



Victorian Certificate of Education 2010

CLASSICAL STUDIES

Written examination

Monday 8 November 2010

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 pm (2 hours)

QUESTION BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A – Individual study	8	2	40
B – Comparative study	7	1	40
			Total 80

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question book of 11 pages.
- One or more script books.

Instructions

- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- All written responses must be in English.

At the end of the examination

- Place all other used script books inside the front cover of the first script book.
- You may keep this question book.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A – Individual study**Instructions for Section A**

There are eight questions in Section A. Answer only **two of these**. Each question has three parts.
Clearly number your answers in the script book(s) provided.
The mark allocation for each question provides a guide in determining the length of your response.
All questions in Section A are worth 20 marks.

Question 1**Homer, *The Iliad* Book 6**

And tall Hector nodded . . . I hear you dragged away!”
(lines 521–556, pp.210–211, Fagles translation,
Penguin Classics)

**Due to copyright restrictions,
the full extract is not supplied.**

- a. Describe the context of this passage – the characters, the physical location and the circumstances of the conversation.
5 marks
- b. What request has just been made by the woman who is present? What reasons does the speaker give for rejecting this request?
5 marks
- c. What are the key ideas in this extract? How does Homer use particular techniques to highlight them?
10 marks

Question 2**Sophocles, *Oedipus the King***

What I did was best . . . outrage to the core.
(lines 1499–1530, p.243, Fagles translation,
Penguin Classics)

**Due to copyright restrictions,
the full extract is not supplied.**

- a. What has Oedipus done to himself? Why has he chosen to do this? 5 marks
- b. What techniques does Sophocles use to build sympathy for Oedipus in this extract? 5 marks
- c. Compare the portrayal of Oedipus in this extract to his first appearance in the play. How has he changed? 10 marks

Question 3**Plato, *Apology***

However, we must face . . . free maintenance by the State.
(paragraphs 36b–37a, pp.64–65, Penguin Classics)

**Due to copyright restrictions,
the full extract is not supplied.**

- a. How does Socrates characterise himself and his lifestyle in this extract?
5 marks
- b. What does Socrates propose as an alternative to the death penalty? What reasons does he offer to support this suggestion?
5 marks
- c. What does this extract reveal about the values of Socrates? Is it consistent with his earlier defence?
10 marks

Question 4***The Parthenon – Metope***

- a. What narrative is represented in this metope? 5 marks
- b. What artistic techniques have been used in this work? 5 marks
- c. What values are reflected in this work? To what extent does the communication of these values depend on the rest of the metopes? 10 marks

Question 5**Virgil, *The Aeneid* Book 6**

‘Now turn your two eyes . . . shore of Ausonia?
(lines 788–809, p.137, Penguin Classics)

**Due to copyright restrictions,
the full extract is not supplied.**

- a. Describe the context of the passage – the speaker, the other characters, the physical location and the circumstances. 5 marks
- b. How does the speaker use the term ‘family’ in the opening lines? Explain the references to particular family members. 5 marks
- c. Why and how is the figure of Augustus Caesar given special treatment in this passage? 10 marks

Question 6**Cicero, *In Defence of Marcus Caelius Rufus***

And indeed the case . . . something truly superhuman.
(p.189, Penguin Classics)

**Due to copyright restrictions,
the full extract is not supplied.**

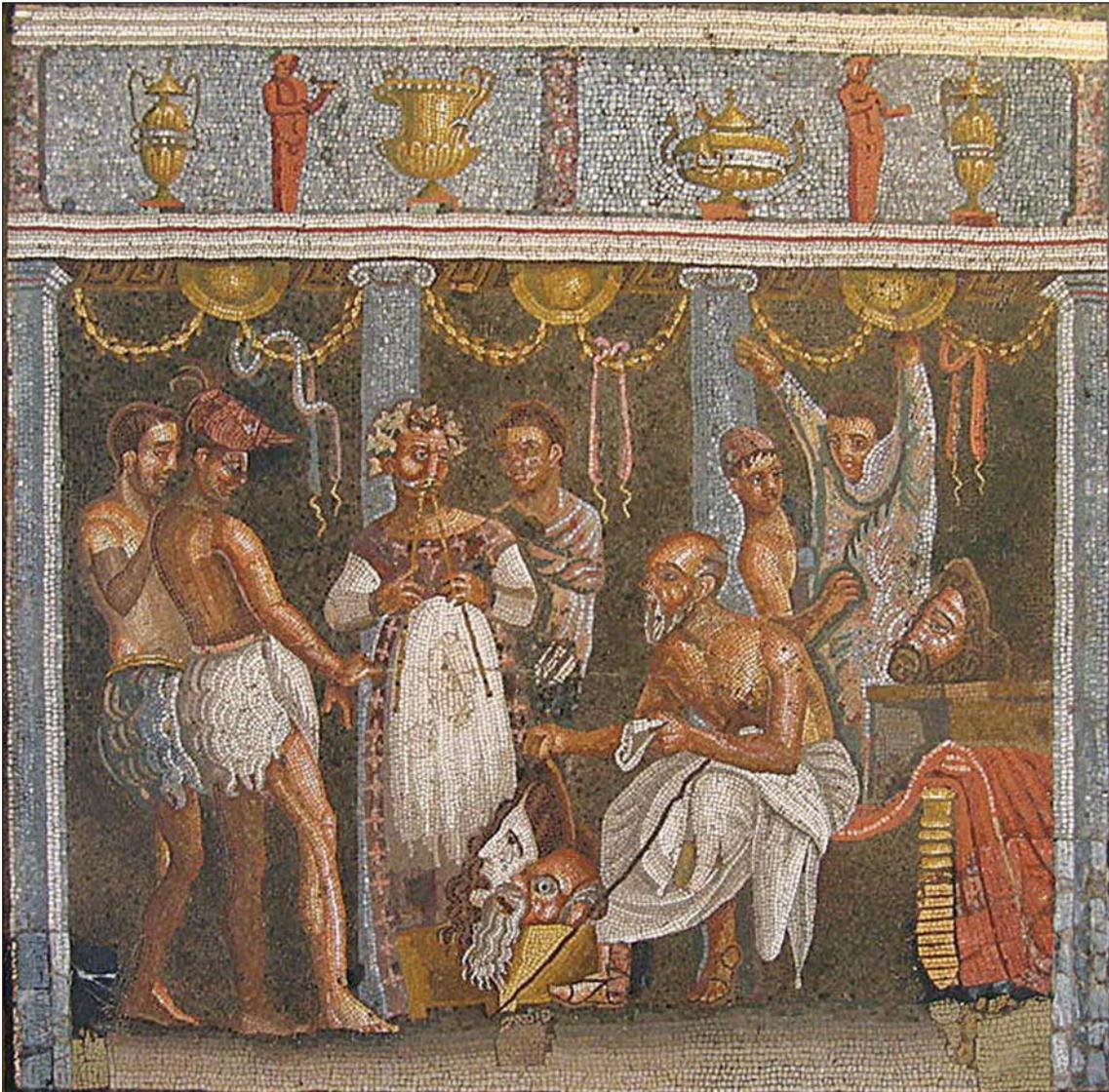
- a. How does Cicero criticise Clodia in this extract? 5 marks
- b. What arguments does he use to counter the anticipated objection in the second paragraph? 5 marks
- c. What techniques are used to characterise Caelius and Clodia here? To what extent are they typical of Cicero's approach elsewhere in the speech? 10 marks

Question 7**Sallust, *Catiline's War***

Hence at home . . . became cruel and intolerable.
(pp. 8–9, Penguin Classics)

**Due to copyright restrictions,
the full extract is not supplied.**

- a. According to Sallust, how did Romans behave before the fall of Carthage? 5 marks
- b. How, in his view, do Romans behave after the defeat of Carthage? 5 marks
- c. What is the significance of this reflection to the work as a whole? 10 marks

Question 8***Mosaics – The Actors from the House of the Tragic Poet, Pompeii***

a. Describe the relationship between the work and its socio-historical context.

5 marks

b. What techniques have been used in the work?

5 marks

c. How does the mosaic comment on the theatre and social life?

10 marks

SECTION B – Comparative study

Instructions for Section B

Answer **one** question only in this section. All questions in Section B are worth 40 marks.
 Before responding to this section, read the assessment criteria below.
 Your essay will be assessed on all four of these criteria.

Assessment criteria

- | | |
|---|----------|
| 1. Knowledge of classical works and their relation to their socio-historical contexts | 10 marks |
| 2. Analysis of ideas and techniques in classical works | 10 marks |
| 3. Analysis of similarities and differences between ideas and between techniques in classical works | 10 marks |
| 4. Synthesis of a point of view supported by relevant evidence | 10 marks |

Question 1

Herodotus, *The Histories* and Thucydides, *History of the Peloponnesian War*

‘Herodotus and Thucydides adopt different approaches to the writing of history.’

Discuss with reference to both works studied.

Question 2

Aeschylus, *Agamemnon* and Euripides, *Medea*

‘Unlike Medea, Clytemnestra is an unsympathetic figure from the start.’

Discuss with reference to both works studied.

Question 3

Homer, *The Odyssey* Book 11 and Aristophanes, *Frogs*

‘The journey is more important than the destination.’

Discuss with reference to both works studied.

Question 4

Cicero, *First Philippic* and Plutarch, *Mark Antony*

‘Cicero’s *First Philippic* and Plutarch’s *Mark Antony* show us what Romans valued in their heroes and leaders.’

Discuss with reference to both works studied.

Question 5

Livy, *The Rise of Rome* and Tacitus, *The Annals of Imperial Rome*

‘Livy and Tacitus rarely support their claims about the past with evidence.’

Discuss with reference to both works studied.

Question 6

Ara Pacis and Trajan’s Column

‘The Ara Pacis and Trajan’s Column convey similar images in different ways.’

Discuss with reference to both works studied.

Question 7

Homer, *The Iliad* Book 22 and Virgil, *The Aeneid* Book 12

‘The figure of the hero is fundamentally the same in Greek and Roman epic.’

Discuss with reference to both works studied.

END OF QUESTION BOOK