

93404Q



934042



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2013 Classical Studies

2.00 pm Monday 2 December 2013
Time allowed: Three hours
Total marks: 24

QUESTION BOOKLET

Answer **THREE** questions from this booklet: **TWO** questions from Section A, and **ONE** question from Section B. 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 2–7 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.

INSTRUCTIONS

You must complete BOTH sections.

Section A (pages 3–5) has seven contexts. Choose TWO contexts and answer ONE question from EACH context.

Answer in essay format.

Section B (page 6) has two questions. Answer ONE question, with reference to the resource material provided in Resource Booklet 93404R.

Answer in paragraph or essay format.

SECTION A

Choose TWO contexts and answer ONE question from EACH context.

Answer in **essay format**.

EITHER: CONTEXT A: ALEXANDER THE GREAT

EITHER: QUESTION ONE

Plutarch notes that “After the battle [of Gaugamela] ... the authority of the Persian Empire was regarded as having been completely overthrown. Alexander was proclaimed king of Asia.”

How successful was Alexander in his rule as “king of Asia” in the years between victory at Gaugamela and his death in 323 BCE?

OR: QUESTION TWO

Alexander’s religious beliefs were a defining feature of his public and private persona.

Analyse the importance Alexander attached to sacrifices, prayers, and omens during his conquest of Asia. Then, discuss the ways in which he, and/or those he ruled, developed conventional Greek religious beliefs in new and controversial ways.

AND/OR: CONTEXT B: AUGUSTUS

EITHER: QUESTION THREE

In what ways, and to what extent, did Augustus reshape traditional religious beliefs and practices to serve his political ends?

OR: QUESTION FOUR

According to Cassius Dio, the *nobiles* were quick to restore power to Augustus when he resigned his offices and powers in 27 BCE: “... while he was reading his speech and afterwards they [the senators] frequently broke in with shouts, pleading for monarchical government and bringing forward every argument in its favour ...”

How had Augustus reconciled the *nobiles* to “monarchical government” by 27 BCE, and to what extent was he successful in retaining their support during his principate?

AND/OR: CONTEXT C: SOCRATES

EITHER: QUESTION FIVE

One of the charges against Socrates involved “corruption of youth”. According to Plato and/or Xenophon, how did Socrates defend himself against this charge, and with what success? Did he deserve to be found guilty?

OR: QUESTION SIX

Phaedo, in Plato’s dialogue of the same name, concludes his account of the death of Socrates with the following eulogy: “This, Echechrates, was the end of our comrade, who was, we may fairly say, of all those whom we knew in our time the bravest and also the wisest and the most just.”

To what extent does this description – “the bravest ... wisest ... most just” – encapsulate the qualities that made Socrates one of classical Athens’ most significant figures?

AND/OR: CONTEXT D: ARISTOPHANIC COMEDY

EITHER: QUESTION SEVEN

In the *Frogs*, Euripides claims that the role of a good poet is “to teach a lesson, make people into better citizens.”

With specific reference to ONE Aristophanic comedy, discuss the importance of the playwright as teacher. In your opinion, how successful was Aristophanes in ensuring that his “lesson” did not slow the momentum of the action or undermine the comic mood?

OR: QUESTION EIGHT

“Aristophanes’ characters are larger-than-life cartoon figures, their motivation determined less by nuances of personality than by the dictates of theme, plot, and comic possibility.” (N. J. Lowe)

Discuss the validity of this statement with specific reference to one or more of Aristophanes’ plays.

AND/OR: CONTEXT E: VIRGIL’S AENEID

EITHER: QUESTION NINE

To what extent is Dido a powerless victim of divine manipulation?

OR: QUESTION TEN

“The suffering of her son means nothing to her ... she [Venus] will do everything to assure his safety and survival, but only because he is necessary to her glorious future.” (David O. Ross)

Is Venus, as Ross suggests, an indifferent mother, or does she truly care for her son as much as for the glory that he is destined to achieve?

AND/OR: CONTEXT F: ATHENIAN VASE PAINTING

EITHER: QUESTION ELEVEN

One of the most popular themes in Athenian vase painting is conflict, whether it is the moment of violence that is depicted, or the moment before or after the struggle has taken place.

Discuss, with examples, the ways in which THREE painters present conflict of one kind or another. Analyse each painter's depiction of conflict, and the societal values that he explores in his scenes.

OR: QUESTION TWELVE

The portrayal of the female body through drapery was a constant challenge to Athenian vase painters.

Discuss the different approaches taken by fifth-century vase painters to the depiction of drapery and the female form beneath it, and evaluate how successful they were in achieving the effects they desired.

AND/OR: CONTEXT G: ROMAN ART AND ARCHITECTURE

EITHER: QUESTION THIRTEEN

In his *Twelve Caesars*, Suetonius records that Augustus could, with justification, claim: "I found Rome built of bricks; I leave her clothed in marble."

Discuss, with examples, how Rome's political elite adorned the capital of the empire with impressive public buildings, temples, and monuments. What might have motivated leading citizens to invest in public construction on such a grand scale?

OR: QUESTION FOURTEEN

The representation of historical events on sculptural reliefs – whether accurate or not – became a feature of Roman art under the Empire.

In what ways, and to what extent, were the subject matter, design, and style of these 'historical' reliefs influenced by their context* and their intended purpose?

*Context:

- *the specific placement of the reliefs on the buildings or monuments; and/or*
- *the location of the buildings or monuments in Rome or elsewhere in the empire.*

SECTION B

Answer ONE question, with reference to the resource material provided in Resource Booklet 93404R.

Answer in **paragraph** or **essay format**.

***EITHER:* QUESTION FIFTEEN: RELIGION AND IDEOLOGY**

Choose EITHER ancient Greece (Resources A–D) OR ancient Rome (Resources E–H) to answer this question. The resources provide evidence about religious belief and practice in the classical world.

Discuss at least THREE of the resources and the insight they give into what men thought was due to the gods in ancient Greece or Rome.

Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

***OR:* QUESTION SIXTEEN: POLITICAL AND MILITARY CONFLICT**

Choose EITHER ancient Greece (Resources I–L) OR ancient Rome (Resources M–P) to answer this question. The resources provide evidence about the role played by conflict in defining identity and establishing cultural values in the classical world.

Discuss at least THREE of the resources and the insight they give into the use and abuse of power in ancient Greece or Rome.

Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

Acknowledgements

- Question One: Plutarch, *The Age of Alexander*, trans. Ian Scott-Kilvert (London: Penguin Books, 1973), p 291.
- Question Four: Cassius Dio, *The Roman History: the Reign of Augustus*, trans. Ian Scott-Kilvert (London: Penguin Books, 1987), p 134.
- Question Six: Plato, *The Last Days of Socrates*, trans. Hugh Tredennick and Harold Tarrant (London: Penguin Books, 1993), p 185.
- Question Seven: Aristophanes, *The Wasps, The Poet and the Women, The Frogs*, trans. David Barrett (London: Penguin Books, 1964), p 193.
- Question Eight: N. J. Lowe, *Comedy, Greece and Rome, New Surveys in the Classics No.37* (Cambridge: Cambridge University Press, 2007), pp 25–26.
- Question Ten: David O. Ross, *Virgil's Aeneid, A Reader's Guide* (Oxford: Blackwell Publishing, 2007), p 73.
- Question Thirteen: Suetonius, *The Twelve Caesars*, trans. Robert Graves (London: Penguin Books, 1957), p 69.

