

93404Q



934042



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2010 Classical Studies

9.30 am Wednesday 17 November 2010

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 is worth 8 marks.

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

Write your answers in Answer Booklet 93404A.

Check that this booklet has pages 2–18 in the correct order and that none of these pages is blank.

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

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

Carl von Clausewitz defined strategy as “the employment of battle to gain the end in war ... [it] forms the plan of the war, and to this end it links together the series of acts which are to lead to the final decision.”

Is it fair to argue that Alexander had no grand plan, and that he paid scant attention to the strategy of his invasion of the Persian Empire, preferring to race ahead to the next battle and the next opportunity for personal glory?

OR: QUESTION TWO

“The king, in accordance with the decree of the council, destroyed the city [Thebes], and so presented possible rebels among the Greeks with a terrible warning.”

Diodorus Siculus

Discuss the circumstances of the destruction of Thebes in 335 BCE and the extent to which Alexander’s “terrible warning” determined his relations with Greece in the years that followed.

OR: QUESTION THREE

The passages on the following page are drawn from ancient sources about the death of Parmenion (Parmenio). Compare the three accounts, suggesting reasons for their differences, then discuss in detail the relationship that Alexander had with Parmenion and his son, Philotas.

Philotas was speared to death by the Macedonians,

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and not only the Macedonian troops but with the foreign soldiers, as well.

Arrian, 3.26

Philotas was executed,

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and now he was put to death with the third.

Plutarch, 49.13

Alexander told Polydamas... to come closer, and dismissed all the others present. 'We are all victims.

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The others ran him through even as he lay dead.

Quintus Curtius Rufus, 13–27

TOPIC TWO: AUGUSTUS

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

EITHER: QUESTION ONE

Augustus had two great friends, Agrippa and Maecenas, who stood alongside him for much of his career. Discuss and compare the types of service that these two vastly different men rendered to Augustus, both during his rise to power and under the Principate.

OR: QUESTION TWO

Over the years, the Middle East, including Egypt, has often been seen as an area of concern and political instability. What evidence is there for these lands being so regarded during the Augustan period, and how successful was Octavian/Augustus in dealing with any problems he encountered there?

OR: QUESTION THREE

In the passage below, Jaś Elsner comments on the ways in which Roman authors and imperial propagandists were able to present a process of transformation as an unbroken continuation of the past.

Discuss Elsner's conclusions about the way in which Augustus ruled and the strategies he used to sell his "new structure of rule" to the Roman People.

One of the persistent cultural features of the Roman world was its ability to reinvent itself

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whose Hellenistic monarchies formed Augustus' model for an empire dominated by a single ruler.

Jaś Elsner, *Imperial Rome and Christian Triumph*

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TOPIC THREE: GREEK VASE PAINTING

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

EITHER: QUESTION ONE

Depictions of women in Greek vase painting were complex and varied, and evolved over time in response to stylistic developments and market demand.

Discuss, with examples, scenes in which women feature in the works of THREE painters from different periods. Analyse each painter's depiction of the female figure and drapery, noting his distinctive stylistic features and giving reasons for representational changes.¹

1. Representational changes may be analysed in a stylistic and/or socio-historical context.

OR: QUESTION TWO

Were Euthymides and Euphronios, the two best known Pioneer red-figure painters, truly innovative, or still in many ways bound by the conventions of their time?

OR: QUESTION THREE

Reproductions A and B show the two sides of an amphora by the Painter of Berlin 1686 ("the Painter"), a contemporary of the great black-figure painter, Exekias.

Evaluate the Painter's success in depicting the human figure in a variety of poses, his use of space, and his interest in design. Then, compare the Painter's work in Reproductions A and B with that of Exekias on one or more of his amphorae.

Note: The inscriptions are ornamental and do not identify the figures.

TOPIC FOUR: ART OF THE ROMAN EMPIRE

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

***EITHER:* QUESTION ONE**

The Pont du Gard, the Maison Carrée and the Colosseum may be evaluated in the light of their specific functions. To what extent can they also be regarded as a celebration of Rome's greatness and as works of art in their own right?

***OR:* QUESTION TWO**

Some tourists travelling a little wearily from one triumphal arch to another might say, "When you've seen one, you've seen them all." Discuss the validity of this comment.

***OR:* QUESTION THREE**

Reproduction C shows a detail of the south frieze of the Ara Pacis Augustae featuring Augustus' great general, Agrippa.

Compare the portrayal of Agrippa in this relief with that of the emperor Commodus in the celebrated bust in the Capitoline Museum. Discuss these two works not only in terms of their style and sculptural technique, but also what they reveal of the characters and personalities of the two men.

TOPIC FIVE: ARISTOPHANES

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

***EITHER:* QUESTION ONE**

Philocleon, the protagonist of *Wasps*, is not lacking in defects of character, but for many readers and spectators, he remains an essentially sympathetic figure.

Discuss Philocleon's foibles and failings and suggest possible answers to K. J. Dover's question: "If we still like him, why do we?"

***OR:* QUESTION TWO**

When Dionysius, tyrant of Sicily, asked Plato for insight into Athenian politics, the philosopher is said to have recommended the plays of Aristophanes. Was this good advice? Answer with specific reference to the characters, themes, and chorus scenes of *Frogs*.

***OR:* QUESTION THREE**

In Old Comedy, unlike tragedy, the playwright needed to establish the comic situation and the characters of the play in the first scene. The lines below and those on the following page open *Birds*.

Discuss the ways in which this episode prepares the audience for the play, then consider to what extent this opening scene is formulaic, and similar to the opening scenes of *Wasps* and *Frogs*.

SCENE: *The play opens in a desolate stretch of country at some distance from Athens.*

[PEISTHETAERUS and EUELPIDES (two elderly Athenians) enter, followed by XANTHIAS and MANES (their slaves). PEISTHETAERUS carries on his wrist a crow, EUELPIDES a jackdaw.]

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FOOTBIRD: Who's this? Who's shouting for my master?

Aristophanes, *Birds*

- | | |
|---------------------------|---|
| 1. <i>Exceestides</i> | (apparently) a slave from Asia Minor who had acquired citizenship |
| 2. <i>hoopoe</i> | a colourful bird, noted for its crown of feathers |
| 3. <i>go to the crows</i> | Greek equivalent of 'go to Hell' |
| 4. <i>Acestor</i> | a minor tragic poet who had obtained, or was trying to obtain, Athenian citizenship |
| 5. <i>myrtle</i> | shrub used in wreaths for religious sacrifices |

TOPIC SIX: VIRGIL

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

***EITHER:* QUESTION ONE**

Virgil establishes the Roman focus of the *Aeneid* in the opening lines of his poem:

“But at last he succeeded in founding his city, and installing the gods of his race in the Latin land; and that was the origin of the Latin nation, the Lords of Alba, and the proud battlements of Rome.”

Aeneid, Book 1

Discuss what is specifically Roman in the *Aeneid*, and, in particular, those aspects of the poem that capture the spirit and values of Augustan Rome.

***OR:* QUESTION TWO**

The first steps of Aeneas' mission are marked by the traumatic loss of Creusa, the wife he loves. To what extent does personal loss become the pattern and fabric of the rest of his life, destroying any hope of individual happiness?

***OR:* QUESTION THREE**

In the passage on the following page, the goddess Venus persuades Vulcan, her husband and god of the Forge, to make magnificent arms for Aeneas.

Analyse Virgil's characterisation of Venus in this passage, then discuss to what extent her manner and conduct on this occasion are typical of the way in which she interacts with men and gods in the *Aeneid*.

But meanwhile Venus, with a mother's deep and justified dismay at the resolute uprising and threats of the Laurentines,¹

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She was well aware of her own loveliness, and pleased at her trick.

Aeneid, Book 8

- | | |
|-----------------------|--|
| 1. <i>Laurentines</i> | an ancient people who lived on the coast of Latium |
| 2. <i>Rutulians</i> | an Italian people, led in war by Turnus |

TOPIC SEVEN: JUVENAL

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

***EITHER:* QUESTION ONE**

Discuss whether Juvenal's early numbered satires (*Satires 1–5*) are simply an angry lamentation for a doomed social class, or whether they contain a subtext aimed at reform.

***OR:* QUESTION TWO**

To what extent does the capricious¹ nature of Destiny figure as a major theme in Juvenal's satires?

1. *capricious* given to sudden and unaccountable changes in mood or behaviour

***OR:* QUESTION THREE**

The *Satyricon* of Petronius is a satirical account of Roman life at the time of Nero. The following passages are from a description, by a casual guest, of a dinner given by Trimalchio, a former slave and now a wealthy man.

Compare the picture given in the passages on the next page with Juvenal's attitude to the newly rich.

Finally we took our places. Boys from Alexandria poured iced water over our hands.

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Once I had more than the whole country, then down tools! I retired from business and began advancing loans through freedmen.

Petronius, *Satyricon*

1. *hangnail* a small piece of skin partly detached from the side or base of a nail

TOPIC EIGHT: SOCRATES

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

***EITHER:* QUESTION ONE**

When Socrates proposes an alternative to the death penalty, he tells the court he cannot spend the rest of his life “quietly minding [his] own business”. What does he believe he must do, and why?

***OR:* QUESTION TWO**

In *Crito*, in an imaginary conversation with the Laws of Athens, Socrates is told: “Compared with all other Athenians, you would not have been so exceptionally much in residence if [Athens] had not been exceptionally pleasing to you.”

How credible is it to see Socrates as a true Athenian, ‘exceptionally pleased’ by the city he lived in all his life? Why did some Athenians not see him in this way?

***OR:* QUESTION THREE**

In the passage on the following page from Xenophon’s *Defence*, Socrates defends himself against the charge of believing in new deities instead of the gods recognised by the state. Explain the main points of Socrates’ defence against this accusation, according to Xenophon, then compare Xenophon’s account of what was said in court about this charge with Plato’s version in the *Apology*.

What explanations might be given for the differences between these two accounts of Socrates’ response to the charge of impiety?

When he [Socrates] was faced with his adversaries accusing him of not recognising the gods recognised by the State,

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choose to associate with me rather than with anyone else?’

Xenophon, *Socrates’ Defence*

1. *Pytho* Delphi

TOPIC NINE: GREEK SCIENCE

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

EITHER: QUESTION ONE

To what extent during the classical period were Greek scientists concerned with ethical issues that involved the welfare of the wider population?

OR: QUESTION TWO

Discuss the practical applications of scientific thinking during the classical period, with reference to technological development and, in particular, to military capability.

OR: QUESTION THREE

In the passage below, Bowra explains the “unique contribution” of Greek scientists. To what extent does this passage give an adequate account of scientific achievement during the classical period?

The arts were not the only creative fields in which the Greeks excelled.

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not only the founders of science but of philosophy (literally, “love of knowledge”).

C. M. Bowra, *Classical Greece*

TOPIC TEN: ROMAN RELIGION

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

***EITHER:* QUESTION ONE**

What would a Roman have understood by morality, and in what ways did religion contribute to moral conduct?

***OR:* QUESTION TWO**

In what ways, as the Roman Empire expanded, could religion have been seen as a unifying force?

***OR:* QUESTION THREE**

Explain and discuss the points on Roman religion made by Sir Ronald Syme in the passage below, and discuss the validity of his comments as an evaluation of Roman religion as a whole. Syme is writing about Rome of the first century BCE.

From the official religion of the Roman People could come scant consolation in evil days,

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extolling abstention from politics and the cultivation of private virtue.

Syme, *The Roman Revolution*

Acknowledgements

Topic One

Carl von Clausewitz, *On War*, quoted in Ian Worthington, *Alexander the Great* (London: Routledge, 2003), p 181.

Diodorus Siculus, *The Library of History*, Books XVI.66–XVII, trans. C. Bradford Wells (Cambridge, Massachusetts: Harvard University Press, 1963), p 157.

Arrian, quoted in Waldemar Heckel and J. C. Yardley, *Alexander the Great* (Oxford: Blackwell Publishing, 2004), p 227.

Plutarch, *The Age of Alexander*, trans. Ian Scott-Kilvert (London: Penguin Books, 1973), p 306.

Quintus Curtius Rufus, *The History of Alexander*, trans. John Yardley (London: Penguin Books, 1971), pp 151–152.

Topic Two

Jaś Elsner, *Imperial Rome and Christian Triumph* (Oxford: Oxford University Press, 1998), p 3.

Topic Five

K. J. Dover, *Aristophanic Comedy* (Berkeley and Los Angeles: The University of California Press, 1972), p 127.

Aristophanes, *The Knights/Peace/The Birds/The Assemblywomen/Wealth*, trans. David Barrett (Harmondsworth: Penguin Books, 1978), pp 155–157.

Topic Six

Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1998), pp 212–213.

Topic Seven

Petronius, *The Satyricon*, trans. J. P. Sullivan (Aylesbury: Penguin Books, 1969), pp 48–50, 86–87.

Topic Eight

Plato, *The Last Days of Socrates*, trans. Harold Tarrant (London: Penguin Books, 1993), pp 63, 89.

Xenophon, *Conversations of Socrates*, trans. Robin Waterfield (London: Penguin Books, 1990), pp 43–44.

Topic Nine

C. M. Bowra, *Classical Greece* (Nederland: Time-Life International, 1970), p 15.

Topic Ten

Ronald Syme, *The Roman Revolution* (Oxford: Oxford University Press, 1939), pp 246–247.

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