

**Victorian Certificate of Education
2016**

CLASSICAL STUDIES

Written examination

Friday 11 November 2016

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

Materials supplied

- Question book of 13 pages, including **assessment criteria** for Section B on page 13.
- 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

But the lord of men Agamemnon shot back,
 “*Desert*, by all means—if the spirit drives you home!
 I will never beg you to stay, not on *my* account.
 Never—others will take my side and do me honor,
 Zeus above all, whose wisdom rules the world.
 You—I hate you most of all the warlords
 loved by the gods. Always dear to your heart,
 strife, yes, and battles, the bloody grind of war.
 What if you are a great soldier? That’s just a gift of god.
 Go home with your ships and comrades, lord it over
 your Myrmidons!
 You *are* nothing to me—you and your overweening anger!
 But let this be my warning on your way:
 since Apollo insists on taking my Chryseis,
 I’ll send her back in my own ships with *my* crew.
 But I, I will be there in person at your tents
 to take Briseis in all her beauty, your own prize—
 so you can learn just how much greater I am than you
 and the next man up may shrink from matching words with me,
 from hoping to rival Agamemnon strength for strength!”

He broke off and anguish gripped Achilles.
 The heart in his rugged chest was pounding, torn . . .
 Should he draw the long sharp sword slung at his hip,
 thrust through the ranks and kill Agamemnon now?—
 or check his rage and beat his fury down?
 As his racing spirit veered back and forth,
 just as he drew his huge blade from its sheath,
 down from the vaulting heavens swept Athena,
 the white-armed goddess Hera sped her down:
 Hera loved both men and cared for both alike.

- a. Explain the circumstances that have led to this exchange. 5 marks
- b. Explain the role of the gods in this extract. 5 marks
- c. Discuss the portrayals of Agamemnon and Achilles in this extract. Refer to both ideas and techniques. 10 marks

Question 2**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; reproduced with permission of Penguin Books Ltd

BDELYCLEON Well, isn't it slavery when these men, and their cronies, all hold overpaid executive posts, while you're over the moon with your three obols? Obols which you yourself have laboured and rowed and battled and sieged into existence? Furthermore, you're entirely at their beck and call. What infuriates me is seeing some affected little toff come mincing up to you – like this – and start ordering you around. 'You're to be in court first thing tomorrow morning. Anyone who isn't in his seat when the flag goes up will lose his three obols.' Rest assured, he'll be getting his prosecutor's fee all right – an entire drachma – however late he arrives. And they work together, too, did you know that? If a defendant comes up with a bribe, the prosecution and defence will share it, and then they'll play up to each other convincingly, like two men with a saw – one gains a point, the other gives way. You never spot what they're up to because you're too busy gaping at the paymaster.

PHILOCLEON No, no! They don't do that to me! What are you saying? How you shake me to my inmost core and win me over! You do I know not what to me!

BDELYCLEON Well then, just think how rich you and everybody else could be, if it wasn't for this gang of demagogues who keep you trapped just where they want you. Yes, I know you rule over a vast number of cities from the Black Sea to Sardinia. But what do you get out of it, apart from this absolute pittance? And even that they squeeze out like little drops of oil, just enough at a time to keep you going. They *want* you to be poor, and I'll tell you why: they're training you to know the hand that feeds you. Then, when the time comes, they let you loose on some enemy or other: 'Go on, good dog! Bite him! That's the way!' If they really wanted to give the people a decent standard of living, they could do it easily. At the moment we have a thousand cities paying tribute to Athens; if you gave each of them twenty men to feed, you'd have twenty thousand ordinary Athenians lording it up on jugged hare and cream cakes every day, with garlands on their heads, leading lives worthy of the land they belong to, worthy of the victors of Marathon. Instead of which you have to queue up for your pay like a bunch of olive-pickers.

- a. Explain the circumstances that have led to this exchange. 5 marks
- b. Explain how Bdelycleon attempts to persuade his father in this exchange. 5 marks
- c. Discuss how Aristophanes uses Philocleon and Bdelycleon to critique contemporary Athenian society. 10 marks

Question 3**Euripides, 'Bacchae'**

from *The Bacchae and Other Plays*, translated by John Davie with an introduction and notes by Richard Rutherford, Penguin Classics, 2005;

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PENTHEUS: I've been out of the country, as it happens, but tales of strange goings-on in Thebes, criminal actions, have brought me back. They say our womenfolk have left home on a pretence of Bacchic worship, and are frolicking in the dark mountain-glens, honouring with dances the parvenu god Dionysus, whoever he may be. In the middle of their bands, I hear, stand mixing bowls filled to the brim, and one by one they creep off to lonely places to serve the lusts of men. In this, of course, they pretend to be inspired priestesses of their god, but actually they rank Aphrodite above Bacchus. Some of them I have caught, and my guards hold them fast with tied wrists in the public gaol. The rest who are still at large I'll hunt from the mountain; I'll bind them in iron nets and soon put an end to this pernicious revelling!


They say that some foreigner has arrived from the land of Lydia, a wizard conjuror, with fragrant golden curls and the flush of wine in his complexion. In his eyes he has the charms of Aphrodite, and day and night he escorts young women, luring them with the prospect of his joyous mysteries. If I catch him inside the borders of this land, I'll cut his head off his shoulders and put a stop to his making his thyrsus ring and shaking his locks! This is the man who says that Dionysus is a god, this is the man who says he was once sewn into the thigh of Zeus, when in fact he was destroyed by the fiery lightning bolt, he and his mother, because she falsely named Zeus as her lover! Is this not monstrous, does it not merit the hangman's noose, to commit acts of such insolence, whoever the stranger may be?

[He suddenly becomes aware of the two old men.]

But here's another sight to marvel at! It's the prophet Teiresias I see in dappled fawnskins and my own mother's father – how ridiculous – playing the Bacchant, complete with wand!

[To CADMUS:] Sir, I am embarrassed by the sight of you both – so old, so foolish! Shake off that ivy! Rid your hand of the thyrsus, Grandfather! You're the one who put him up to this, Teiresias! You want to foist one more god as a novelty on mankind and so to scan the flight of birds and take more fees for burned sacrifice! If your grey hairs did not protect you, I'd have you bound and sitting among the Bacchants for seeking to import these pernicious rites! Where women are concerned, when the grape gleams liquid at feasts, I say there is nothing wholesome left in their ceremonies!

- a.** Explain the relationship between this extract and the sociohistorical context of the play. 5 marks
- b.** Describe how Euripides presents Dionysus at the start 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)**

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this material is not supplied.

Source: Gisela MA Richter, *A Handbook of Greek Art*,
Phaidon Press Ltd, London, 1998, p. 142

- a. Describe the techniques used by the sculptor. 5 marks
- b. Explain the ideas that the sculptor conveys through this statue. 5 marks
- c. Discuss the similarities and the differences between this work and other pieces of Greek sculpture. 10 marks

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

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

© David West, 1990, 2003; reproduced with permission of Penguin Books Ltd

Suddenly Polites, one of Priam's sons, came in sight. He had escaped death at the hands of Pyrrhus and now, wounded and with enemy weapons on every side, he was running through the long porticos of the palace and across the empty halls with Pyrrhus behind him in full cry, almost within reach, pressing him hard with his spear and poised to strike. As soon as he reached his father and mother, he fell and vomited his life's blood before their eyes. There was no escape for Priam. Death was now upon him, but he did not check himself or spare the anger in his voice. 'As for you,' he cried, 'and for what you have done, if there is any power in heaven that cares for such things, may the gods pay you well. May they give you the reward you have deserved for making me see my own son dying before my eyes, for defiling a father's face with the murder of his son. You pretend that Achilles was your father, but this is not how Achilles treated his enemy Priam. He had respect for my rights as a suppliant and for the trust I placed in him. He gave me back the bloodless body of Hector for burial and allowed me to return to the city where I was king.' With these words the old man feebly threw his harmless spear. It rattled on the bronze of Pyrrhus' shield and hung there useless sticking on the surface of the central boss. Pyrrhus then made his reply. 'In that case you will be my messenger and go to my father, son of Peleus. Let him know about my wicked deeds and do not forget to tell him about the degeneracy of his son Neoptolemus. Now, die.' As he spoke the word, he was dragging Priam to the very altar, his body trembling as it slithered through pools of his son's blood. Winding Priam's hair in his left hand, in his right he raised his sword with a flash of light and buried it to the hilt in Priam's side.

- a. Describe the techniques that Virgil uses in this extract. 5 marks
- b. Explain the ideas that the techniques described in **part a.** convey. 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; reproduced with permission of Penguin Books Ltd

Two of these charges, one relating to gold and the other to poison, concern one and the same individual. The gold is supposed to have been taken from Clodia, the poison to have been acquired so that Clodia should drink it. All the other matters raised are not really accusations in any proper sense of the word, but only slanders, more appropriate to some vulgar shouting-match than to a national court of justice. Declarations that Caelius is adulterous, immoral and a briber's tout are not charges at all but just plain insults. Slurs of such a kind have not the smallest foundation or basis. They are nothing but mere vituperation, uttered at random by a prosecutor who has let his temper get the better of him and holds forth without a trace of supporting evidence. But as for the two other charges, I can see clearly enough what the foundation is for *them* – there is someone in the background, a source, a definite individual from whom they stem.

Here is the first story: Caelius needed gold, took it from Clodia, took it without witnesses, kept it as long as he wanted to. A demonstration, you will tell me, that the two of them were remarkably intimate! The second story goes like this: he proposed to kill her, he procured poison, bribed collaborators, made the necessary arrangements, fixed a place, conveyed the poison there. Evidence, this time, of a violent rupture and overwhelming hatred!

Gentlemen, the whole of the case revolves round Clodia. She is a woman of noble birth; but she also has a notorious reputation. My observations about this lady will be limited to what is necessary to refute the charge. You, Cnaeus Domitius, in your wisdom, must appreciate that she is the one and only person with whom we really have to concern ourselves at all.

- | | | |
|----|--|----------|
| a. | Describe how Cicero attempts to divert the attention of the jury from the alleged crimes of Caelius. | 5 marks |
| b. | Explain the relationship between this extract and the sociohistorical context of the speech. | 5 marks |
| c. | Discuss the significance of this extract to the work as a whole. | 10 marks |

Question 7**Ovid, *Metamorphoses***

translated by Mary M Innes, Penguin Classics, 1955;

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Immediately the Lydian Acoetes was dragged away and shut up in a stout prison chamber: but the story goes that while the cruel instruments, the fire, and the sword were being got ready to kill him, as the king had ordered, the doors flew open of their own accord and, of their own accord, though no one loosed them, the fetters fell from his arms. Still the son of Echion persisted in his folly. He no longer commanded others to go, but went himself to Cithaeron, the mountain chosen for the sacred rites, where the songs and shrill cries of the worshippers filled the air. As a spirited horse on the battle-field whinnies, eager for the fray, when the trumpeter sounds the charge on his brazen instrument, so Pentheus was roused by the long-drawn howlings, which set the very air a-quiver, and, when he heard the shouting, his anger blazed up hotly once more.

Halfway up the mountain is a stretch of level ground hemmed in by forests but itself bare of trees so that it can be clearly seen from every side. Here Pentheus looked upon the mysteries with uninitiated eyes. The first to see him, the first to make a frenzied rush, the first to hurl her thyrsus and wound him, was his own mother. As she did so, she cried: 'Sisters, come, both of you, come and help! That huge boar, roaming in our preserves, that boar, I say, must be the victim of my spear.' The whole frenzied throng rushed madly upon him, all gathering to pursue the panic-stricken king. For now he was indeed panic-stricken, now he spoke less violently; he cursed himself, and confessed himself at fault. Wounded as he was, still he called out: 'Help me, aunt Autonoe, let the ghost of your Actaeon move you to pity me!' But the name of Actaeon meant nothing to her; even as he prayed for mercy, she tore off his right arm, while Ino seized the other and wrenched it away. With no arms left to stretch towards his mother, the hapless man showed her instead the gaping wounds where his limbs had been torn out, and cried: 'Look, Mother!' At the sight Agave uttered a wild shriek, tossed her head till her hair streamed through the air, then tore his head from his shoulders. Clutching it in blood-stained fingers, she called: 'See, my friends, this victory, my own achievement!' Swiftly as the wind strips a tall tree of its autumn leaves, when a touch of frost has left them only just clinging to the branches, so swiftly did those terrible hands tear the king's limbs apart.

- a. Describe how Ovid uses similes to present Pentheus. 5 marks
- b. Explain why Pentheus is treated so harshly. 5 marks
- c. Discuss the significance of this extract to Ovid's story of Pentheus. 10 marks

Question 8**Roman portraits**

Source: www.bluffton.edu

- a. Describe the techniques used to construct this statue. 5 marks
- b. What ideas about the character of the emperor does this statue convey? 5 marks
- c. Discuss the similarities and differences between this statue and other portraits of Roman emperors. 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*

‘The key theme of historical writing is war.’

Discuss with reference to both works studied.

Question 2

Aeschylus, ‘The Eumenides’ and Plato, ‘The Apology’

‘Vengeance is often disguised as justice.’

Discuss with reference to both works studied.

Question 3

Homer, *Odyssey*, Books 21 and 22, and Sophocles, ‘Ajax’

‘It is wisdom that makes a hero great.’

Discuss with reference to both works studied.

Question 4

Ovid, ‘Tristia’ and Horace, *Odes*

‘Ovid and Horace use poetry to engage in politics.’

Discuss with reference to both works studied.

Question 5

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

‘Poor leadership is the most dangerous threat to Rome.’

Discuss with reference to both works studied.

Question 6

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

‘Juvenal and Petronius use humour solely to attack.’

Discuss with reference to both works studied.

Question 7

Parthenon and Ara Pacis

‘The Parthenon celebrates a city; the Ara Pacis honours one man.’

Discuss with reference to both works studied.