

93404Q



934042



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## Scholarship 2011 Classical Studies

9.30 am Wednesday 16 November 2011

Time allowed: Three hours

Total marks: 24

### QUESTION BOOKLET

There are ten topics in this booklet. Choose **THREE** topics and answer **ONE** question from **EACH** of these three topics. 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 2–17 in the correct order and that none of these pages is blank.

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

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You have three hours to complete this examination.

***EITHER: TOPIC A: ALEXANDER THE GREAT***

Answer ONE of the following questions in **essay format**.

***EITHER: QUESTION ONE***

At the river Hyphasis in India, Arrian has Coenus, one of Alexander's officers, urge a return to Macedonia: "Sir, if there is one thing above all others a successful man should know, it is *when to stop*."

Discuss the campaigns fought by Alexander and his army in the north-east of the Persian Empire (Bactria and Sogdiana) and in India, and explain how they may have contributed to feelings of war-weariness among the Macedonians. What other factors might have affected the morale of Alexander's veteran troops?

***OR: QUESTION TWO***

"From the very beginning ... Alexander was the consummate master of propaganda, whether it was directed toward the Greeks, the Macedonians, or the barbarians. Not every victory would be gained on the battlefield." (Waldemar Heckel)

Discuss the importance of Alexander's political initiatives and his use of propaganda in the years between the crossing of the Hellespont (334 BCE) and the death of Darius (330 BCE).

***OR: QUESTION THREE***

W. W. Tarn famously commented that Alexander "never cared for any woman except his terrible mother."

Analyse Plutarch's understanding of the relationship between Olympias and her son, as described in the passages on the following page, then discuss the influence that both Alexander's mother and his father, Philip II, might have had in shaping his character.

**Passage A:**

But before long the domestic strife that resulted from Philip's various marriages and love-affairs

Olympias for the horrible revenge which she took upon Cleopatra during his absence.

**Passage B:**

According to Eratosthenes, Olympias, when she sent Alexander on his way to lead

"Will Alexander never stop making Hera jealous of me?"

**Passage C:**

[During the conquest of Asia, Alexander] sent a great many presents to his mother,

that one tear shed by his mother would wipe out ten thousand letters such as this.

Plutarch, *The Age of Alexander*

## **AND/ OR: TOPIC B: AUGUSTUS**

Answer ONE of the following questions in **essay format**.

### ***EITHER: QUESTION ONE***

How fair is it to view Octavian<sup>1</sup> as devious and dishonest in his dealings with Mark Antony in the years between the battles of Philippi (42 BCE) and Actium (31 BCE)?

1. Octavian was later awarded the name of Augustus by the Senate in the settlement of 27 BCE.

### ***OR: QUESTION TWO***

Towards the end of his reign, Augustus recommended that his successors refrain from extending the frontiers of the empire. Discuss the personal, political, and military factors that may have influenced Augustus' thinking in this critical area of foreign policy.

### ***OR: QUESTION THREE***

Both the passages below refer to Augustus' constitutional position.

Discuss the quotation from the *Res Gestae* in the light of Syme's comment, with particular reference to his use of the word 'misleading'.

After this time I excelled all in influence (*auctoritas*<sup>1</sup>), although I possessed no more official power (*potestas*<sup>2</sup>) than others who were my colleagues in the several magistracies.

Augustus, *Res Gestae*

Most masterly of all is the formulation of the chapter that describes the constitutional position

however, does betray the truth, for *auctoritas* is also *potentia*<sup>3</sup>.

Ronald Syme, *The Roman Revolution*

1. *auctoritas*    influence, mana, prestige

2. *potestas*     legal power, acquired by holding office

3. *potentia*    real or actual power, 'clout'

## **AND/OR: TOPIC C: GREEK VASE PAINTING**

Answer ONE of the following questions in **essay format**.

### ***EITHER: QUESTION ONE***

One of the greatest challenges facing Greek vase painters in the 6th century BCE was how to introduce a third dimension into their figural scenes.

Analyse the difficulties faced by black-figure artists in showing volume, texture, and depth of field, then discuss the progress in these three areas made by early red-figure painters (530–500 BCE).

### ***OR: QUESTION TWO***

“The Kleophrades Painter and the Berlin Painter ... are the two great pot painters of the early fifth century, arguably the two greatest red-figure artists whose works and careers we can judge.” (John Boardman)

Do the Kleophrades Painter and the Berlin Painter deserve Boardman’s praise? Or were their achievements in red-figure vase painting surpassed a generation later by the Niobid Painter, and again at the end of the 5th century BCE by the Meidias Painter?

### ***OR: QUESTION THREE***

Refer to **Reproductions A(i)** and **A(ii)** in Resource Booklet 93404R.

Dionysus is frequently depicted on Athenian vases in the company of satyrs. Discuss the depiction of these male companions by the Brygos Painter on the exterior of the cup shown in Reproductions A(i) and A(ii). Compare and contrast the attributes and actions of the Brygos Painter’s satyrs with those painted by at least two other vase painters.

## **AND/ OR: TOPIC D: ART OF THE ROMAN EMPIRE**

Answer ONE of the following questions in **essay format**.

### ***EITHER: QUESTION ONE***

Images of imperial rulers feature on a number of well-known ancient Roman public buildings. Compare and contrast the way the emperor is depicted on the Ara Pacis Augustae, the Arch of Titus, and Trajan's Column.

### ***OR: QUESTION TWO***

"Roman temples were meant to be seen from the outside, where the sacrifices were held on altars in front of the temple or on its steps." (Eve d'Ambra)

To what extent did this functional imperative influence the design, construction, and decoration of the temple of Gaius and Lucius Caesar in Nîmes (the Maison Carrée) and the Pantheon in Rome?

### ***OR: QUESTION THREE***

Refer to **Reproductions B(i)–B(iv)** in Resource Booklet 93404R.

The Theatre of Marcellus was constructed to honour Marcellus, Augustus' nephew and son-in-law, who died as a young man in 23 BCE. The stage-building has not been excavated, but sections of the façade are well preserved.

Using Reproductions B(i)–B(iv) and the passages below, discuss the features of this building that make it typically Roman. Then compare the Theatre of Marcellus to the theatre at Lepcis Magna in Africa, identifying and giving reasons for significant similarities and differences.

I built the theatre adjacent to the temple of Apollo on ground in large part bought from private owners, and provided that it should be called after Marcus Marcellus, my son-in-law.

*Augustus, Res Gestae*

The Theatre of Marcellus owes its preservation to its conversion in the Middle Ages into a fortress,

is certain from the remains of the seating for about 11 000 spectators, according to the latest calculation.

J. B. Ward-Perkins, *Roman Imperial Architecture* (adapted)

1. *travertine*                      white limestone, quarried at Tivoli (ancient Tibur)

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## **AND/OR: TOPIC E: ARISTOPHANES**

Answer ONE of the following questions in **essay format**.

### **EITHER: QUESTION ONE**

In *Frogs*, Aristophanes makes the god Dionysus the leading character of his comedy, but portrays him in many ways as very 'ungodlike'. Discuss the characterisation of Dionysus in this play, and suggest reasons why Aristophanes may have chosen to portray the god of wine and theatre in this light.

### **OR: QUESTION TWO**

"*Wasps* cannot be understood, of course, without reference to the circumstances of the Athenian legal system and the astonishing political significance of the law-courts in the late 5th century BC." (M. S. Silk)

Is it possible for a modern audience to appreciate a production of *Wasps* without knowledge of the play's historical context?

### **OR: QUESTION THREE**

In Aristophanes' *Women at the Thesmophoria*, the women of Athens plot Euripides' destruction, because his tragedies have given their sex a bad name. In the passage from this play that follows, Mnesilochus, an elderly relative of Euripides, agrees to support his cause at the Thesmophoria, the Athenian fertility festival from which men were strictly excluded. In order to gate-crash the occasion, Mnesilochus needs to be dressed as a woman.

Discuss the comic techniques used by Aristophanes in this passage, then compare the scene to the episode in *Wasps* where Philocleon is dressed by his son for attendance at a *symposion*. To what extent are these two episodes intended to provide serious social comment, as well as provoke laughter?

**EURIPIDES:** O three times luckless me! Euripides is done for!



**MNESILOCHUS** [*in a camp voice*]: I'll do my best.

**EURIPIDES**: Right, off you go.

Aristophanes, *Women at the Thesmophoria*

1. *Agathon*            a well-known tragedian, noted for his effeminacy
2. *Cleisthenes*       an apparently beardless man regularly mocked for being effeminate

**AND/OR: TOPIC F: VIRGIL**

Answer ONE of the following questions in **essay format**.

**EITHER: QUESTION ONE**

In Book 4 of the *Aeneid*, Virgil describes Aeneas as he resists pleas to remain in Carthage: "Like that tree, the hero was battered this way and that by their insistent pleas."

At various moments in the *Aeneid*, Aeneas is described as a hero. Discuss Virgil's concept of heroism and the ways in which Aeneas exemplifies those ideals.

**OR: QUESTION TWO**

Discuss the importance of conflict in the *Aeneid* and, in particular, the extent to which both the emotional intensity and dramatic momentum of the poem depend upon conflict.

**OR: QUESTION THREE**

In the passage below, Juno has called on Allecto, one of the Furies, to create discord and war between the Trojans and the people of Latinus, King of the Latins and husband of Amata.

Discuss the ways in which Virgil pictures the impact of the forces of darkness on the characters in the *Aeneid*.

Straightway Allecto, charged with her Gorgon-poisons,

weeping many tears over her daughter and the Phrygian wedding which had been planned.

Virgil, *Aeneid*, Book 7

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## **AND/OR: TOPIC G: JUVENAL**

Answer ONE of the following questions in **essay format**.

### ***EITHER: QUESTION ONE***

Discuss Juvenal's depiction of Rome as a police state in *Satire 4* and elsewhere. To what extent does the satirist create a picture of a reign of terror under Domitian and other emperors?

### ***OR: QUESTION TWO***

"The monologue is therefore couched as a farewell speech made not by Juvenal himself but by his friend Umbricius. Like Juvenal, he has been a dependant of the rich. Now, middle-aged, poor, and a failure, he is quitting the city for ever, moving to the old, quaint, deserted seaside village of Cumae ... He is not destitute. Juvenal's 'poor' men always have just enough to keep them going in leisured indigence<sup>1</sup>, and their chief struggle is not to keep from starving but to avoid the degradation of having to work." (Gilbert Highet)

In the light of this quotation, discuss Juvenal's conception of poverty. Is the satirist concerned about poverty as a social problem, or is he simply expressing personal resentment at his own loss of status in society?

1. *indigence*                  lack of money, destitution

### ***OR: QUESTION THREE***

Is the description of the 'good old days' in the passage on the following page a true reflection of Juvenal's ideas about the past? Or is the satirist indulging in deliberate exaggeration, possibly for comic effect?

During Saturn's reign I believe that Chastity still lingered

with Chastity – both sisters beating a common retreat.

Juvenal, *Satire 6*

- |                                      |  |
|--------------------------------------|--|
| 1. <i>Cynthia</i>                    | pseudonym used by the poet Propertius for his mistress |
| 2. <i>the girl who wept red eyed</i> | a reference to 'Lesbia', mistress of the poet Catullus |

**AND/OR: TOPIC H: SOCRATES**

Answer ONE of the following questions in **essay format**.

**EITHER: QUESTION ONE**

Faced with his own mortality, the Homeric hero sought consolation in worldly fame and honour. In what ways, and for what reasons, was Socrates' attitude to death different?

**OR: QUESTION TWO**

In his Funeral Oration, delivered to the citizens of Athens at the beginning of the Peloponnesian War, Pericles proudly proclaims that "We [the Athenians] alone regard a man who takes no interest in public affairs not as a harmless but as a useless character." (Thucydides, *History of the Peloponnesian War*)

Discuss Socrates' views on involvement in public affairs and the responsibilities of citizenship, as articulated by Plato in the *Apology* and the *Crito*. To what extent were Socrates' actions and words subversive of Pericles' ideal?

**OR: QUESTION THREE**

In his *Art of Rhetoric*, Aristotle explains three ways in which the speaker may persuade his audience. With reference to Aristotle's criteria, outlined in the passage below, evaluate the effectiveness of Socrates' defence as recorded by Plato in the *Apology*.

The first kind depends on the personal character of the speaker;

or an apparent truth by means of the persuasive arguments suitable to the case in question.

Aristotle, *Art of Rhetoric*, II

**AND/OR: TOPIC I: GREEK SCIENCE**

Answer ONE of the following questions in **essay format**.

**EITHER: QUESTION ONE**

Discuss the extent to which pre-Socratic philosophers relied on observation of the world around them in formulating their theories about the nature of the cosmos, rather than on mythological accounts or abstract reasoning.

What possible reasons might be given for the range of differing theories developed by these early philosophers?

**OR: QUESTION TWO**

Discuss the main aspects of Galen's thinking about the circulation of blood, comparing them with earlier theories, and pointing to the areas where he went wrong.

**OR: QUESTION THREE**

With reference to the passage below by Lloyd, and to your own reading, discuss the extent to which scientists in the classical world were concerned with, or indifferent to, the practical applications of their research.

Those who have written on ancient science have often argued that an important difference

whether their theoretical knowledge could be put to practical use.

G. E. R. Lloyd, *Early Greek Science*

## **AND/ OR: TOPIC J: ROMAN RELIGION**

Answer ONE of the following questions in **essay format**.

### ***EITHER: QUESTION ONE***

How true would it be to say that belief or disbelief in the gods was not a relevant consideration for Romans, including those who turned to Greek philosophies?

### ***OR: QUESTION TWO***

Discuss the roles played by women in Roman state and domestic religion. Did traditional beliefs and practices cater for them as well as for men, or were they obliged to turn to Eastern religions for spiritual fulfilment?

### ***OR: QUESTION THREE***

Referring to the passages below and to your own reading, discuss the “culture shock” for the Roman people as a whole, when Christianity was made the official religion and centuries of polytheistic ceremony and ritual sacrifice had to be abandoned in favour of a monotheistic, not to say intolerant, form of worship.

It is hard to overestimate the transformation in the religious life of the Roman empire

, supported by the emperor himself.

Jaś Elsner, *Imperial Rome and Christian Triumph*

Once Christianity became the official religion,

they ruthlessly and systematically set out to destroy other cults.

Jo-Ann Shelton, *As the Romans Did*



## Acknowledgements

### Topic A

Arrian, *The Campaigns of Alexander*, trans. Aubrey de Selincourt (London: Penguin Books, 1971), p 297.

Waldemar Heckel, 'Alexander's Conquest of Asia' in *Alexander the Great: a New History* (Oxford: Blackwell Publishing, 2009), pp 39-40.

W. W. Tarn, quoted in Waldemar Heckel and J. C. Yardley, *Alexander the Great* (Oxford: Blackwell Publishing, 2004), p 189.

Plutarch, *The Age of Alexander*, trans. Ian Scott-Kilvert (London: Penguin Books, 1973), pp 261–63, 254, 297.

### Topic B

Augustus, *Res Gestae Divi Augusti*, P. A. Brunt and J. M. Moore (eds) (London: Oxford University Press, 1967), p 37.

Ronald Syme, *The Roman Revolution* (Oxford: Oxford University Press, 1939), p 523.

### Topic C

John Boardman, *Athenian Red Figure Vases: The Archaic Period* (London: Thames and Hudson, 1975), p 91.

### Topic D

Eve D'Ambra, *Roman Art* (Cambridge: Cambridge University Press, 1998), p 67.

Augustus, *Res Gestae Divi Augusti*, P. A. Brunt and J. M. Moore (eds) (London: Oxford University Press, 1967), p 29.

J. B. Ward-Perkins, *Roman Imperial Architecture* (New Haven and London: Yale University Press, 1994), pp 26–28. First published 1970 by Penguin Books.

### Topic E

M. S. Silk, *Aristophanes and the Definition of Comedy* (Oxford: Oxford University Press, 2000), p 370.

Aristophanes, *Women at the Thesmophoria*, trans. David Barrett, revised Shomit Dutta (London: Penguin Books, 2007), pp 84–87.

### Topic F

Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1998), p 111.

*Ibid.*, pp 185–186.

### Topic G

Gilbert Highet, *Juvenal the Satirist* (Oxford: Oxford University Press, 1954), p 68.

Juvenal, *The Sixteen Satires*, trans. Peter Green (London: Penguin Books, 1998), p 35.

### Topic H

Quoted in James A. Colaiaco, *Socrates against Athens* (New York: Routledge, 2001), p 80.

Aristotle, *Art of Rhetoric*, trans. W. Rhys Roberts (New York: Cosimo, 2010), p 7.

### Topic I

G. E. R. Lloyd, *Early Greek Science: Thales to Aristotle* (London: Chatto & Windus Ltd, 1970), p 136.

### Topic J

Jaś Elsner, *Imperial Rome and Christian Triumph* (Oxford: Oxford University Press, 1998), pp 223–224.

Jo-Ann Shelton, *As the Romans Did* (Oxford: Oxford University Press, 1988), pp 393, 420.





