

93404Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

New Zealand Scholarship Classical Studies, 2004

9.30 am Wednesday 24 November 2004

QUESTION BOOKLET

There are ten topics. Choose **THREE** topics. Answer **ONE** question from **EACH** of these three topics. Write all your answers in the Answer Booklet 93404A.

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.

Check that this booklet has pages 2–10 in the correct order and that none of these pages is blank.

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

Outcome Description

The student will evaluate critically aspects of the culture of the classical world, which may include history, literature, philosophy and art history. He or she can also demonstrate analytical perception and both depth and breadth of knowledge. Finally, the student can communicate ideas effectively.

Scholarship Criteria

The student will:

- evaluate critically an aspect or aspects of the classical world, referring to a range of ancient and, where appropriate, secondary sources
- develop a cogent argument, based on depth of knowledge about classical subjects
- synthesise particular examples into general principles within the various topics and, where appropriate, about the classical world
- communicate ideas effectively in essay format.

Scholarship with Outstanding Performance Criteria

The student will:

- develop a cogent argument with insight and/or originality.
- communicate ideas effectively with precision and an element of expressiveness that focuses the reader's attention on salient points.

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

Heredity and environment. What effect did these two factors have on Alexander's character and career? What other influences may have been at work?

OR:

QUESTION TWO

To what extent was Alexander a genuine military genius? Was he, perhaps, just a lucky commander?

OR:

QUESTION THREE

Using your own knowledge and the resource material below, discuss Alexander's destruction of Thebes in the light of:

- his character and subsequent actions; and
- its effect on his relationship with the other Greek states.

The Theban crisis was a more pressing concern, ... before the rebels were aware of his approach.

[Reference: A B Bosworth, *Conquest and Empire*, Cambridge University Press, 1988, p. 32]

When he arrived before Thebes, ... Alexander ordered his troops to prepare for battle.

[Reference: Plutarch, *The Age of Alexander*, trans. Ian Scott-Kilvert, Penguin Classics, 1973, p. 264]

For a short time the Theban armed forces stood firm, ... for those who were actually involved.

[Reference: Arrian, *The Campaigns of Alexander*, trans. Aubrey de Sélincourt, rev. J R Hamilton, Penguin Classics, 1971, pp. 58–59]

The responsibility for the destruction of Thebes ... Had he wished to save Thebes, he could have done so.

[Reference: J R Hamilton, *Alexander the Great*, University of Pittsburg Press, 1973, p. 50]

TOPIC TWO: AUGUSTUS

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

To what extent did Augustus use women as pawns in a political and dynastic game?

OR:

QUESTION TWO

Discuss the ways by which Augustus endeavoured to keep his policies and actions within the framework of the Republican constitution. To what extent might this have been just a façade?

OR:

QUESTION THREE

Compare the following descriptions of Augustus' rise to power, one by Augustus himself and one by Tacitus (the second-century historian), and discuss their historical validity.

At the age of nineteen on my own responsibility and at my own expense I raised an army, ... I transferred the republic from my power to the dominion of the senate and people of Rome.

Augustus, Res Gestae Divi Augusti

One view of Augustus went like this: filial duty and national crisis had been merely pretexts. ... After that, there had certainly been peace, but it was a bloodstained peace.

Tacitus, Annals

TOPIC THREE: GREEK VASE PAINTING

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

EITHER:

QUESTION ONE

Discuss the emotive elements in Greek vase painting. How are these depicted and with what success? You must refer to a wide range of vases in your answer.

OR:

QUESTION TWO

In what ways, as their technique developed, did Greek vase painters contrive to give an illusion of depth? Discuss the extent to which individual painters were successful in this regard.

OR:

QUESTION THREE

Compare and contrast the two vase paintings in Reproductions A and B of your Resource Booklet, one by the Amasis Painter and the other by the Meidias Painter.

TOPIC FOUR: ART OF THE ROMAN EMPIRE

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

EITHER:

QUESTION ONE

Comment on Wheeler's description of triumphal arches as 'monstrous toys, idle contrivances of grand but nonsensical irrelevance'. Discuss this description in terms of architectural quality and political purpose. Can Wheeler's casual dismissal be justified?

OR:

QUESTION TWO

Roman architecture has been variously described as: genuinely creative; mere imitation of Greek models; and a progressive adaptation of Greek models for Roman use. Discuss.

OR:

QUESTION THREE

Compare and contrast the two mosaics in Reproductions C and D of your Resource Booklet, one showing a theatrical scene with musicians and the other a boat trip on the Nile.

TOPIC FIVE: ARISTOPHANES

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Discuss the *agon* of *The Frogs* as an exercise in literary criticism. How has Aristophanes managed to make such criticism function as part of a comedy?

OR:

QUESTION TWO

The essence of drama is conflict. How does this apply to the comedies of Aristophanes?

OR:

QUESTION THREE

The following extract is from the *parabasis* of *Lysistrata*. In this play, produced in 411 BC, the women set out to bring the war to an end, seeing that the men cannot do so. Compare this extract with other *parabases* you have studied, commenting on theme and dramatic purpose.

LEADER OF MEN'S CHORUS:

Disgraceful! – women venturing to prate

... I'll give this female one upon the face! [*He slaps Stratyllis² hard on the cheek.*]

STRATYLLIS: [*giving him a blow that sends him reeling*]

Don't trifle with us, rascals, or we'll show you

... And you will feel the impact of this shoe.

Aristophanes, *Lysistrata*

¹ Harmodius and Aristogeiton were the 'Liberators' who had freed Athens from the tyrant, Hippias.

² Stratyllis is the Leader of the Women's Chorus.

TOPIC SIX: VIRGIL

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

EITHER:

QUESTION ONE

To what extent are the problems confronting Aeneas an image of the universal problems that concern humanity as a whole? Discuss.

OR:

QUESTION TWO

Discuss the degree of ambivalence displayed by Aeneas in the earlier parts of the poem. To what extent is this ambivalence resolved by the end of Book VI?

OR:

QUESTION THREE

Discuss the comments and undertakings made by Jupiter in this passage, and Juno's reactions to them. Then relate this response to Juno's behaviour earlier in the poem.

Smiling, the Creator of the world and all mankind answered her: "You are true sister of Jupiter, ... and in this same moment she left the cloud, and departed from the sky.

Virgil, *The Aeneid*, Book XII

TOPIC SEVEN: JUVENAL

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

EITHER:

QUESTION ONE

Consider whether Juvenal sees the deterioration of the patron–client relationship as a reflection of the degradation of Roman society as a whole.

OR:

QUESTION TWO

Comment on Green's suggestion that Juvenal writes from a very limited viewpoint, and that the scope of his satire is restricted as a result.

OR:

QUESTION THREE

The following extract comes from Suetonius' brief biography of Domitian. Compare this picture of Domitian with the one presented by Juvenal in *Satire 4* and elsewhere. To what extent do they tell the same story, and what impression of Domitian do they leave us with?

At the beginning of his reign Domitian would spend hours alone catching flies ... and fear of assassination that made him cruel.

Suetonius, *The Twelve Caesars* (adapted)

TOPIC EIGHT: SOCRATES

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

In what ways, if at all, could Socrates' death be seen as the triumphant culmination of his life?

OR:

QUESTION TWO

Describe and discuss Socrates' attitude towards Athens, and Athens' attitude towards Socrates.

OR:

QUESTION THREE

Compare the following pictures of Socrates with each other. What other impressions of him have you gained from your reading?

The first picture comes from Aristophanes' play *The Clouds*. Strepsiades is an old farmer in the play.

CHORUS: Hail, grey-headed hunter of phrases artistic!

...

SOCRATES: Now really, you should know better. [*confidentially*] There is no Zeus.

Aristophanes, *The Clouds*

¹*Prodicus was a popular sophist and a contemporary of Socrates.*

The second picture comes from Plato's *Symposium*. Alcibiades, who has arrived late at the drinking party, delivers a eulogy on Socrates.

The really wonderful thing about him is that he is like no other human being, alive or dead. ... and is of the widest possible application.

Plato, *The Symposium*

TOPIC NINE: GREEK SCIENCE

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Analyse the development of Greek astronomy from the time of Homer to the later Pythagoreans (Heraclides, Ecphantus and Hicetas). To what extent was this progression a continuous development?

OR:

QUESTION TWO

Discuss some of the false conclusions reached by Greek medical thinkers. To what extent were these conclusions inevitable?

OR:

QUESTION THREE

Compare and contrast the information provided below about Hero's water-clock with what you know about the water-clock of Ctesibius. You may sketch a diagram of the Ctesibius clock if you wish.

A Water-Clock, made to govern the quantities of Liquid flowing from a Vessel.

A VESSEL containing wine, and provided with an open spout, ... we have only to bring the weight to the corresponding notch and leave the discharge to take place.

www.history.rochester.edu/steam/hero

Image of a Water-Clock

TOPIC TEN: ROMAN RELIGION

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

EITHER:

QUESTION ONE

Describe and discuss the motives and common elements underlying the main ceremonies and festivals of Roman religion.

OR:

QUESTION TWO

Discuss the Roman attitudes to foreign religions and philosophies, and the reasons for their success at Rome.

OR:

QUESTION THREE

Compare the two passages that follow, discussing the differing social and philosophical attitudes that they represent.

The Lemuria:

When midnight has come affording silence for sleep

...

Then he looks back, thinking the ritual duly performed.

Ovid, *Fasti*

The next step now is evidently to elucidate in my verses the nature of mind and of life. ... The heavier their afflictions the more they turn their minds to superstition.

Lucretius, *On the Nature of the Universe*

Acknowledgements

- page 2 A B Bosworth, *Conquest and Empire*, Cambridge University Press, 1988, p. 32
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Penguin Classics, 1971, pp. 58–59
J R Hamilton, *Alexander the Great*, University of Pittsburg Press, 1973, p. 50
- page 3 Augustus, *Res Gestae Divi Augusti*, trans. P A Brunt and J M Moore, Oxford University
Press, 1967, pp. 19 and 35
Tacitus, *Annals of Imperial Rome*, trans. Michael Grant, Penguin Classics, 1973, p. 38
- page 4 *Roman Art and Architecture*, Mortimer Wheeler, Thames and Hudson, 1964, p. 158
- page 5 Aristophanes, *Lysistrata*, trans. A H Sommerstein, Penguin Classics, 1973, pp. 206–7
- page 6 Virgil, *The Aeneid*, trans. W F Jackson Knight, Penguin Classics, 1998, p. 335
- page 7 Suetonius, *The Twelve Caesars*, trans. Robert Graves (adapted), Penguin Classics, 1958,
p. 297 ff.
- page 8 Aristophanes, *The Clouds*, trans. A H Sommerstein, Penguin Classics, 1973, pp. 127–28
Plato, *The Symposium*, trans. Walter Hamilton, Penguin Classics, 1951, pp. 110–11
- page 9 www.history.rochester.edu/steam/hero/section63.html
- page 10 Ovid, *Fasti, Roman Religion – Classical Studies Materials for Schools, Study Materials*
no. 2, 3rd ed.), trans. W F Richardson, Classics Department, Otago University, 1991, p. 21
Lucretius, *On the Nature of the Universe*, trans. R E Latham, Penguin Classics, 1951, p.97