

**Victorian Certificate of Education
2015**

CLASSICAL STUDIES

Written examination

Monday 9 November 2015

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 correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question book of 15 pages.
- One or more answer books.

Instructions

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

At the end of the examination

- Place all other used answer books inside the front cover of the first answer 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 answer 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 1 (pp. 77–87) and Book 3 (pp. 128–144)

translated by Robert Fagles, Penguin Classics, 1998

Soon as the warrior Menelaus marked him ...
wed to a land of rugged spearmen?

Due to copyright restrictions, the VCAA is unable to reproduce the full extract
when this examination is published on the VCAA website.
Instead, the opening and closing words of the extract have been provided.

- a. How does Homer depict Menelaus and Paris? 5 marks
- b. Explain the techniques used in Hector's speech. 5 marks
- c. Discuss the significance of this extract to the other parts of the poem prescribed for study this year. 10 marks

Question 2**Sophocles, 'Antigone'**

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

CREON:

Old man—all of you! So,

...

you have your skills, old seer, but you lust for injustice!

Due to copyright restrictions, the VCAA is unable to reproduce the full extract when this examination is published on the VCAA website. Instead, the opening and closing words of the extract have been provided.

- a. What circumstances have led to this exchange? 5 marks
- b. Explain the relationship between this extract and the sociohistorical context of the play. 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**Aristophanes, 'Wasps'**

from *Frogs and Other Plays*, translated by David Barrett, revised by Shomit Dutta, Penguin Classics, 2007;

© David Barrett, 1964; revised translation, introduction and notes © Shomit Dutta, 2007

BDELYCLEON [*calling out as Court Officer*] All jurors take their places in the courtroom! No admittance after proceedings have begun.

[*The TWO DOGS, as plaintiff and defendant respectively, make their entry, the latter escorted by two slaves in their capacity as guards.*]

PHILOCLEON Which is the defendant?

BDELYCLEON [*pointing to LABES*] This one.

PHILOCLEON Ha, wait till he hears the sentence!

BDELYCLEON Attention, please, for the indictment. Prosecution initiated by The Dog of Cydathenaeum against Labes of Aexone, on the grounds that the said Labes did wilfully and feloniously wrong and injure the one Sicilian cheese by eating it all himself. Penalty proposed: a figwood collar.

PHILOCLEON No, no! Death – if he's convicted.

BDELYCLEON The defendant, Labes, stands before the court.

[*LABES is led forward.*]

PHILOCLEON The filthy scum! Look at his furtive look! Trying to get round me with a cheeky grin. Where's the plaintiff, The Dog from Cydathenaeum?

[*The DOG leaps forward fawningly. PHILOCLEON strokes him.*]

FIRST DOG Bow-wow!

BDELYCLEON [*interpreting*] Present!

PHILOCLEON This one's another Labes, good at barking and licking his bowl clean!

BDELYCLEON Silence in court! Be seated! [*To the DOG*] Proceed with the charge.

PHILOCLEON [*ladling out some soup*] I think I'll have some soup while this is going on.

FIRST DOG [*taking the prosecutor's 'stand', an upturned pot*] Gentlemen of the jury, you have heard the terms of the indictment filed by me against the defendant. He has committed the most atrocious offences, not only against me, but against every sailor in the fleet, namely by running away into a corner, *siciliating* a large quantity of cheese and stuffing himself with it under cover of darkness.

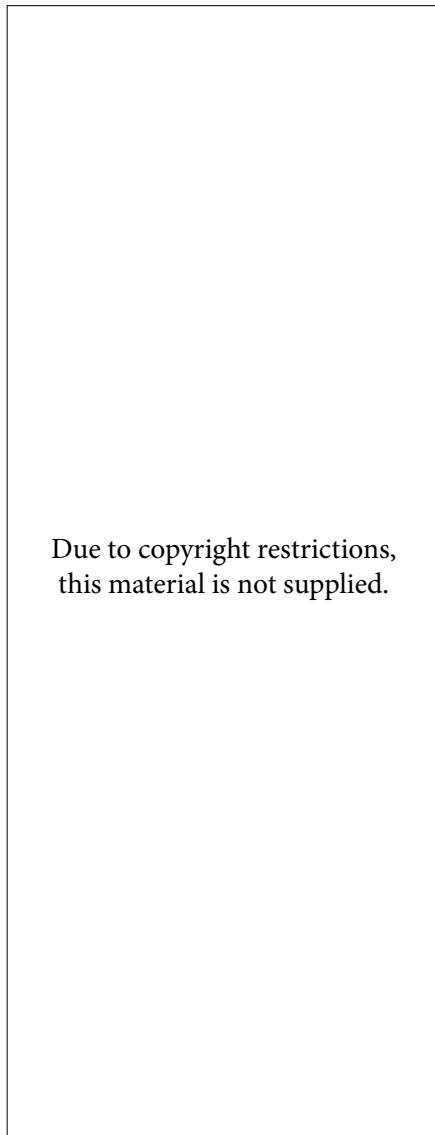
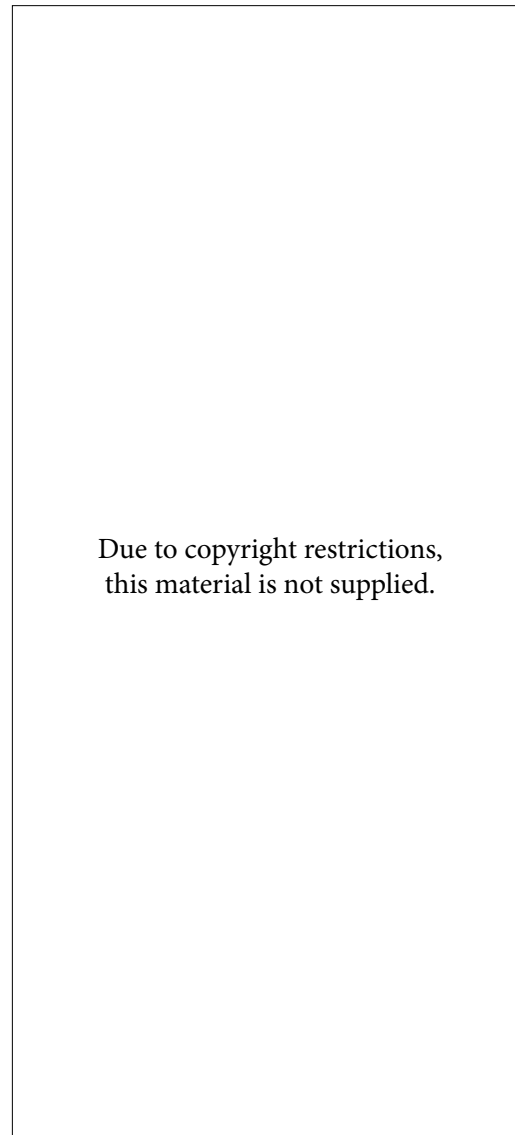
PHILOCLEON The case is beyond doubt. A moment ago he belched in my general direction. The malodour of cheese was unmistakable. Disgusting creature!

FIRST DOG When I asked for a share, he refused point blank. I put it to you, gentlemen, how can anyone claim to be serving your interests if I, The Dog, am not given my proper share?

PHILOCLEON I, the public, wasn't given my share either. It seems he's hot-tempered and fiery – a bit like this soup!

BDELYCLEON Now, father, I beg you, don't decide against him before you've heard both sides.

- a. How does the Chorus respond to Bdelycleon in the lines immediately preceding this extract? 5 marks
- b. Explain the relationship between this extract and the sociohistorical context of the play. 5 marks
- c. Discuss the ideas that are explored in this extract and the techniques that are used to present them. 10 marks

Question 4**Greek free-standing sculpture of the early classical, classical and late classical periods
(490–323 BCE)****Image A****Image B**

Sources (from left): G Richter, *A Handbook of Greek Art*, Phaidon, London, 1974, p. 122;
J Boardman, *Greek Sculpture: The Late Classical Period*, Thames and Hudson, London, 1995, p. 66

- a. Identify each statue, its sculptor and the period in which each sculptor worked. 5 marks
- b. What are the similarities and differences between the statues? 5 marks
- c. Discuss the significance of each statue to the development of sculpture. 10 marks

Question 5**Virgil, *The Aeneid*, Book 2**

translated by David West, Penguin Classics, 2003 (revised edition);
 © David West, 1990, 2003

And now there came upon this unhappy people another and yet greater sign, which caused them even greater fear. Their hearts were troubled and they could not see what the future held. Laocoon, the chosen priest of Neptune, was sacrificing a huge bull at the holy altar, when suddenly there came over the calm water from Tenedos (I shudder at the memory of it), two serpents leaning into the sea in great coils and making side by side for the shore. Breasting the waves, they held high their blood-stained crests, and the rest of their bodies ploughed the waves behind them, their backs winding, coil upon measureless coil, through the sounding foam of the sea. Now they were on land. Their eyes were blazing and flecked with blood. They hissed as they licked their lips with quivering tongues. We grew pale at the sight and ran in all directions, but they made straight for Laocoon. First the two serpents seized his two young sons, twining round them both and feeding on their helpless limbs. Then, when Laocoon came to the rescue with his sword in his hand, they seized him and bound him in huge spirals, and soon their scaly backs were entwined twice round his body and twice round his throat, their heads and necks high above him as he struggled to prise open their coils, his priestly ribbons befouled by gore and black venom, and all the time he was raising horrible cries to heaven like the bellowing of a wounded bull shaking the ineffectual axe out of its neck as it flees from the altar. But the two snakes escaped, gliding away to the highest temples of the city and making for the citadel of the heartless Pallas, the Tritonian goddess, where they sheltered under her feet and under the circle of her shield.

- a. Why is Laocoon the focus of the attack? How does this reinforce what the Trojans have just heard? 5 marks
- b. What techniques does Virgil use to make his description of the attack vivid? 5 marks
- c. Discuss the significance of this extract to *The Aeneid*, Book 2. 10 marks

Question 6**Cicero, 'In defence of Marcus Caelius Rufus'**

from *Selected Political Speeches*, translated by Michael Grant, Penguin Classics, 1973 (revised edition);

© Michael Grant Publications Limited, 1969

And indeed the case of Caelius, too, is a very easy one. On each and every charge he would find it the simplest matter to defend himself. As regards that woman, I am not at the moment criticizing her at all. But just imagine, for the purposes of argument, someone who bears not the slightest resemblance to her. Imagine a person who offered herself to every man, who quite publicly had a calendar of different lovers for every day, whose gardens, home and house at Baiae were thrown wide open to every sort of lecherous riff-raff, who kept young men and helped them to endure their fathers' meanness by paying them herself. Imagine a widow living unconventionally, a shameless widow giving rise to scandal, a wealthy widow behaving riotously, a lascivious widow carrying on like a common harlot. If any man had been a little free in his attitude towards a woman like that, surely it would be unreasonable to regard him as having committed any real misconduct.

'So this,' it will be objected, 'is Cicero's educational method! So now we know how you propose young men should be brought up. But was this boy commended and entrusted to your care by his father merely in order that he should occupy his youthful years in vicious and libidinous behaviour, while you yourself actually excuse that sort of life and those pursuits?' But, gentlemen, was there ever a man on this earth whose will-power, high-mindedness and self-control were sufficient to make him reject all pleasures whatsoever and devote his whole life to physical exercise and intellectual exertion; a man who was not attracted by relaxation or recreation or the pursuits of his contemporaries or making love or going to parties; who believed that nothing in all the world was worth striving for unless it was directed towards honour and glory? If a person with these qualities ever existed, then I for one should regard his endowment and apparatus of virtues as something truly superhuman.

- a. What tone does Cicero adopt in the first paragraph of this extract? How does this represent a change of approach? 5 marks
- b. Explain the methods that Cicero uses in this extract to persuade the audience to acquit Caelius. 5 marks
- c. Discuss the significance of this extract to the work as a whole. 10 marks

CONTINUES OVER PAGE

Question 7**Ovid, *Metamorphoses***

translated by Mary M Innes, Penguin Classics, 1955;
© Mary M Innes, 1995

Even this was not enough for Bacchus. He abandoned the very fields of Thrace and, with a band of more seemly revellers, betook himself to the vineyards of his beloved Tmolus, and to the river Pactolus, though it was not then rich in gold, or envied for its precious sands. He was attended by his usual throng, satyrs and bacchants, but Silenus was not there. For Phrygian peasants had captured him, as he tottered along on feet made unsteady by age and wine. They had bound him with chains of flowers, and taken him to their king Midas, who had once been instructed in the Bacchic mysteries by Orpheus from Thrace, and by the Athenian Eumolpus. When Midas recognized him as one who was the god's companion and partner in his mysteries, he celebrated the arrival of such a guest with continuous festivities for ten days and nights on end. On the eleventh day, when Lucifer had shepherded away the flock of stars on high, the king came to Lydia, in great good humour, and restored Silenus to his young ward.

The god was glad to have his tutor back, and in return gave Midas the right to choose himself a gift – a privilege which Midas welcomed, but one which did him little good, for he was fated to make poor use of the opportunity he was given. He said to the god: 'Grant that whatever my person touches be turned to yellow gold.' Bacchus, though sorry that Midas had not asked for something better, granted his request, and presented him with this baneful gift. The Phrygian king went off cheerfully, delighted with the misfortune which had befallen him. He tested the good faith of Bacchus' promise by touching this and that, and could scarcely believe his own senses when he broke a green twig from a low-growing branch of oak, and the twig turned to gold. He lifted a stone from the ground and the stone, likewise, gleamed pale gold. He touched a sod of earth and the earth, by the power of his touch, became a lump of ore. The dry ears of corn which he gathered were a harvest of golden metal, and when he plucked an apple from a tree and held it in his hand, you would have thought that the Hesperides had given it him. If he laid his finger on the pillars of his lofty doorways, they were seen to shine and glitter, and even when he washed his hands in clear water, the trickles that flowed over his palms might have served to deceive Danae. He dreamed of everything turned to gold, and his hopes soared beyond the limits of his imagination.

So he exulted in his good fortune, while servants set before him tables piled high with meats, and with bread in abundance. But then, when he touched a piece of bread, it grew stiff and hard: if he hungrily tried to bite into the meat, a sheet of gold encased the food, as soon as his teeth came in contact with it. He took some wine, itself the discovery of the god who had endowed him with his power, and adding clear water, mixed himself a drink: the liquid could be seen turning to molten gold as it passed his lips.

- a. What circumstances have led to the events described in this extract? 5 marks
- b. Explain the techniques that Ovid uses to depict Midas. 5 marks
- c. Discuss the ideas that Ovid explores in the story. 10 marks

Question 8
Triumphal arches



Source: Akke at English Wikipedia

- a. Identify this arch and explain the significance of its site. 5 marks
- b. Why is it difficult to give a precise date for the arch? 5 marks
- c. Discuss why this arch is architecturally and sculpturally controversial. 10 marks

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

Answer only **one** question in this section. All questions in Section B are worth 40 marks.
Clearly number your answer in the answer book(s) provided.
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***

‘Herodotus and Thucydides both show that the best defence against misfortune is an authoritative leader.’
Discuss with reference to both works studied.

Question 2**Aeschylus, ‘The Eumenides’ and Plato, ‘The Apology’**

‘Aeschylus and Plato show that justice can be achieved only through compromise.’
Discuss with reference to both works studied.

Question 3**Homer, *Odyssey*, Book 19 and Euripides, ‘The Trojan Women’**

‘Even though women lack power, men still do not trust them.’
Discuss with reference to both works studied.

Question 4**Cicero, ‘First and Second Catilinarians’ and Sallust, ‘Catiline’s War’**

‘Cicero and Sallust present Catiline as a threat to the very existence of Rome.’
Discuss with reference to both works studied.

Question 5**Livy, *The Rise of Rome* and Tacitus, *The Annals of Imperial Rome***

‘Nothing matters to the Roman elite other than the pursuit of power.’
Discuss with reference to both works studied.

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

‘The primary concern of Juvenal and Petronius is to show that Rome lacks moral values.’
Discuss with reference to both works studied.

Question 7**Homer, *The Iliad*, Book 23 and Virgil, *The Aeneid*, Book 5**

‘Funeral games look to the past, not the future.’
Discuss with reference to both works studied.

END OF QUESTION BOOK