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Scholarship 2022 Classical Studies

Time allowed: Three hours
Total score: 24

ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write your answers to your THREE chosen questions in this booklet. Start your answer to each question on a new page. Carefully number each question.

Check that this booklet has pages 2–23 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Section A

Context F: Virgil's Aeneid – Question Eleven

Aeneas' heroism is a critique of the Homeric ideal to a great extent. The major aspects of Aeneas' heroism that do this are his character development and identity throughout the Aeneid and his heroic values and how they influence his actions. The main reason why Aeneas' heroism is critical of the Homeric ideal is due to Augustus' influence in the creation of the Aeneid. Augustus commissioned Virgil to write the Aeneid for many reasons. Primarily, Augustus wanted to give Rome a mainstream founding myth that validated his right rule and traced his lineage back to Rome's supposed founder, Aeneas, and as an extension to divinity itself. Secondarily, Augustus effectively demolished the Roman Republic and thereby its ideologies, artistic values and codes of behavior, such as democracy, verism and the idea of Peace through War. Augustus wanted to impose his own system of ideals that he believed would allow Rome to become a strong unified empire under his new rule. These codes of beliefs included Pietas (piety and reverence to the gods), Stoicism (refusal to show or be driven by strong emotion in order to act logically) and allegiance to the Empire, and therefore, Augustus. What better means of spreading a new ideology than through an epic poem that could be spread throughout the whole empire? Ultimately, the Aeneid uses Aeneas heroism to criticize the Homeric ideal in order for Augustus to spread his core beliefs among the citizens of his new Roman Empire in order to form a strong foundation for the future.

The first way that Aeneas' heroism is a critique of the Homeric ideal is through a critical comparison of the values of Aeneas and those of a Homeric hero. The Homeric ideal proposes the idea of a skilled (*arête*) hero driven by selfishness, arrogance (*hubris*) and strong emotions such as rage or lust (*furor*) who often acts to increase their personal glory (*kleos*). The most famous example of a Homeric hero is Achilles, the protagonist of Homer's Iliad. Achilles is the greatest warrior in the entire Greek army who consistently gets into trouble due to his furor and drive for kleos. A main example of Achilles' furor is when he is driven into a murderous rage after Agamemnon disrespects him by taking his slave girl, Briseis. Enter Aeneas. Aeneas is the protagonist of Virgil's Aeneid. His character is almost the complete opposite of Achilles. Instead of hubris against the gods, Aeneas practices pietas by carrying the idols of the gods when fleeing Troy, despite being burdened by his father, Anchises, on his back. He even states 'This labour of love bears no weight to me.' The fact that he describes this arduous task as a labour of love and stating how it doesn't bother him truly speaks to how deeply pious Aeneas character is. Augustus wanted what he considered selfish and negative values such as hubris to be forgotten and subverted, replacing them with more respectable and unifying ideals such as pietas. However, it must not be forgotten that Achilles' character is not entirely without pietas. Even when Achilles is blinded by fury at Agamemnon, he immediately respects and listens to the goddess Athena when she tells him to calm down. Regardless, Achilles acts of pietas are few and far between compared to Aeneas' consistent displays of piety throughout the Aeneid, from his initial labour of love, to leaving Dido in Book 4 at Mercury's command. This is less of a criticism of the Homeric ideal and more of a reminder that one should practice Pietas at all times, not just when you are directly engaging with a god. Another contrast that the Aeneas' heroism draws to Achilles' character is the skill (*arête*) of the two. Achilles is an unstoppable, undefeated warrior who kills countless adversaries, including the Trojan champion, Hector, throughout the Iliad. His *arête* is his skill in battle. Aeneas, on the other hand, has no visible *arête*. The intention of this is that Augustus wanted to propose the idea that good Roman citizens needn't be skilled in battle, only need they practice the values of pietas and stoicism, just as Aeneas does. This is where the significance of the dialogue between Drances and Aeneas is realized. 'What shall I

first praise? Your justice, or your labours in war?' This rhetorical question can be interpreted as a mockery of the Homeric ideal, promoting Aeneas' values over his labours of war. This hugely contrasts Achilles reputation, being known only as a great warrior and not much else. This once again serves to criticize the Homeric ideal by putting Augustus ideology above arête, promoting Roman citizens to unify under his system of values, providing a strong foundation to his new empire. A comparative aspect of Aeneas heroism and Achilles' character is their respective displays of furor and their consequences. Aeneas only displays furor twice in the entire text, at the beginning and at the end. At the start of the Aeneid, we are introduced to the character of Aeneas as he cries in the middle of a divine storm. "He felt his limbs give way with a chill and groaned 'how fortunate are you, thrice fortunate and more, who's luck it was to die under the great walls of Troy before your parents eyes.'" In comparison to Achilles multiple, rage fueled displays of Furor, Aeneas' sorrow driven monologue can almost be seen as more civilized and retrospective, offering the idea that, even in furor, Aeneas is a more positive character. This is meant to encourage Romans to, if they must break stoicism and display furor, do it in a retrospective and reflective manner. His second display of furor, however, occurs at the end of the text, when Aeneas slays Turnus in a fit of rage after the death of Pallas. This event is a direct reference to Achilles rage filled spar with Hector after the latter killed Patroclus, ultimately resulting in Hector's death. Aeneas' killing of Turnus here acts as a critique of Achilles actions, with Turnus' last words reminding Aeneas and thus the reader that furor is not an acceptable ideology. 'Lavinia is your bride, let not your anger last beyond what you have done.' Here, Turnus almost forgives Aeneas for his fury, only asking that he does not continue to act out of furor. In comparison, Achilles furor continues long after he slays Hector, dragging his corpse around the walls of Troy on the back of his chariot. Ultimately, Augustus' desire to demean the old, Greek, Homeric ideals by using Aeneas' heroism to criticize them and offer better ideals leads to Aeneas' character being very blank and almost boring in comparison.

The second way that Aeneas heroism is a critique of the Homeric ideal is through the comparison of Aeneas character development to Achilles. Achilles is heavily driven by a desire for kleos (glory), having joined the Trojan War specifically for this purpose. Achilles was given a prophecy by his mother, Thetis that stated he had two options in life, live to an old age and die anonymously, or die young and glorious. Achilles decided to join the Trojan War, despite knowing he would die, just to be immortalized through his kleos. Throughout the Iliad, Achilles acts on every strong emotion he feels, whether it be rage or passion. This results in Achilles being a very interesting character that develops a lot throughout the text. Conversely, Aeneas enacting his divinely sanctioned duty to journey across the ocean in order to found Rome results in many readers viewing his character as quite a push-over. 'Aeneas is compelled not controlled to enact his duty.' Throughout the text, he rarely acts out of his own volition, often obeying the will of the gods to an extreme extent. 'The contrast between the Homeric hero and Aeneas is simple, when faced with a situation, the Homeric hero will act quickly, rashly and strongly. For Aeneas, there is no conceivable course of action he can take.' This is evidenced through his hasty escape from Carthage at Mercury's order, despite his desire to stay with Dido. The purpose of this is that Augustus wanted to encourage Roman citizens to place the gods, the empire, and by extension, himself above their own personal desires and considerations in order to create a strong unified empire. Additionally, Augustus wanted to discourage the selfish, kleos driven ideologies of the Homeric hero in order to promote a sense of unified nationhood under his new Roman Empire. Secondly, the contrast in race between Aeneas and Achilles also serves to criticize the Homeric ideal. Achilles is famously Greek. Aeneas on the other hand, is a Trojan prince. This places the two character on opposite sides of the Trojan War. Once again, the quote from Drances to Aeneas is significant in this regard. Drances greets Aeneas as 'O Trojan, great in fame and greater still in arms...' Drances recognizing Aeneas' as a Trojan speaks to the sense of unified

nationhood that Augustus wanted to promote and spread through his empire. Contrasting Achilles never being referred to as Greek, only by name. The fact that Drances does not refer to Aeneas by name, only as a Trojan is also incredibly significant. Augustus wanted his Roman citizens not to be recognized as an individual, but as Romans, thus a representation of Rome itself.

Ultimately, Aeneas heroism act as a criticism of the Homeric ideal to a great extent. The two major aspects that do this are the comparison and contrast of values shown by Achilles and Aeneas and the difference in character development and identity between the two characters. These served to forsake and demean the Homeric ideals in order for Augustus to spread his own system of values to forge the idea of a good Roman citizen to create a strong foundation for his new Roman Empire.

Context D: Homer's Iliad – Question Eight

The concept of death is a pivotal tool used in Homer's Iliad to display the Homeric concept of heroism. There are two major ways death is used to help understand the Homeric concept of heroism. The first way it does this is it acts as a means of immortalizing a hero's glory (kleos). The second way it does this is by punishing heroes. In Bronze Age Greece, the Homeric hero was a very important means of propaganda, promoting the individualistic and competitive ideology prominent in many Greek City States. The purpose of this was to create an aggressively xenophobic mentality that allowed a City State to be ruthless and powerful in war.

The first way that death is important in the Homeric concept of heroism is the way it immortalizes the glory a hero has attained in their lifetime. The Homeric hero is driven by their desire to obtain kleos. This means that kleos is the most integral value in the concept of Homeric heroism. The main example of a Homeric hero in the Iliad is Achilles. When he was younger, Achilles was given a prophecy by his mother, Thetis that stated he had two options in life, live to an old age and die anonymously, or die young and glorious. When the Greek leaders, Agamemnon and Menelaus travel around the Peloponnese to recruit people to join their siege on Troy, Achilles jumps at the opportunity. Achilles is willing to join the Trojan war, knowing that he is fate to die, just to attain kleos and be immortalized. Even though Achilles death is not depicted in the Iliad – just the concept of death itself and how it is used to propose the idea of bringing glory to Achilles is integral to understanding the Homeric concept of heroism. The second way that death is used to promote Achilles' glory is his great arête in battle. His glory is obtained through his reputation for being a skilled warrior. 'Let us go on and win glory for ourselves, or yield it to others.' This skill is illustrated in his merciless slaughtering of every mortal foe who stands in his path. In this, his glory is attained through the death of others at his hands. Not only is his kleos obtained from the death of others, but sealed eternally through his own. 'Death becomes a surrogate immortality.' This ultimately reveals how important death is to the concept of kleos, therefore making it integral to the Homeric ideal of heroism itself.

Death is not only used as a means of gaining and securing a Homeric heroes' kleos, but it is also used as a method of punishing heroes. The most significant example of death being used as a punishment against a Homeric hero is how Achilles' furor and hubris in refusing to fight in the war results in the death of Patroclus at the hands of Hector. After being repeatedly disrespected by Agamemnon, Achilles has a huge sulk and decides to stay in his camp while the Greeks ultimately begin to lose the war. In order to bolster the Greek morale and strike fear into the hearts of the Trojans, Patroclus, Achilles lover, asks to use his armour and join the fight as if he were Achilles. The appearance of someone wearing the legendary armour of Achilles on the battlefield turns the tide of the battle, re-

empowering the Greeks sense of pride and scaring the Trojan forces. However, there is one Trojan who is not afraid. Hector, the Trojan champion knows of Achilles great reputation and wishes to fight him. As Patroclus is nowhere near as skilled in battle as Achilles, he is swiftly slain by Hector. Patroclus death at the hands of Hector is ultimately down to Achilles initial displays of hubris and furor. Here, death allows us to understand the consequences of more integral Homeric values, allowing us more insight into the Homeric concept of heroism. The other major example of death as a means of punishing a Homeric hero is Paris. Paris' kidnapping of Helen from Sparta is the direct sparking event of the Trojan War itself. Paris actions lead to the years of slaughter, suffering and pain that was the Trojan War. The war, of course, resulted in Greek victory, causing countless deaths on both sides. This Greek victory ultimately lead to the destruction of Troy. This extensive use of death as a consequence of Paris' actions reveals how death surrounds the Homeric hero. Death and mortality are the most integral themes to the Homeric concept of heroism.

Death is integral to the Homeric concept of heroism, being the reason a character is initially considered a hero, and the reason they remain one. Death is an integral theme to the Homeric concept of heroism, with all great Homeric heroes surrounded by it, causing it, and suffering from it.

Section B

Political freedom was an ever changing concept in Ancient Rome, which meant different things to different people. These sources show the stark contrast between the concepts of political freedom in the Roman Republic compared to the Roman Empire.

Source M is an excerpt from Plutarch's description of the aftermath of Julius Caesar's assassination. This source describes how the senators and public were initial fearful of Brutus, given the fact he has just killed Julius Caesar, a popular and influential senator in front of them. The source goes on to explain that eventually, this hesitation and fear gave way to praise and congratulations as the masses realized the favour Brutus had done for them by disposing of the person who had declared himself dictator for life. The Roman Republic were fearful of the reinstitution of a Monarchy that existed prior to the republic, before being overthrown by Brutus ancestor. This source provides the insight that there was a lot of political freedom present in the Roman Republic, evidenced by the fact that they could simply kill a political figure who tried to become too powerful. 'It had been firmly decided not to kill anyone else, but to summon all to the enjoyment of liberty.' This is supported by Source O(i) which is a coin minted by Brutus after Caesar's assassination. The obverse of the coin features the head of Libertas, the deity who personified liberty and freedom. This implies that the extensive political freedom present in the republic allowed an influential leader to be killed without consequence in the name of liberty and democracy. The reverse of this coin depicts the ancestor of Brutus who was responsible for overthrowing the last king of the Roman Kingdom, Lucius Tarquinus. This depiction directly compares Brutus assassination of Julius Caesar with the act of overthrowing the tyrannical Tarquin. The purpose of this is to offer the idea that Caesar's assassination was a brave act performed to preserve democracy, freedom and libertas. Given that coins were a common piece of political propaganda, this representation is clearly an attempt by Brutus to portray his actions as heroic. Source N shows the huge change in the amount of political freedom available in the Roman Empire. This source is an excerpt from Tacitus' writing on the accession of Emperor Tiberius, after the death of Augustus. Compared to the ability to kill a person of influence in the Roman Republic illustrated in Sources M and O(i), the extensively limited political freedoms available in the Roman Empire can be seen in the careful way people act at the funeral of Augustus. 'They must show neither satisfaction at the death of one emperor, nor gloom at the

accession of another: so their feature were carefully arranged in a blend of tears and smiles, mourning and flattery.' Following Augustus' imposition of his new Empire, with huge political and social reforms, the amount of political freedom once available to the public that existed in the Republic was now severely limited, with people having to be careful what emotions they showed about the Emperor. However, this source also illustrates that an Emperor didn't have complete political freedom either. 'For Tiberius made a habit of always allowing the consuls the initiative, as though the Republic still existed and he himself were uncertain whether to take charge or not' and 'Tiberius wanted to seem the person chosen and called by the State – instead of one who had wormed his way in by an old man's adoption, and intrigues of the old man's wife.' These two quotes showcase how Tiberius still had to be careful and calculated with his political moves, in order to ensure a stable and successful reign. However, this hesitance to show his power can also be explained by Tiberius nervous nature, which several sources have suggested he was. This idea that even emperors didn't have complete political freedom is reinforced by Source P(i). This source is a relief carving depicting the Praetorian Guard. The Praetorian Guard were an elite army of soldiers who acted as a bodyguard and private army of the Emperor, answering only to him. However, if an emperor was very unpopular amongst the Guard, they often went to the extent of assassinating them. This meant that the Emperor often had to keep the Praetorian Guard happy if they wanted to survive. This ties into the idea of a donativum referenced in this source. 'It was customary for an emperor to give them a donativum (gift of money) on his accession and on special occasions.' This restricted Emperors political freedoms quite significantly because they had to effectively pay the Praetorian Guard off so they wouldn't gank (assassinate) them when they weren't looking. This occurred on quite a few occasions, the most famous of these was after the assassination of Commodus. Following his death, the new Emperor, Pertinax refused to pay a donativum to the Praetorian Guard and was promptly assassinated 90 days into his reign. This power that the Praetorian Guard held also gives insight into the concept of political freedom present in the Empire. Members of the Praetorian Guard themselves had the same level of political freedom that was available to people in the Republic. The ability to kill a leader who they didn't like without consequence illustrates that both Senators in the Republic, and the Praetorian Guard arguably held more political freedom than the Emperors themselves. This limitation in the political freedom of the Emperors is also present in Julius Caesar himself. Even though he was an incredibly influential politician in the Republic, his attempt to overstep his bounds in declaring himself dictator for life resulted in his assassination at the hands of his colleagues.

Ultimately, these sources reveal that, although there was a huge change in the concept of political freedom from the Republic to the Empire, those in power such as Julius Caesar and the Emperors still tended to have the same limitations in their political freedoms. This is also true when comparing the political freedoms of those who gave them and protected their power, such as the Senate and the Praetorian Guard. Overall, we can see that those who were supposed to be in charge were not entirely politically free, and those who protected and gave them their power often had more political freedom.

Scholarship Exemplar 2022

Subject	Classical Studies		Standard	93404	Total score	15
Q	Score	Annotation				
1	5	The candidate produces a solid answer and utilises some good material, however the Augustan context in the introduction is a little weak. The argument is confined to an examination of Achilles and Aeneas. There is a general approach to aspects of the Homeric context but overall it provides some useful insights.				
2	5	Again, the introduction is not strong but the answer is solid. There is a good knowledge of source material. The argument is well developed and produces insights. There is a coherent structure and the style is fluent.				
3	5	The introduction is better in this answer. There is a clear structure. The answer focuses on analysis of the sources and is cogent. The discussion is solid although they miss some aspects of the context, for example in Resource M the intended audience is misread.				