



Victorian Certificate of Education 2011

CLASSICAL STUDIES

Written examination

Monday 14 November 2011

Reading time: 11.45 am to 12.00 noon (15 minutes)

Writing time: 12.00 noon to 2.00 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 10 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**

Translated by Robert Fagles, New York: Penguin Classics, 1998, pp 202–203

When he heard that . . . a hundred oxen just for nine.

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

- a. Who is Diomedes? What has he just heard? How does he react in the first few lines of the extract, and what is surprising about his reaction?
5 marks
- b. How does Diomedes justify his reaction in the first part of his speech? What two suggestions does he make in the second part of his speech?
5 marks
- c. What are the key ideas in this extract? What techniques are used to present them?
10 marks

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

from *The Three Theban Plays*. Translated by Robert Fagles, New York: Penguin Classics, 1984, pp 182–183

TIRESIAS: You are the king no doubt . . . from the earth
as brutally as you.

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

- a. Describe the context of this passage – the speaker, the other persons present, and the circumstances.
5 marks
- b. Why does Tiresias refer to Apollo? How has Tiresias been mocked? What is the significance of the reference to Creon at the end of the speech?
5 marks
- c. What are the key ideas in this extract? What techniques are used to present them?
10 marks

Question 3**Plato, *Apology***

from *The Last Days of Socrates*. Translated by Hugo Tredennick and revised by Harold Tarrant, London: Penguin Classics, 2003, pp 46–47

The effect of these . . . been monopolizing your ears.

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

- a. According to Socrates, how do the people of Athens view him? 5 marks
- b. What points does Socrates make in response? 5 marks
- c. What techniques does Socrates use to present his opponents in this extract? How does this compare with the way in which they are presented in other parts of *Apology*? 10 marks

Question 4***The Parthenon***

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this material is not supplied.**

- a. When was the Parthenon constructed? Who commissioned it? Name the chief architects. What was significant about the site?
5 marks
- b. What makes the Parthenon an outstanding example of the Doric style?
5 marks
- c. Discuss the relationship between the Parthenon and Athenian identity.
10 marks

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

Translated by David West, London: Penguin Classics, 2003, pp 125–126

And so they carried . . . among the grey-green reeds.

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

- a. Who is travelling down the road mentioned in the first line of this extract? Name the boatman mentioned in the second line. What is odd about his statement that he may not carry living bodies in his boat?
5 marks
- b. The general tone of *The Aeneid* Book 6 is serious, but the poet has included some humour in this passage. Which part or parts might be regarded as humorous? What words, phrases or techniques help to create the humour?
5 marks
- c. Discuss the serious features of the passage, identifying key ideas, and some of the techniques that the poet has used to present them.
10 marks

Question 6

Cicero, *In Defence of Marcus Caelius Rufus*

in *Selected Political Speeches*. Translated by Michael Grant, London: Penguin Classics, 1973, pp 183–184

Gentlemen, the whole . . . intimacy in all directions.

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

- a. How does Cicero add to his defence of Caelius in this extract?
5 marks
- b. What does the extract reveal about attitudes to women in Republican Rome?
5 marks
- c. What techniques does Cicero use to attack Clodia? How do these compare with those used to attack her elsewhere in the speech?
10 marks

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

from *Catiline's War, The Jugurthine War, Histories*. Translated by A J Woodman,
London: Penguin Classics, 2007, pp 15–16

‘For how long, then . . . rather than for command.’

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

- a. Who is speaking to whom? What is his purpose in making this speech?
5 marks
- b. What techniques does the speaker use to try to persuade his audience?
5 marks
- c. What does the extract reveal about the state of the Republic at that time? How does it also reflect the period in which it was written?
10 marks

Question 8

Mosaics – The Small Hunt, Piazza Armerina, Sicily



- a. When was this mosaic created? In what kind of building was it located? For whom was it produced?
5 marks
- b. What are the key ideas in the mosaic?
5 marks
- c. What techniques are used to present these ideas? Are similar techniques used in other mosaics?
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*

‘The concerns of Herodotus are much broader than those of Thucydides.’

Discuss with reference to both works studied.

Question 2

Aeschylus, *Agamemnon* and Euripides, *Medea*

‘*Agamemnon* and *Medea* explore the theme of jealousy in similar ways.’

Discuss with reference to both works studied.

Question 3

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

‘Homer and Aristophanes present the Underworld in very different ways.’

Discuss with reference to both works studied.

Question 4

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

‘Mark Antony represents the best of Roman values.’

Discuss with reference to both works studied.

Question 5

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

‘Tacitus and Livy adopt very different approaches to the writing of history.’

Discuss with reference to both works studied.

Question 6

Ara Pacis and Trajan’s Column

‘Imperial monuments reflect the achievements of the emperors who commissioned them.’

Discuss with reference to both works studied.

Question 7

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

‘*The Aeneid* Book 12 and *The Iliad* Book 22 explore the same ideas.’

Discuss with reference to both works studied.

END OF QUESTION BOOK