CLASSICAL SOCIETIES AND CULTURES
Written examination

Tuesday 11 November 2008
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

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<tr>
<th>Section</th>
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- 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 15 pages, including Assessment criteria on page 15.
- 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.

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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 15. Your answers will be assessed on these criteria. All questions in this section are worth 15 marks.

Question 1 – Homer

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*Iliad* (Book 1)
Fagles translation
Penguin edition

Discuss the significance of this passage from *Iliad* Book 1. Your answer should refer both to the issues raised and to Homer’s literary techniques.
Question 2 – Aeschylus

ATOSSA: Alas! How great an ocean of disaster has
Broken on Persia and on every eastern race!
MESSENGER: But there is more, and worse; my story is not
half told.
Be sure, what follows twice outweighs what went before.
ATOSSA: What could be worse? What could our armament
endure,
To outweigh all the sufferings already told?
MESSENGER: The flower of Persian chivalry and gentle blood,
The youth and valour of our choice nobility,
First in unmoved devotion to the king himself,
Are sunk into the mire of ignominious death.
ATOSSA: My friends, this evil news is more than I can bear. –
How do you say they died?
MESSENGER: Opposite Salamis
There is an island – small, useless for anchorage –
Where Pan the Dancer treads along the briny shore.
There Xerxes sent them, so that, when the enemy,
Flung from their ships, were struggling to the island beach,
The Persian force might without trouble cut them down,
And rescue Persian crews from drowning in the sea:
Fatal misjudgement! When in the sea-battle Heaven
Had given glory to the Hellenes, that same day
They came, armed with bronze shields and spears, leapt from
their ships,
And made a ring round the whole island, that our men
Could not tell where to turn. First came a shower of blows
From stones slung with the hand; then from the drawn bow-string
Arrows leapt forth to slaughter; finally, with one
Fierce roar the Hellenes rushed at them, and cut and carved
Their limbs like butchers, till the last poor wretch lay dead.
This depth of horror Xerxes saw; close to the sea
On a high hill he sat, where he could clearly watch
His whole force both by sea and land.

The Persians
Vellacott translation
Penguin edition

Discuss the significance of this passage from The Persians. Your answer should refer both to the issues raised and to Aeschylus’ literary techniques.
Question 3 – Aristophanes

SOCRATES: Do you want to learn for yourself the real, plain truth about religion?

STREPSIADES: Why, yes, if that’s possible.

SOCRATES: And to talk face to face with our divinities, the Clouds?

STREPSIADES: Definitely.

SOCRATES [motioning him towards the vacant platform]: Then please sit on the sacred bed.

STREPSIADES [doing so]: There you are.

SOCRATES [giving him a wreath of unattractive-looking vegetation]: Now put this on your head.

STREPSIADES [alarmed]: What’s this for? Socrates, please, don’t go and make a sacrifice of me, like that Athamas.

SOCRATES: No, this is just part of our normal initiation ceremony.

STREPSIADES: But what good will it do me?

SOCRATES [picking up a bag]: You’ll become a really smooth, smarmy talker – the finest flower in the oratorical garden. Now don’t move. [He sprinkles flour from the bag over Strepsiades.]

STREPSIADES: Did you say become fine flour, or be plastered with it?!

SOCRATES:

Keep silence now, and hear my prayer.
O Lord, O King, O boundless Air,
On whom the earth supported rides,
O Ether bright, and you besides
Who make the thunder roar so loud,
You awesome Goddesses of Cloud,
O hearken to your Thinker here:
Arise and in the sky appear!

STREPSIADES [hastily pulling his cloak over his head]:
Not yet, not yet, don’t let them soak
Me till I’m covered with my cloak.
Why was I such a silly chap
That I left home without a cap?

The Clouds
Sommerstein translation
Penguin 2002 revised edition

Discuss the significance of this passage from The Clouds. Your answer should refer both to the issues raised and to Aristophanes’ literary techniques.
Question 4 – Thucydides

“. . . Fearing this and knowing that we shall have need of much good counsel and more good fortune (a hard thing to be sure of, since we are but men), I wish to leave as little as possible to fortune before I sail, and to set out with an army that, according to all reasonable probability, should be secure. This I believe to be the best way to guarantee the general interests of the city and the safety of those of us who are going to serve in the campaign. If anyone thinks differently, I invite him to take the command instead of me.”

In making this speech Nicias thought that either the Athenians would be put off by the scale of the armament required, or, if he was forced to make the expedition, he would in this way sail as safely as possible.

The Athenians, however, far from losing their appetite for the voyage because of the difficulties in preparing for it, became more enthusiastic about it then [than] ever, and just the opposite of what Nicias had imagined took place. His advice was regarded as excellent, and it was now thought that the expedition was an absolutely safe thing. There was a passion for the enterprise which affected everyone alike. The older men thought that they would either conquer the places against which they were sailing or, in any case, with such a large force, could come to no harm; the young had a longing for the sights and experiences of distant places, and were confident that they would return safely; the general masses and the average soldier himself saw the prospect of getting pay for the time being and of adding to the empire so as to secure permanent paid employment in future. The result of this excessive enthusiasm of the majority was that the few who actually were opposed to the expedition were afraid of being thought unpatriotic if they voted against it, and therefore kept quiet.

The History of the Peloponnesian War
Warner translation
Penguin edition

Discuss the significance of this passage from 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)

Parthenon East frieze

Discuss the way the sculptor has treated these figures. How typical of the Early Classical and Classical Periods (490–400 BC) is this work?
Question 6 – Virgil

The Father of Gods and Men, looking at his daughter with the smile that clears
the sky and dispels the storms, kissed her lightly on the lips, and said: ‘Spare yourself
these fears, my lady from Cythera. You can be sure that the destiny of your descendants
remains unchanged. You will see the city of Lavinium and its promised walls. You will
take great-hearted Aeneas up to the stars of heaven. No argument changes my mind.
But now, since this anxiety is gnawing at you, I shall tell you more, unrolling for you
the secrets of the scroll of the Fates. He will wage a great war in Italy and crush its
fierce tribes. He will build walls for his people and establish their way of life, until
a third summer has seen him reigning in Latium and a third winter has passed after
the subjection of the Rutulians. But the reign of his son Ascanius, who now receives
the second name Iulus (it was Ilus while the kingdom of Ilium still stood), shall last
while the months of thirty long years revolve, and he shall transfer his kingdom
from its seat at Lavinium and build a city with powerful fortifications at Alba Longa.
Here the rule of the race of Hector will last for three hundred long years until Ilia
the priestess queen, heavy with the seed of Mars, shall give birth to twin sons. Then
Romulus shall receive the people, wearing with joy the tawny hide of the wolf which
nursed him. The walls he builds will be the walls of Mars and he shall give his own
name to his people, the Romans. On them I impose no limits of time or place. I have
given them an empire that will know no end. Even angry Juno, who is now wearying
sea and land and sky with her terrors, will come to better counsel and join with me in
cherishing the people of Rome, the rulers of the world, the race that wears the toga.
So it has been decreed. There will come a day, as the years glide by, when the house
of Assaracus will reduce Achilles’ Pthia and glorious Mycenae to slavery and will
conquer and rule the city of Argos. From this noble stock there will be born a Trojan
Caesar to bound his empire by Oceanus at the limits of the world, and his fame by
the stars. He will be called Julius, a name passed down to him from the great Iulus.

*Aeneid* (Book 1)
West translation
Penguin edition

Discuss the significance of this passage from the *Aeneid* Book 1. Your answer should refer to the issues raised
and to Virgil’s literary techniques.
Question 7 – Seneca

**Thyestes:** What agitation in my stomach swells?
   What moves within me? Some protesting burden
   Lies on my heart, and in my breast a voice
   That is not mine is groaning. O my children!
   Where are you? Come! Your ailing father calls you.
   If I can see your faces, all my pain
   Will soon be ended. Do I hear them? Where?

**Atreus [exhibiting the children’s heads]:** Embrace your
   children, father! They are here
   Beside you. Do you recognize your sons?

**Thyestes:** I recognize my brother! Canst thou bear,
   O Earth, the weight of so much wickedness?
   Wilt thou not break, and drown thyself and us
   In the infernal Styx? Wilt thou not open
   Into a vast abyss and sink in chaos
   Kingdom and king? Not overturn Mycenae
   And tear it stone by stone from its foundations?
   We two should now be joined with Tantalus.
   Unlock thy gates, O Earth, open them wide,
   And to whatever dungeon lower lies
   Than Tartarus, where our forefathers are,
   Dispatch us quickly, down the steep descent
   Into thy awful bosom, there to lie
   Entombed under the weight of Acheron.
   Above our heads let guilty spirits float,
   Above our prison let the fierce hot flood
   Of Phlegethon stir up the scorching sands! . . .
   Dost thou lie idle, Earth, unmoved, inert?
   The gods are fled.

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*Thyestes*
Watling translation
Penguin edition

Discuss the significance of this passage from *Thyestes*. Your answer should refer both to the issues raised and to Seneca’s literary techniques.
Question 8 – Suetonius

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Discuss the significance of this passage from *The Twelve Caesars*. Your answer should refer both to the issues raised and to Suetonius’ literary techniques.
Question 9 – Tacitus

Messalina was unenthusiastic. It was not that she loved her husband. But she feared that Silius, once supreme, might despise his mistress, and see the crime prompted by an emergency in its true colours. However, the idea of being called his wife appealed to her owing to its sheer outrageousness – a sensualist’s ultimate satisfaction. So, waiting only until Claudius had left to sacrifice at Ostia, she celebrated formal marriage with Silius.

It will seem fantastic, I know, that in a city where nothing escapes notice or comment, any human beings could have felt themselves so secure. Much more so that, on an appointed day and before invited signatories, a consul designate and the emperor’s wife should have been joined together in formal marriage – ‘for the purpose of rearing children’; that she should have listened to the diviners’ words, assumed the wedding-veil, sacrificed to the gods; that the pair should have taken their places at a banquet, embraced, and finally spent the night as man and wife. But I am not inventing marvels. What I have told, and shall tell, is the truth. Older men heard and recorded it.

The imperial household shuddered – especially those in power, with everything to fear from a new emperor. There were secret conferences. Then indignation was unconcealed. ‘While a ballet-dancing actor violated the emperor’s bedroom’, they said, ‘it was humiliating enough. Yet it did not threaten Claudius’ life. Here, on the other hand, is a young, handsome, intelligent nobleman, consul-to-be – but with a loftier destiny in mind. For where such a marriage will lead is clear enough.’ When they thought of Claudius’ sluggish uxoriousness, and the many assassinations ordered by Messalina, they were terrified. Yet the emperor’s very pliability gave them hope. If they could convince him of the enormity of the outrage, Messalina might be condemned and eliminated without trial. But everything, they felt, turned on this – would Claudius give her a hearing? Could they actually shut his ears against her confession?

Discuss the significance of this passage from the *Annals*. Your answer should refer to both the issues raised and to Tacitus’ literary techniques.
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?
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 15. 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 2008

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, *The Clouds*
in *Lysistrata, Acharnians, The Clouds*
Translated by Alan Sommerstein, Penguin Classics
(2002 translation)
Thucydides, *The Peloponnesian War*
Translated by R Warner, Penguin Classics

Roman
Virgil, *Aeneid* Book 1
Translated by 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 Annals of Imperial Rome*
Translated by Michael Grant, Penguin Classics
Sections: introduction (pp. 31–34), Demise of Messalina (pp. 245–251) and Nero and Seneca (pp. 336–344)

Post Augustan emperors
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
‘Art in the classical world always features the heroic or the divine.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 2
‘Symbolism is a significant feature of sculpture in the classical world.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 3
‘Classical works present new ideas as a threat.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 4
‘Anger is the most destructive emotion.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 5
‘Suffering is the price of glory.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 6
‘The inability to change has dangerous consequences.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 7
‘Leaders are more interested in themselves than those they lead.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 8
‘Empire building is condemned, rather than admired, in classical works.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 9
‘Classical works present women as no more than the possessions of men.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

Question 10
‘In classical works, the only purpose of the gods is to illuminate the lives of mortals.’
Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work 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