, NJ: Rutgers University Press, 1960), p 300.

Plutarch, *The Age of Alexander*, trans. Ian Scott-Kilvert (London: Penguin Books, 1973), pp 252, 268, 275–276, 306, 329.

Topic B

Suetonius, *The Twelve Caesars*, trans. Robert Graves (London: Penguin Books, Revised edition, 1979), p 65.

R. A. Brunt and J. M. Moore (eds), *Res Gestae Divi Augusti* (London: Oxford University Press, 1967), pp 19, 31.

Suetonius, *The Twelve Caesars*, trans. Robert Graves (London: Penguin Books, Revised edition, 1979), pp 59–60, 62, 68.

Topic C

Brian A. Sparkes, *The Red and the Black* (London: Routledge, 1996), p 18.

Topic E

C. W. Dearden, *Attic Old Comedy* (Dunedin: Classics Department, University of Otago, 1981), p 22.

N. J. Lowe, *Greece and Rome, New Surveys in the Classics, No 37: Comedy* (Cambridge: Cambridge University Press, 2007), p 25.

Aristophanes, *The Clouds*, trans. Allan H. Sommerstein (London: Penguin Books, 1973), pp 119–121.

Topic F

Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1958), p 48.

Ibid., pp 313–314.

Topic G

Martin Kettle, 'The Merciless Wit of the Satirist', *The Guardian Weekly*, 2–8 September 2011, vol. 185, no. 12, p 20.

The Satires of Horace and Persius, trans. Niall Rudd (Harmondsworth: Penguin Books, 1973), pp 123–125.

Topic H

J. B. Bury, quoted in James A. Colaiaco, *Socrates against Athens* (New York: Routledge, 2001), p 5.

Plato, *Laches*, quoted in David M. Johnson, *Socrates and Athens* (Cambridge: Cambridge University Press, 2011), pp 87–88.

Topic I

T. E. Rihll, *Greece and Rome, New Surveys in the Classics, No. 29: Greek Science* (Oxford: Oxford University Press, 1999), p 63.

W. Burkert, *Lore and Science in Ancient Pythagoreanism* (Cambridge, MA: Harvard University Press, 1972), pp 172–173.

H. Diels, W. Kranz, *Die Fragmente der Vorsokratiker* (Berlin: Weidmannsche Verlagsbuchhandlung, 1952), pp 463–466.

G. S. Kirk, J. E. Raven, M. Schofield, *The Presocratic Philosophers*, 2nd ed. (Cambridge: Cambridge University Press, 1983), pp 230, 326–329, 343.

Topic J

James B. Rives, *Religion in the Roman Empire* (Oxford: Blackwell, 2007), p 86.

John Scheid, *An Introduction to Roman Religion* (Bloomington: Indiana University Press, 2003), pp 19–20, 164–65.