



Victorian Certificate of Education 2012

CLASSICAL STUDIES

Written examination

Tuesday 13 November 2012

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 16**

translated by Robert Fagles, Penguin Classics, 1998

Down he crashed ... you maniac, you obeyed.”

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

- a. What has just taken place on the battlefield? 5 marks
- b. In the first ten lines of the extract, what techniques does Homer use to describe the fight? 5 marks
- c. Discuss the significance of the extract to the work as a whole. 10 marks

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

from *The Three Theban Plays*, translated by Robert Fagles, Penguin Classics, 1984

OEDIPUS:
You pray to the gods? ... victims burned to the gods.

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

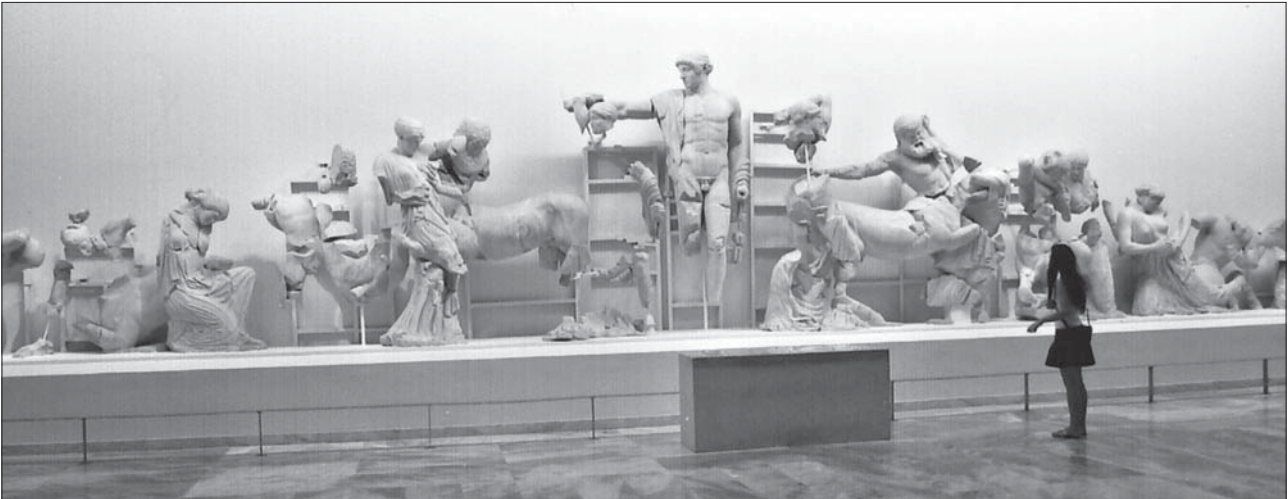
- a. What circumstances have caused Oedipus to address the chorus in this way? 5 marks
- b. Explain what the extract reveals about Athenian society at the time of Sophocles. 5 marks
- c. Discuss the ideas that are explored in this extract and the techniques that are used to present them. 10 marks

Question 3**Plato, *Apology***

from *The Last Days of Socrates*, translated by Hugh Tredennick and Harold Tarrant, Penguin Classics, 2003

As a matter of fact, gentlemen, I do not feel that it requires much defence to clear myself of Meletus's accusation; what I have said already is enough. But you know very well the truth of what I said in an earlier part of my speech, that I have incurred a great deal of bitter hostility; and this is what will bring about my destruction, if anything does; not Meletus or Anytus, but the slander and jealousy of a very large section of the people. They have been fatal to a great many other innocent men, and I suppose will continue to be so; there is no likelihood that they will stop at me. But perhaps someone will say, 'Do you feel no compunction, Socrates, at having pursued an activity which puts you in danger of the death penalty?' I might fairly reply to him, 'You are mistaken, my friend, if you think that a man who is worth anything ought to spend his time weighing up the prospects of life and death. He has only one thing to consider in performing any action; that is, whether he is acting justly or unjustly, like a good man or a bad one. On your view the heroes who died at Troy would be poor creatures, especially the son of Thetis. He, if you remember, made so light of danger in comparison with incurring dishonour that when his goddess mother warned him, eager as he was to kill Hector, in some such words as these, I fancy, "My son, if you avenge your comrade Patroclus's death and kill Hector, you will die yourself; 'Next after Hector is thy fate prepared'," – when he heard this warning, he made light of his death and danger, being much more afraid of an ignoble life and of failing to avenge his friends. "Let me die forthwith," said he, "when I have requited the villain, rather than remain here by the beaked ships to be mocked, a burden on the ground." Do you suppose that he gave a thought to death and danger?'

- a. According to Socrates, what are the real reasons for the hostility towards him? 5 marks
- b. What techniques does Socrates use to conduct his own defence in this extract? 5 marks
- c. Explain what this extract tells us about how Socrates saw himself and his accusers. 10 marks

Question 4**The Temple of Zeus at Olympia**

Source: Peter Mountford (photographer)

- a. What events led to the construction of the temple? What is the significance of its location?
5 marks
- b. Who was the sculptor who produced works for both the Parthenon at Athens and the Temple of Zeus at Olympia? Why was his work at Olympia so important?
5 marks
- c. Discuss the ideas that are presented in the sculptures of the West Pediment and the techniques that are used to express them.
10 marks

Question 5**Virgil, *The Aeneid* Book 8**

translated by David West, Penguin Classics, 2003

He had made, too, a mother wolf stretched out in the green cave of Mars with twin boys playing round her udders, hanging there unafraid and sucking at her as she bent her supple neck back to lick each of them in turn and mould their bodies into shape with her tongue.

Near this he had put Rome and the violent rape of the Sabines at the great games in the bowl of the crowded Circus, and a new war suddenly breaking out between the people of Romulus and the stern Sabines from Cures led by their aged king Tatius. Then, after these same kings had put an end to their conflict, they stood in their armour before the altar of Jupiter with sacred vessels in their hands, sacrificing a sow to ratify the treaty.

Close by, four-horse chariots had been driven hard in opposite directions and had torn Mettus in two – the man of Alba should have stood by his promises – and Tullus was dragging the deceiver's body through a wood while a dew of blood dripped from the brambles.

There too was Porsenna ordering the Romans to take Tarquin back after they had expelled him, and mounting a great siege against the city while the descendants of Aeneas were running upon the drawn swords of the enemy in the name of liberty. There you could see him as though raging and blustering because Horatius Cocles was daring to tear the bridge down and Cloelia had broken her chains and was swimming the river.

At the top of the shield Manlius, the keeper of the citadel on the Tarpeian rock, stood in front of the temple and kept guard on the heights of the Capitol. The new thatch stood out rough on the roof of Romulus' palace, and here was a silver goose fluttering through the golden portico, honking to announce that the Gauls were at the gates. There were the Gauls close by, among the thorn bushes, climbing into the citadel under the cover of darkness on that pitch-black night. Their hair was gold, their clothing was gold, their striped cloaks gleamed and their milk-white necks were encircled by golden torques. In each right hand there glinted two heavy Alpine spears and long shields protected their bodies.

- a. Where were the scenes in these lines located? Explain the events that are described in the first paragraph.

5 marks

- b. How does Virgil make the various scenes come alive for the reader?

5 marks

- c. Why is the choice of these scenes significant? Discuss their relevance to the work as a whole.

10 marks

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

from *Selected Political Speeches*, translated by Michael Grant, Penguin Classics, 1989

If in the bleak old manner and style, then I must call up from the dead one of those personages with heavy beards – not the modern sort of neat little beard which she is so keen on, but the bristling kind that we see on antique statues and busts – to reprimand the woman and speak to her in my place (which has the advantage of directing her fury away from myself). So let me conjure up, then, some member of her own family. And why not the venerable Appius Claudius the Blind – who will suffer less than anybody else because he will not be able to see her?

If he returned to the scene, I imagine this is how he would treat her and what he would say. ‘Woman, what business have you with Caelius, who is little more than a boy, and is none of yours? Why have you formed such a close friendship with him that you lend him gold, or such a deep enmity that you are afraid of poison? Did you not know, from what you have seen, that your father, and from what you have heard that your uncle, your grandfather, your great-grandfather, your great-great-grandfather, and your great-great-great-grandfather were all consuls? And did you not recall that you had lately been married to Quintus Metellus, a notable, courageous and patriotic man who only had to set foot out of doors to outshine almost all his fellow-citizens in merit, glory and rank? When your marriage had transferred you from one illustrious house to another, what induced you to form so intimate a link with Caelius? Was he, by any chance, a blood-relative, or a marriage connexion, or a close friend of your husband? He was none of these things. What other reason, then, could there be except sheer uncontrollable lust?’

- a. What was Appius Claudius the Blind famous for? Why does Cicero choose him? 5 marks
- b. What does this extract reveal about Roman morality? 5 marks
- c. Discuss the techniques that are used by Cicero in this extract. 10 marks

Question 7**Ovid, *Metamorphoses***

translated by Mary M Innes, Penguin Classics, 1974

‘I implore you,
nymph, daughter of Peneus, do not run away! Though I pursue
you, I am no enemy. Stay, sweet nymph! You flee as the lamb flees
the wolf, or the deer the lion, as doves on fluttering wings fly from
an eagle, as all creatures flee their natural foes! But it is love that drives
me to follow you. Alas, how I fear lest you trip and fall, lest briars
scratch your innocent legs, and I be the cause of your hurting your-
self. These are rough places through which you are running – go less
swiftly, I beg of you, slow your flight, and I in turn shall pursue less
swiftly!

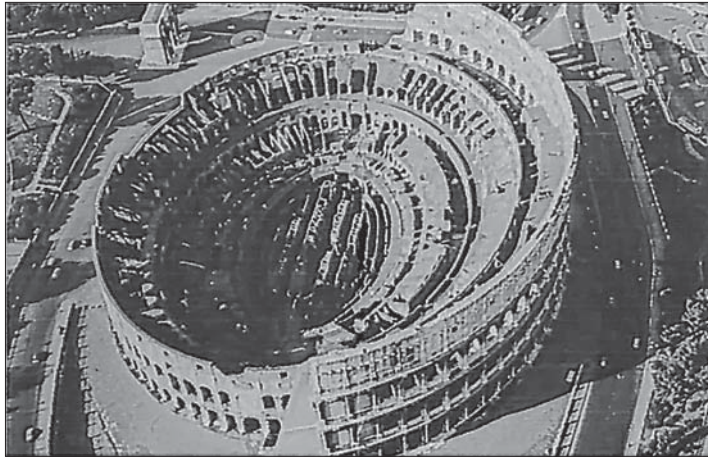
‘Yet stay to inquire whose heart you have charmed. I am no peasant,
living in a mountain hut, nor am I a shepherd or boorish herdsman
who tends his flocks and cattle in these regions. Silly girl, you do not
know from whom you are fleeing: indeed, you do not, or else you
would not flee. I am lord of Delphi, Claros, and Tenedos, and of the
realms of Patara too. I am the son of Jupiter. By my skill, the past, the
present, and the future are revealed; thanks to me, the lyre strings
thrill with music. My arrow is sure, though there is one surer still,
which has wounded my carefree heart. The art of medicine is my
invention, and men the world over give me the name of healer. All
the properties of herbs are known to me: but alas, there are no herbs
to cure love, and the skill which helps others cannot help its master.’

He would have said more, but the frightened maiden fled from him,
leaving him with his words unfinished; even then, she was graceful to
see, as the wind bared her limbs and its gusts stirred her garments,
blowing them out behind her. Her hair streamed in the light breeze,
and her beauty was enhanced by her flight. But the youthful god
could not endure to waste his time on further blandishments and, as
love itself prompted, sped swiftly after her. Even so, when a Gallic
hound spies a hare in some open meadow he tries by his swiftness to
secure his prey, while the hare, by her swiftness, seeks safety: the dog,
seeming just about to fasten on his quarry, hopes at every moment that
he has her, and grazes her hind quarters with outstretched muzzle, but
the hare, uncertain whether she has not already been caught, snatches
herself out of his very jaws, and escapes the teeth which almost touch
her.

Thus the god and the nymph sped on, one made swift by hope and
one by fear; but he who pursued was swifter, for he was assisted by
love’s wings. He gave the fleeing maiden no respite, but followed close
on her heels, and his breath touched the locks that lay scattered on her
neck . . .

- a. Who is the speaker? Who is referred to as ‘daughter of Peneus’? What is the result of this encounter?
5 marks
- b. Explain the significance of this story to the work as a whole.
5 marks
- c. Compare the depiction of the two characters in the extract. Make reference to the techniques that are
used by Ovid.
10 marks

Question 8
The Colosseum



Source: Peter Mountford (photographer)

- a. Describe the events that led to the construction of the Colosseum. 5 marks
- b. What can we learn from the Colosseum about Roman politics and society? 5 marks
- c. Discuss each stage of the construction of the Colosseum. 10 marks

END OF SECTION A
TURN OVER

SECTION B – Comparative study**Instructions for Section B**

Answer only **one** question 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 sociohistorical 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*

‘Thucydides lacks the optimism of Herodotus.’

Discuss with reference to both works studied.

Question 2

Aeschylus, *Agamemnon* and Euripides, *Medea*

‘Women represent a destructive force in Greek tragedy.’

Discuss with reference to both works studied.

Question 3

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

‘The dead have nothing of value to offer the living.’

Discuss with reference to both works studied.

Question 4

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

‘Lack of judgement was the cause of Mark Antony’s downfall.’

Discuss with reference to both works studied.

Question 5

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

‘The real theme of Livy and Tacitus is that power cannot be entrusted to any one individual.’

Discuss with reference to both works studied.

Question 6

Juvenal, *Satires* 1, 6 and 10 and Petronius, *Dinner with Trimalchio*

‘In Juvenal and Petronius, traditional Rome has vanished, and in its place is something new and disturbing.’

Discuss with reference to both works studied.

Question 7

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

‘Homer and Virgil present different views of the gods and the supernatural.’

Discuss with reference to both works studied.

END OF QUESTION BOOK