



## Victorian Certificate of Education 2007

# CLASSICAL SOCIETIES AND CULTURES

## Written examination

Tuesday 13 November 2007

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	10	2	30
B	10	1	30
			Total 60

- 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 17 pages, including **Assessment criteria** on page 17.
- 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****Instructions for Section A**

Answer **two** questions in this section in the script book(s) provided. Clearly number your answers. Before responding to this section, read the Assessment criteria on page 17. Your answers will be assessed on these criteria. All questions in this section are worth 15 marks.

**Question 1 – Homer**

Patroclus obeyed his great friend's command.  
 He led Briseis in all her beauty from the lodge  
 and handed her over to the men to take away.  
 And the two walked back along the Argive ships  
 while she trailed on behind, reluctant, every step.  
 But Achilles wept, and slipping away from his companions,  
 far apart, sat down on the beach of the heaving gray sea  
 and scanned the endless ocean. Reaching out his arms,  
 again and again he prayed to his dear mother: "Mother!  
 You gave me life, short as that life will be,  
 so at least Olympian Zeus, thundering up on high,  
 should give me honor—but now he gives me nothing.  
 Atreus' son Agamemnon, for all his far-flung kingdoms—  
 the man disgraces me, seizes and keeps my prize,  
 he tears her away himself!"

So he wept and prayed  
 and his noble mother heard him, seated near her father,  
 the Old Man of the Sea in the salt green depths.  
 Suddenly up she rose from the churning surf  
 like mist and settling down beside him as he wept,  
 stroked Achilles gently, whispering his name, "My child—  
 why in tears? What sorrow has touched your heart?  
 Tell me, please. Don't harbor it deep inside you.  
 We must share it all."

*Iliad* (Book 1)  
 Fagles translation  
 Penguin edition

Discuss the significance of this passage in *Iliad* Book 1. Your answer should refer both to the issues raised and to Homer's literary techniques.

**Question 2 – Aeschylus**

DARIUS: Tell me, which of my sons campaigned so far afield?

ATOSSA: Xerxes, whose rashness emptied Asia of its men.

DARIUS: Poor fool! Was it by land or sea he attempted this?

ATOSSA: Both; he advanced two-fronted to a double war.

DARIUS: How could he, with so huge a land-force, cross the sea?

ATOSSA: He chained the Hellespont with ships, to make a road.

DARIUS: That was a feat! He closed the mighty Bosphorus?

ATOSSA: He did. Doubtless some god helped him achieve his plan.

DARIUS: Some god, I fear, whose power robbed Xerxes of his wits.

ATOSSA: Too clearly true; witness the ruin he achieved.

DARIUS: What happened to his armies, that you weep for them?

ATOSSA: Disaster to the fleet destroyed his force on land.

DARIUS: Destroyed? Is our whole army killed to the last man?

ATOSSA: Such is the desolation for which Susa mourns.

DARIUS: A noble army lost, the safeguard of our land!

ATOSSA: And every Bactrian, all their flower of youth, is gone.

DARIUS: O wretched son, to lose so fine an allied force!

ATOSSA: Xerxes alone, we hear, with some few

followers –

DARIUS: What fate fell to him in the end? Is he alive?

ATOSSA: He reached at last, with joy after despair, the bridge

Yoking two continents –

DARIUS: Safe on to Asian soil?

ATOSSA: Safe, without doubt; the message vouches for his life.

DARIUS: How swiftly came fulfilment of old prophecies!

Zeus struck within one generation: on my son Has fallen the issue of those oracles which I Trusted the gods would still defer for many years.

But heaven takes part, for good or ill, with man's own zeal.

So now for my whole house a staunchless spring of griefs

Is opened; and my son, in youthful recklessness, Not knowing the gods' ways, has been the cause of all.

*He* hoped to stem that holy stream, the Bosphorus, And bind the Hellespont with fetters like a slave; *He* would wrest Nature, turn sea into land, manacle

A strait with iron, to make a highway for his troops.

He in his mortal folly thought to overpower Immortal gods, even Poseidon. Was not this Some madness that possessed him? Now my hard-won wealth,

I fear, will fall a prey to the first plunderer.

*The Persians*  
Vellacott translation  
Penguin edition

Discuss the significance of this passage in *The Persians*. Your answer should refer both to the issues raised and to Aeschylus' literary techniques.

### Question 3 – Aristophanes

MAGISTRATE: Apparently it's the same old story – the unbridled licentiousness of the female sex displaying itself. All their banging of drums and shouting in honour of that Sabazius god, and singing to Adonis on the roofs of houses. I remember once in the Assembly – Demonstratus, curse him, was saying we ought to let the Sicilian expedition sail, and this woman, dancing on the roof, she cried, 'O woe for Adonis!' Then Demonstratus went on to say we should enlist some heavy infantry from Zacynthus, and the woman on the roof – she'd had a bit to drink, I fancy – she goes, 'Mourn for Adonis!' But that dirty villain from the Ragers clan just blustered on regardless. That's the sort of impudent behaviour you get from women.

MEN'S LEADER [*approaching Magistrate*]: Wait till you hear what *this* lot have done. We have been brutally assaulted, and what is more, we have been given an unsolicited cold bath out of those pitchers, so that all our clothes are wringing wet as if we were incontinent!

MAGISTRATE: By Poseidon of the Briny, can you be surprised? Look at the way we pander to women's vices – we positively *teach* them to be wicked. That's why we get this sort of conspiracy. When we go to the shops, for example, and say to the goldsmith: 'Goldsmith, that necklace you mended for my wife – she was dancing last night and the pin slipped out of the hole. Now I've got to go across to Salamis; so if you've got time, could you go over to my place tonight and fit a pin in her hole, please?' Or perhaps we go into a shoemaker's, a great strapping young fellow with a great strapping organ, and we say, 'Shoemaker, the strap on my wife's sandal is hurting her little pinkie – it's rather tender, you know. Could you go over around lunchtime perhaps and loosen it up, make the opening a little wider?'

*Lysistrata*  
Sommerstein translation  
Penguin 1973 edition

Discuss the significance of this passage in *Lysistrata*. Your answer should refer both to the issues raised and to Aristophanes' literary techniques.

**Question 4 – Thucydides**

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*The History of the Peloponnesian War*  
Warner translation  
Penguin edition

Discuss the significance of this passage in *The History of the Peloponnesian War*. Your answer should refer both to the issues raised and to Thucydides' literary techniques.

**Question 5 – Sculpture from the Early Classical and Classical Periods (490–400 BC)**



*Riace Warrior A*

Discuss the way the sculptor has treated this figure. How typical of the Early Classical and Classical Periods (490–400 BC) is this work?

**Question 6 – Virgil**

Direct your response to whichever of the following translations you have used.

**EITHER**

So Turnus faltered: the other brandished his fateful spear,  
 And watching out for an opening, hurled it with all his might  
 From a distance. The noise it made was louder than that of any  
 Great stone projected by siege artillery, louder than  
 A meteorite's explosion. The spear flew on its sinister  
 Mission of death like a black tornado, and piercing the edge of  
 The seven-fold shield, laid open the corselet of Turnus, low down.  
 Right through his thigh it ripped, with a hideous sound. The impact  
 Brought giant Turnus down on bent knee to the earth.  
 The Italians sprang to their feet, crying out: the hills all round  
 Bayed back their howl of dismay, far and wide the deep woods echoed it.  
 Turnus, brought low, stretched out a pleading hand, looked up at  
 His foe in appeal:—

I know, I've deserved it. I'll not beg life.  
 Yours was the luck. Make the most of it. But if the thought of a father's  
 Unhappiness can move you—a father such as you had  
 In Anchises—I ask you, show compassion for aged Daunus,  
 And give me back to him; or if that is the way it must be,  
 Give back my dead body. You have won. The Italians have seen me  
 Beaten, these hands outstretched. Lavinia is yours to wed.  
 Don't carry hatred further.

Aeneas stood over him, poised  
 On the edge of the stroke; but his eyes were restless, he did not strike.  
 And now what Turnus had said was taking effect, was making him  
 More and more indecisive, when on his enemy's shoulder  
 He noticed the fatal baldric, the belt with its glittering studs—  
 How well he knew it!—which Turnus had stripped from young  
 Pallas after  
 He'd killed him, and put on himself—a symbol of triumph and doom.  
 Aeneas fastened his eyes on this relic, this sad reminder  
 Of all the pain Pallas' death had caused. Rage shook him.

He looked  
 Frightening. He said:—

Do you hope to get off now, wearing the spoils  
 You took from my Pallas? It's he, it's Pallas who strikes this blow—  
 The victim shedding his murderer's blood in retribution!

So saying, Aeneas angrily plunged his sword full into  
 Turnus' breast. The body went limp and cold. With a deep sigh  
 The unconsenting spirit fled to the shades below.

*Aeneid* (Book 12)  
 Day-Lewis translation  
 Oxford edition

**OR**

As he faltered the deadly spear of Aeneas flashed. His eyes had picked the spot and he threw from long range with all his weight behind the throw. Stones hurled by siege artillery never roar like this. The crash of the bursting thunderbolt is not so loud. Like a dark whirlwind it flew carrying death and destruction with it. Piercing the outer rings of the sevenfold shield and laying open the lower rim of the breastplate, it went whistling through the middle of the thigh. When the blow struck, down went great Turnus, bending his knee to the ground. The Rutulians rose with a groan which echoed round the whole mountain, and far and wide the high forests sent back the sound of their voices. He lowered his eyes and stretched out his right hand to beg as a suppliant. 'I have brought this upon myself,' he said, 'and for myself I ask nothing. Make use of what Fortune has given you, but if any thought of my unhappy father can touch you, I beg of you – and you too had such a father in Anchises – take pity on the old age of Daunus, and give me back to my people, or if you prefer it, give them back my dead body. You have defeated me, and the men of Ausonia have seen me defeated and stretching out my hands to you. Lavinia is yours. Do not carry your hatred any further.'

There stood Aeneas, deadly in his armour, rolling his eyes, but he checked his hand, hesitating more and more as the words of Turnus began to move him, when suddenly his eyes caught the fatal baldrick of the boy Pallas high on Turnus' shoulder with the glittering studs he knew so well. Turnus had defeated and wounded him and then killed him, and now he was wearing his belt on his shoulder as a battle honour taken from an enemy. Aeneas feasted his eyes on the sight of this spoil, this reminder of his own wild grief, then, burning with mad passion and terrible in his wrath, he cried: 'Are you to escape me now, wearing the spoils stripped from the body of those I loved? By this wound which I now give, it is Pallas who makes sacrifice of you. It is Pallas who exacts the penalty in your guilty blood.' Blazing with rage, he plunged the steel full into his enemy's breast. The limbs of Turnus were dissolved in cold and his life left him with a groan, fleeing in anger down to the shades.

*Aeneid* (Book 12)  
West translation  
Penguin edition



**OR**

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this material is not supplied.

*Aeneid* (Book 12)  
Fitzgerald translation  
Harvill edition

Discuss the significance of this passage in *Aeneid* Book 12. Your answer should refer both to the issues raised and to Virgil's literary techniques.

**Question 7 – Seneca**

TANTALUS:           You have sons to follow you.  
 THYESTES: One kingdom cannot have two kings at once.  
 TANTALUS: Choose misery when happiness is offered?  
 THYESTES: Take it from me, my son, great prizes tempt us  
 By their false aspects, and our fear of hardship  
 Is likewise a delusion. While I stood  
 Among the great, I stood in daily terror;  
 The very sword I wore at my own side  
 I feared. It is the height of happiness  
 To stand in no man's way, to eat at ease  
 Reclining on the ground. At humble tables  
 Food can be eaten without fear; assassins  
 Will not be found in poor men's cottages;  
 The poisoned drink is served in cups of gold.  
 I speak as one who knows, and make my choice  
 The life of hardship, not prosperity.  
 Mine is no lofty dwelling-place built high  
 Upon a mountain top to overawe  
 The common folk below; I have no ceilings  
 Lined with white ivory, I need no watch  
 Outside my door to guard me while I sleep.  
 I own no fishing fleet, no piers of mine  
 Intrude their massive blocks upon the sea.  
 My stomach is no glutton, to be filled  
 With every nation's tribute; not for me  
 Are harvests reaped from fields in farthest east.  
 No man burns incense at a shrine for me;  
 I am no god with altars to my name  
 More richly served than those of Jupiter.  
 Roof-gardens of luxurious foliage  
 Are not for me; for me no steamy baths  
 Stoked by the labour of a hundred hands.  
 My day is not a time for sleep, my night  
 An endless vigil in the cause of Bacchus.  
 But neither am I feared by any man;  
 My house is undefended, but secure.  
 Great is my peace, as my estate is small:  
 Kingdom unlimited, without a kingdom!

*Thyestes*  
 Watling translation  
 Penguin edition

Discuss the significance of this passage in *Thyestes*. Your answer should refer both to the issues raised and to Seneca's literary techniques.

### Question 8 – Suetonius

I can prove pretty conclusively that as a child Augustus was called Thurinus ('the Thurian'), perhaps because his ancestors had once lived at Thurii, or because his father had defeated the slaves in that neighbourhood soon after he was born; my evidence is a bronze statuette which I once owned. It shows him as a boy, and a rusty, almost illegible inscription in iron letters gives him this name. I have presented the statuette to the Emperor Hadrian, who has placed it among the household-gods in his bedroom. Moreover, Augustus was often sneeringly called 'The Thurian' in Antony's correspondence. Augustus answered by confessing himself puzzled: why should a name which he had outgrown be thrown in his face as an insult?

Later he adopted the surname Caesar to comply with the will of his mother's uncle, the Dictator; and then the title Augustus, after a motion to that effect had been introduced by Munatius Plancus. Some senators wished him to be called Romulus, as the second founder of the City; but Plancus had his way. He argued that 'Augustus' was both a more original and a more honourable title, since sanctuaries and all places consecrated by the augurs are known as 'august' – the word being either an enlarged form of *auctus*, implying the 'increase' of dignity thus given such places, or a worn-down form of the phrase *avium gestus gustusve*, 'the behaviour and appetite of birds', which the augurs observed. Plancus supported his point by a quotation from Ennius's *Annals*:

'When glorious Rome had founded been, by augury august.'

At the age of four Augustus lost his father. At twelve he delivered a funeral oration in honour of his grandmother Julia, Julius Caesar's sister. At sixteen, having now come of age, he was awarded military decorations when Caesar celebrated his African triumph, though he had been too young for overseas service. Caesar then went to fight Pompey's sons in Spain; Augustus followed with a very small escort, along roads held by the enemy, after a shipwreck, too, and in a state of semi-convalescence from a serious illness. This action delighted Caesar, who, moreover, soon formed a high estimate of Augustus' character quite apart from the energetic manner in which he had made the journey.

*The Twelve Caesars*  
Graves translation  
Penguin edition

Discuss the significance of this passage in *The Twelve Caesars*. Your answer should refer both to the issues raised and to Suetonius' literary techniques.

**Question 9 – Tacitus**

The murderers closed round her bed. First the captain hit her on the head with a truncheon. Then as the lieutenant was drawing his sword to finish her off, she cried out: ‘Strike here!’ – pointing to her womb. Blow after blow fell, and she died.

So far accounts agree. Some add that Nero inspected his mother’s corpse and praised her figure; but that is contested. She was cremated that night, on a dining couch, with meagre ceremony. While Nero reigned, her grave was not covered with earth or enclosed, though later her household gave her a modest tomb beside the road to Misenum, on the heights where Julius Caesar’s mansion overlooks the bay beneath. During the cremation one of her former slaves, Mnester (II), stabbed himself to death. Either he loved his patroness, or he feared assassination.

This was the end which Agrippina had anticipated for years. The prospect had not daunted her. When she asked astrologers about Nero, they had answered that he would become emperor but kill his mother. Her reply was, ‘Let him kill me – provided he becomes emperor!’ But Nero only understood the horror of his crime when it was done. For the rest of the night, witless and speechless, he alternately lay paralysed and leapt to his feet in terror – waiting for the dawn which he thought would be his last. Hope began to return to him when at Burrus’ suggestion the colonels and captains of the Guard came and cringed to him, with congratulatory handclasps for his escape from the unexpected menace of his mother’s evil activities. Nero’s friends crowded to the temples. Campanian towns nearby followed their lead and displayed joy by sacrifices and deputations.

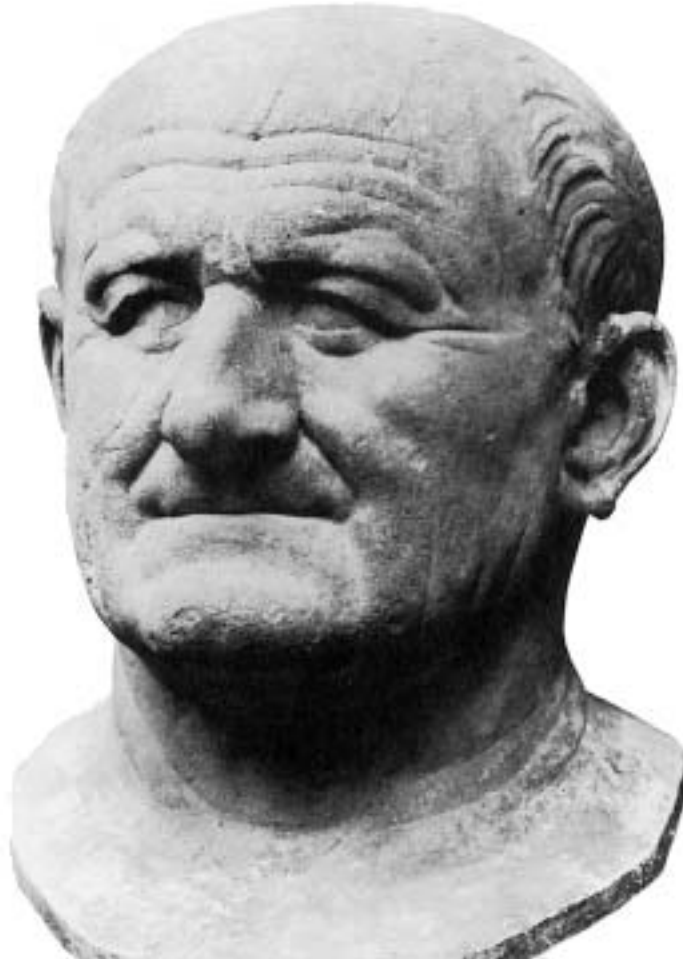
*Annals*  
Grant translation  
Penguin edition

Discuss the significance of this passage to the *Annals*. Your answer should refer to both the issues raised and to Tacitus’ literary techniques.

**Question 10 – Post Augustan emperors**

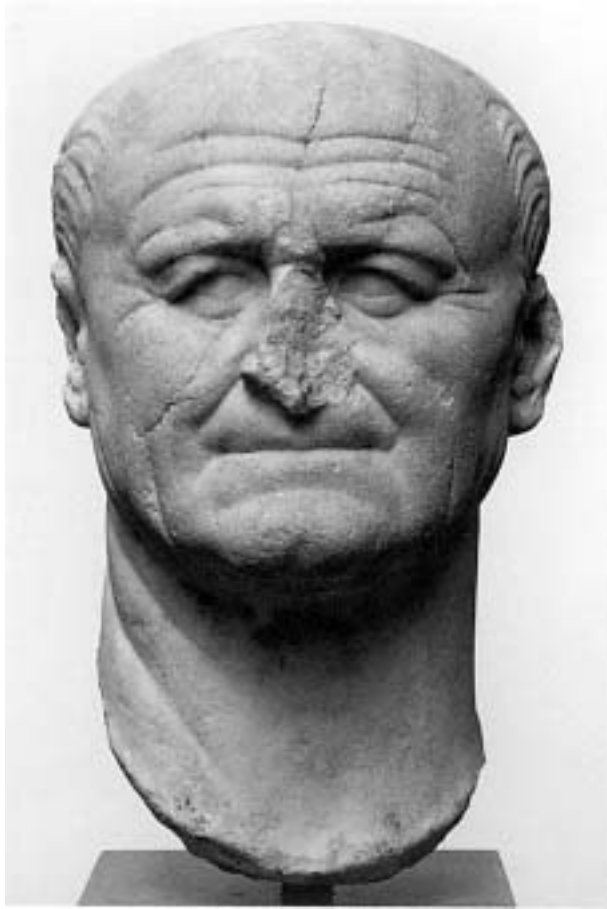
Direct your response to whichever of the following portraits you have used.

**EITHER**



*Portrait of Vespasian*  
*Roman Art*  
1995, 1996 editions

**OR**



*Portrait of Vespasian*  
*Roman Art*  
2005 edition

Discuss the way the sculptor has treated this figure. How typical is this work of portraits of post Augustan emperors that you have studied this year?

**END OF SECTION A**

**SECTION B****Instructions for Section B**

Answer **one** question only in this section. All questions in this section are worth 30 marks.

Before responding to this section, read the Assessment criteria on page 17.

Your essay will be assessed on these criteria.

In this essay students must compare at least one work from Unit 3 (prescribed text) with at least one work from Unit 4 (non-prescribed text(s)). Students may not compare two prescribed texts.

**Prescribed texts 2007****Greek**

Homer, *Iliad* Book 1

Translated by Robert Fagles, Penguin Classics

Aeschylus, *The Persians*

in *Prometheus Bound and Other Plays*

Translated by Philip Vellacott, Penguin Classics

Aristophanes, *Lysistrata*

in *Lysistrata, Acharnians, The Clouds*

Translated by Alan Sommerstein, Penguin Classics (2002 translation)

Thucydides, *The Peloponnesian War*

Translated by R Warner, Penguin Classics

Sections: The Plague (2.47–54) The Debate over Mytilene (3.36–50) Civil War in Corcyra (3.69–85) The Melian Dialogue (5.84–116) pages 151–156, 212–23, 236–45, 400–408.

**Sculpture from the Early Classical and Classical Periods (490–400 BC)**

Kritios Boy, Charioteer of Delphi, Poseidon/Zeus of Artemision, Discobolos, Doryphoros, Riace Warrior A, Seer from East Pediment (Temple of Zeus, Olympia), Gods (Poseidon, Apollo, Artemis) from East Frieze of Parthenon, Nike of Paionios, Diadoumenos, Parthenon Metope South 27, Nike untying her sandal from parapet of Temple of Athene Nike.

All illustrations, *Greek Art and Archaeology* by John Griffiths Pedley, Laurence King Publishing, and *Greek Sculpture: the Classical Period, a handbook*, by John Boardman, Thames and Hudson.

**Roman**

Virgil, *Aeneid* Book 12

Translated by Robert Fitzgerald, Harvill **or** C Day-Lewis, Oxford World Classics **or** David West, Penguin Classics

Seneca, *Thyestes*

in *Four Tragedies and Octavia*

Translated by E F Watling, Penguin Classics

Suetonius, *Augustus*

in *The Twelve Caesars*

Translated by R Graves, Penguin Classics

Tacitus, *The Fall of Agrippina*, Chapter 11

in *The Annals of Imperial Rome* (2)

Translated by Michael Grant, Penguin Classics

**Post Augustan emperors**

All portraits can be found on the pages listed below in the second edition of Ramage and Ramage, *Roman Art* (1995, Laurence King Publishing, 1996, Prentice Hall). The third edition is 2001, and the fourth 2005.

Caligula wearing a toga (p. 122), Claudius as Jupiter (p. 122), Portrait of Nero (p. 123), Portrait of Vespasian (p. 136), Portrait of a Flavian lady (p. 147), Colossal portrait of Titus or Domitian (p. 149), Bust of Trajan (p. 149) Portrait of Hadrian wearing an oak wreath (p. 198), Portrait of Antoninus Pius (p. 210), Portrait of Marcus Aurelius (p. 215), Portrait of Lucius Verrus, bust (p. 215), Marcus Aurelius on Horseback (p. 219), Bust of Commodus as Hercules (p. 231).

**Question 1**

‘In classical art beauty depends on a sense of balance.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 2**

‘Greek and/or Roman sculpture always embodies the values of the period in which it was produced.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 3**

‘In classical literature war is always shown to have its benefits.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 4**

‘Pride is always a destructive force in classical literature.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 5**

‘Only a crisis shows what people are really like.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 6**

‘In classical texts women are presented as either mothers or monsters.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 7**

‘Only women are capable of tenderness in classical texts.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 8**

‘Young children are of little importance in classical texts.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 9**

‘Heroism demands strength rather than wisdom.’

Discuss this statement by comparing at least two works you have studied this year.

**Question 10**

‘Revenge has predictable consequences in classical literature.’

Discuss this statement by comparing at least two works you have studied this year.



### **Assessment criteria**

#### ***Section A***

1. knowledge of ideas, issues, values and/or aesthetic qualities in the passage/work
2. analysis of techniques used to emphasise ideas, issues, values and/or aesthetic qualities in the passage/work
3. evaluation of the importance of the passage to the work as a whole, or of the work to its cultural form

#### ***Section B***

1. development of a relevant argument and/or responses
2. knowledge of the ideas, issues, values and/or techniques in the works
3. analysis of the ideas, issues, values and/or techniques in the works
4. evaluation of the relationship of the works to their socio-historical/artistic contexts
5. understanding of developments and/or differences between the works
6. use of relevant evidence to support an argument