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## SCHOLARSHIP EXEMPLAR



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

### 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.

Choose THREE questions from Question Booklet 93404Q: TWO questions from Section A, and ONE question from Section B. Each question is worth 8 marks.

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

Check that this booklet has pages 2–27 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<sup>2</sup>

### Context C: Question Six

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

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During his lifetime, Socrates was a polarizing figure that divided the opinions of Athenians at a time in which the city had been humiliated and defeated by long time rival Sparta. The key issue which centered upon the philosopher was his responsibility or lack thereof in the polis for various doings, which to some were seen as crimes. Nevertheless, during his trial Socrates maintained that he had only done "what was right". In order to understand Socrates, we must first examine his concept of responsibility, and to that extent we will explore the hoiait related to the gods, Athens, and himself.

Socrates believed he had been divinely ordained by Apollo to enlighten those willing to learn after his friend Chaerophon asked the Oracle of Delphi whether Socrates was the wisest man in the world, to which the Oracle responded positively. The ancient Greeks put great stock in the cryptic messages delivered by the Oracle, and for such a straightforward message to be given ~~as~~ ostensibly from the god Apollo was unusual. Coupled with his daimonion, "a sort of voice" which "always dissuades me from what I am proposing to do, and never urges me on", Socrates became convinced that it was his duty and responsibility to the god of prophecy to fulfil his divinely inspired mission. Thus, when he stood accused of "leading the youth astray" and of ~~speaking~~ impiety, it is understandable why Socrates found his charges ridiculous. His method of elenchus and dialectic he had developed as a means to carry out his divine charge, and never once throughout Plato's accounts of Socrates does he ever once speak disparagingly of the gods. ~~The~~ ~~elder~~ ~~He~~ ~~ever~~ ~~comes~~ ~~to~~ Socrates puts forth in the Euthyphro that "knowledge is virtue", and as virtuousity is holy according to most gods, by that definition his mission of spreading knowledge is holy. By his own definition, Socrates could not be irresponsible in his devotion to the gods. Indeed, unlike his pupil Alcibiades and the defacement of the Prytaneum idols, there was no crime nor hubris that Socrates could truly be tried to. ~~After~~ // ~~Now~~

Athenians believed that ~~he was not Socrates~~. Although Socrates is more well known for his school of thought and methods, he, like every other Athenian, served his polis in various ways as was his duty and responsibility. He served as a hoplite at the battles of Enneapoli, Rhamnus and Amphipolis, and as a member of the boule on occasion. Lachares mentions that "If every man were like Socrates, then Athens would never have fallen," showing how even other Athenians acknowledged his service. However, Socrates also saw it as his duty to act as "a stirring gadfly" to "goad the thoroughly base" of Athens out of its the stupor and dismay it was in after its defeat in the Peloponnesian War. Having lived during the Periclean Golden Age of Athens, Socrates knew the grandeur and power the city state had enjoyed, and saw it as his responsibility to return the polis to its former glory. The main area in which his notion of duty to the polis differed to the average Athenian was in his interpretation. While most Athenians participated in the political life of the polis, and either as participants of the arts as choregoi or in outfitting a troupe, Socrates instead shunned politics and used his orations to attempt to ~~make~~<sup>make</sup> Athenians rid themselves of perceptions and biases. He believed that he was "only because I know nothing." That Socrates would give up politics to pursue his mission illustrates how devoted he was to his polis. His endeavors produced some of the most prominent men of the era: Alcibiades, Critias, Plato, and though Plato, Aristotle and Alexander the Great. However, he may see him as taking the safety and stability of belief and undermining it without replacing it with anything. This led to him being branded as a sophist, most notably in Aristophanes' "The Clouds." Nevertheless, Socrates stood steadfast in his conviction in the polis, even risking execution as it would "make a mockery" of the law of Athens.

In accordance with his views on morality, Socrates viewed it as his personal responsibility to be good and virtuous. He defined good very specifically, believing that "the only good is knowledge; the only evil is ignorance," and as mentioned earlier saw virtue to knowledge. It is clear that he prized knowledge above all else, and to that extent sought to improve himself by questioning.

\*Socrates ~~had~~ mentioned how "I am in abject poverty as a result of my devotion to the god" showing how his piety drove him to focus solely on his mission and not on material gain. //

self-proclaimed 'experts' in their fields, such as Euthyphro. Here, His moral responsibility was such that he twice denied ~~the states~~ of what he deemed as immoral and unlawful issues from occurring. The first of these was ~~during the time of the~~ during his stay of the assembly, in which he vetoed the execution of the admirals of Arginusae by the inflamed Athenian public until his tenure expired. It is telling that immediately after ordering the execution, the Athenians realized the immorality of their action and rescinded the order. The second instance was during the rule of the Thirty Tyrants, in which Socrates and two others were ordered to arrest Leon of Salamis, a task which Socrates refused to perform, and would undoubtedly have resulted in punishment had not the regime been overthrown. That Socrates was so willing to potentially throw away his life in the face of popular opinion to hold to his morals shows his ingrained notion of responsibility to do good and right in everything. This would lead to his acceptance of his death, saying that "if that is what Athens wants", he would comply as it was the right thing to do.

While Socrates was unpopular during his lifetime, today he is acknowledged as the father of Western philosophy and as a righteous and moral man. His unyielding pursuit of duty and responsibility cannot be doubted, though it was a very unique interpretation. Fittingly, the very people who killed him eventually realized all the good he had done them, and as such accorded him a place in the Elysian Fields, the highest award for heroic and great figures.

Context D: Question 7

To what extent were Aristophanes' criticisms of Athenian society and politics reflected to the prologue and scenes involving the chorus?

Hailed as the father of comedy, Aristophanes was an early pioneer in the role of comedy as a device to convey messages with. Unlike modern forms of comedy, ancient Greek comedy was divided into clearly defined sections, of which W. B. R. Geoffrey Arnott states that "Teaching comes most frequently in the parabasis." In order to judge the veracity of the statement, we must first examine the contents of his plays, in particular 'The Wasps' and 'The Frogs.'

The basic structure of Aristophanes' plays went sequentially: prologue, scene, parabasis, agorai, parabasis, scene and conclusion. As in ~~most~~ <sup>all</sup> prologues, it served to set the scene and introduce the events of the play, which could have only been performed at festivals such as the City Dionysia or the Lenaea, in which Aristophanes would compete against other playwrights. As such, this is important to bear in mind, as the ultimate purpose of the plays he wrote were not just to "amuse and to advise," or "entertain and educate," but also to win. In the case of 'Frogs' and 'Wasps,' we are immediately presented with the central plot: Philokleon's 'trialophobia' in the latter and Dionysus' mission to find a playwright in the former. The scene would advance the plot and use of humourous devices such as banter, humour and prop usage would keep the audience entertained, whereas the chorus would narrate the prologue, an interlude in which Aristophanes would illustrate his criticisms, and make satirical attacks against Cleon and other demagoges, or sophists, or the dissolution of traditional ideals. After proceeding thus is the agorai, the debate between the characters where the central issue, in which the moral problem is concluded, whereby the chorus and chorus-leader enter the parabasis, in which they speak ~~as~~ "in the voice of the post-purifiers."

In 'The Wasps,' the preceding agorai has Philokleon realise that the once-proud Marathon man has been reduced to "frazed hands" for Cleon, "the great screamer," resolving thus the agorai and setting the stage for Aristophanes' teaching. He uses the opportunity to openly criticise influential people, safe in the religious sanctity of the festivals, comparing Cleon to "a great monster" with the "voice of a scolded sow." It can clearly be seen

that where before Aristophanes made veiled insinuations and primarily talk of the issues faced by Athens, in the prologue he addresses the root causes of these issues and criticizes them in an attempt to "teach them (Athens) what is right." In 'The Wasps', he attacks the corrupted jury system and notes how deceptively demagogues, represented by Cleon, have managed to make puppets out of jurors by raising their pay to three obols, and placing them with promises of "bribes of intent... and land". In 'Boethos', he then laments the decline in traditional values, mentioning "the recent wantonness of the money-grabbing youngsters of today." Aristophanes does this as it is the most logical way to get his message across. After introducing the issue in the prologue, debating it in the omen, he then explains his reasoning in the prologue and states his critique, before justifying them in the following scene, in this case using Philocles' adoption of "expensive Persian wear", and "Spartan standards" to do so. From this we can ascertain that Arrotti's statement holds true for 'The Wasps', and that Aristophanes does teach "most frequently in the prologue".

The uses for the same formula in 'The Frogs', introducing the plot and the issue of sophists and the downfall of values in the prologue and first scene, before while simultaneously entertaining the audience to make them at ease, and thus more receptive to his message. Aristophanes then breaks the pattern with a false parados as light humor, before resuming his usual formula with the agon between Euripides and Aechylus, with Dionysus presiding. After this, he begins the prologue, in which he explains how the traditional values represented by Aechylus were indeed much older, greater and through symbolism, he shows that it is what is required to return Athens to glory. There is a slight deviation in that the agon holds the most importance for in this instance the judgemental nature of the contest between Aechylus and Euripides allows Aristophanes to more openly criticize the sophistic nature of Euripides through contrast.

Overall, Aristophanes can be seen to generally follow the same formula, in 'The Wasps' and 'The Frogs', to 'The Clouds' and 'Peace'. He does so due to the effective combination

of by first showing an issue while simultaneously relaxing the audience, then making his statement when the audience is at its most receptive and <sup>in the perfunctory</sup> at ease, thus allowing his opinion to be spread more easily. This The masterful combination of humour and serious messages acted like an early form of propaganda, and by following this formula, Aristophanes set precedent for many others including Shakespeare, who utilised ~~the~~ a similar structure in *Much Ado About Nothing*. It was Aristophanes who realised that "comedy, ~~too~~ can educate."



## SECTION B 8

### Question 15: Ancient Greece

Discuss at least THREE of the resources and the ways they give into how ancient Greeks established positive relationships with their gods.

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The ancient Greeks believed that their relationship with the gods was based on one of mutual benefit or co-dependence, much like most ancient cultures. To that extent, they developed ceremonies set in order to honour their gods and integrated this into society so as to constantly secure the blessings of their pantheon. This behaviour can be seen even in Homeric times, with Agamemnon sacrificing his daughter Iphigenia for favourable winds, and Achilles performing libations as per custom for the gods.

Scene A describes the patron-client relationship between the god Apollo and the people of Athens. The Pyrgopeltis festival pertains to Theseus' supplication to Apollo after successfully slaying the Minotaur. This links elements of ancient Greek hero worship and to their religion, showing how Apollo favoured Theseus by allowing him to kill the Minotaur if the hero would "deck him with olive branches and hold a sacrifice." By continuing the festival even up to 2nd century CE, this shows the great stock the Greeks placed in the ability of the gods to grant divine favour in their endeavours. Their belief was so strong that they "used to conduct these rites in order to avert a famine," with Pausanias recounting that Krates said "one when Athens was suffering a drought they wrapped branches in wool and dedicated them to Apollo." The primary reason for the continued ritualized devotion and respect paid to the gods rests in the ancient Greek conception of their deities. The Olympian pantheon and their Titan forebears were allocated portfolios of aspects of the world which they held dominion over. The Greeks saw them as anthropomorphic personifications who were as hideable as men, and their personalities, related to their portfolios. This belief that the gods and men were modeled in the same image is present in certain faiths today. As a result of this, much like with people, the gods had to be constantly pleased, and one missed sacrifice could easily result in ~~it~~ a patron deity removing their favour. //

Source B tells us of the exacting standards which the ancient Greeks held their devotions to, and how they perceived the gods. Demosthenes recounts how it was Athenian law that "the King Archon's wife should be an Athenian who had never had intercourse with another man... in order that... she might offer the ineffably holy rites." This shows how ritualised and set-in-tradition ancient Greek worship rites had become, and implies that their perception of the gods as superior, even though they were personifications. Demosthenes goes on to say "that nothing might be neglected or altered." This further emphasises how the Greeks perceived their gods in having particular standards, and their fear in losing their favour. In a society where science was a matter of informed guesses which was still so closely bound to religious belief, the inexplicable and unpredictable were seen as acts of the gods, so to rationalise it, the Greeks came to believe that disasters like floods, blight and earthquakes were the sign of a god's displeasure, while a bountiful harvest or favourable winds were a god's favour. As such, it became paramount to please the favour of the gods, lest disaster strike as a result. To that extent the Athenians heavily ritualised their devotions in order to not reach hubris. The idea of a vengeful deity is present in most cultures, but is especially in the Bible, with Sodom and Gomorrah and the flood being examples. The Greek influence on the ritualised Communion Mass and Confession through the Romans is evident, showing that the need to complicate affairs to make them significant is an extremely human trait.

Source C shows the elaborate and lavish monuments and temples the Greeks built in dedication to their gods, detailing how they incorporated organised religion into their everyday lives. The sanctuary of the Temple of Zeus at Olympia<sup>was</sup> one of the most sacred sites in ancient Greece, and the plan of the area shows two large temples to the king and queen of the gods, along with a stadium and smaller statues and dedications. As the site of the Olympic games, the temple would have been visited often as part of everyday life for athletes and other attendees. The games themselves were intended to honour the gods, and the "victory monuments" and "treasuries" placed by individual and polis alike show how incorporated into social life the gods and please

them were. The reconstruction of the sanctuary shows large marble or marble-shaded buildings, and the cross-section of the main temple to Zeus demonstrate the sheer size of the highly-revered and gold ornamented statue. This shows that the Greeks spared no expense in honouring their gods, and that it was one of few things that brought the often-quarreling poleis together. That they would dedicate games to the gods shows how centred their society had become in honouring the pantheon, and how thus how imperative the Greeks must have felt maintaining positive relationships with their gods were.

The ancient Greeks were one of the earliest perpetrators of institutionalized, organized worship, and it governed their very actions and lives, albeit not to the point of the Romans. When taken into consideration the lack of explanation of miraculous events, some of which we still barely understand, it is clear to see why to the ancient Greeks, it was necessary to remain in favour with the gods, and why they went to such lengths to achieve it. //

Classical Studies Scholarship exemplar for 2014			Total score	15
Q	Mark	Annotation		
A6 – Socrates	5	<p>The introduction [p2] addresses the key concepts of the question. While not elegantly phrased, this first paragraph is clear and outlines the structure of the response.</p> <p>Minor errors, such as the reference to Priapic idols, do not significantly undermine the validity of the argument and general statements are consistently supported by reference to Plato's dialogues. The quote in the question is itself effectively integrated into the essay [p2].</p> <p>The candidate provides evidence of wider reading [p3] and shows awareness of historical context.</p> <p>Despite the occasional contradiction e.g. on political involvement [p3], the response is analytical, rather than descriptive, and incorporates elements of critical evaluation.</p> <p>All parts of the question have been answered, although omission of discussion of <i>Phaedo</i>, particularly in the context of Socrates' responsibility to the gods and himself, does narrow the scope of the commentary.</p>		
A7 – Aristophanes	4	<p>The introduction establishes the approach to be taken in the essay.</p> <p>In the body of the essay, evidence is methodically discussed, but supporting evidence is not consistently supported by specific textual evidence, e.g. in paragraph 2.</p> <p>In paragraph 3, where textual evidence is included, the concluding statement is flawed – an error of critical evaluation.</p> <p>The candidate's style is fluent and to the point, evidence of wider reading is incorporated and the argument advanced is balanced. The essay is close to a 5 but lacks the precision, development, and exemplification required in an essay of Scholarship standard.</p>		
B15 – Greek religious ritual	6	<p>The candidate focuses on the resources provided, but also integrates evidence from other sources. The final section of paragraph 2 shows not only depth of knowledge/subtlety of understanding, but is also effectively linked back to the question set.</p> <p>While there are some generalisations, for example on the nature of Greek science, on the whole, the candidate selects and quotes pertinent detail and lucidly explains its significance.</p> <p>Critical analysis of Source C is insightful, avoids paraphrasing the explanatory captions provided and sets the temple of Zeus accurately in its historical and cultural context.</p> <p>The conclusion ties the three resources discussed together and provide an overarching synthesis.</p>		