

# S

93404Q



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## Scholarship 2018 Classical Studies

9.30 a.m. Wednesday 14 November 2018  
Time allowed: Three hours  
Total marks: 24

### QUESTION BOOKLET

Answer **THREE** questions from this booklet: **TWO** questions from Section A, and **ONE** question from Section B. Each question is worth 8 marks.

Write your answers in Answer Booklet 93404A.

Pull out Resource Booklet 93404R from the centre of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

**YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.**

**INSTRUCTIONS**

You must complete BOTH sections.

**Section A** (pages 3–6) has eight contexts. Choose TWO contexts, and answer ONE question from EACH context.

Answer in **essay** format.

**Section B** (page 7) has two questions. Answer ONE question, with reference to the resource material provided in Resource Booklet 93404R.

Answer in **paragraph** or **essay** format.

## **SECTION A**

Choose TWO contexts, and answer ONE question from EACH context.

Answer in **essay** format.

### ***EITHER: CONTEXT A: ALEXANDER THE GREAT***

#### ***EITHER: QUESTION ONE***

“As hegemon of the Greek League he [Alexander] gave credit to the Greeks as well as to the Macedonians; rightly so, since almost half the victorious cavalry were Greek and it was the Greek fleet and Greek allied troops which provided the indispensable base of operations.” (Nicholas Hammond)

To what extent did Alexander depend upon his Greek allies and their resources for his successes against the Persian Empire?

#### ***OR: QUESTION TWO***

“He [Alexander] had to win – or spin – his pre-eminence. Above all, he needed to assert himself against, and eventually over, the immense weight of influence wielded by ... Parmenion.” (Paul Cartledge)

Did Alexander ‘win’ or ‘spin’ his way to pre-eminence?

### ***AND/OR: CONTEXT B: AUGUSTUS***

#### ***EITHER: QUESTION THREE***

“The crucial step in Octavian’s rise to power was his decision not to act merely out of self-interest but to heed the needs of men and women in Rome, Italy, and the provinces. Popular opinion did count.” (Josiah Osgood)

How valid is Osgood’s assessment of Octavian’s motivation during his rise to power?

#### ***OR: QUESTION FOUR***

“Augustus never wantonly invaded any country, and felt no temptation to increase the boundaries of the empire or enhance his military glory.” (Suetonius)

How accurate is it to see Augustus as a non-militaristic ruler who avoided imperial expansion and downplayed his own military achievements?

**AND/OR: CONTEXT C: SOCRATES****EITHER: QUESTION FIVE**

Socrates claims that he knows only that he knows nothing. Yet he also states that knowledge is necessary for virtue.

Why did so many of his followers consider him a virtuous man?

**OR: QUESTION SIX**

“In the *Apology* ... Socrates is trying to characterize himself, to explain the distinctive nature of his brand of wisdom, and to justify his *modus operandi*\*... This is his self-interpretation – the richest single self-portrait that we have.” (C. D. C. Reeve)

How convincing is Socrates’ description of his own character and motivations in the *Apology*?

\* *modus operandi* typical way of operating / conducting oneself

**AND/OR: CONTEXT D: HOMER’S ILIAD****EITHER: QUESTION SEVEN**

“Heroes ... must not be thought of as paragons of virtue, even when they exert themselves for the public good. ... Typically they embody one trait of character and, being supermen, embody it to excess, and the traits of character that heroes embody are by no means those that a well-ordered civilised society would unreservedly commend.” (B. Hainsworth)

To what extent does the characterisation of Achilles in the *Iliad* offer a critique of heroic action?

**OR: QUESTION EIGHT**

In Book 22 of the *Iliad*, Andromache hears of Hektor’s death:

“And she called her well-kempt women through the house  
to set a large three-legged cauldron over the fire  
so Hector could have his steaming hot bath  
when he came home from battle – poor woman,  
she never dreamed how far he was from bathing,  
struck down at Achilles’ hands by blazing-eyed Athena.  
But she heard the groans and wails of grief from the rampart now  
and her body shook, her shuttle dropped to the ground.”

How successful is Homer in using the female characters of the *Iliad* to counterbalance the brutality of war?

**AND/OR: CONTEXT E: ARISTOPHANIC COMEDY****EITHER: QUESTION NINE**

Aristophanes' plays centre on a comic hero undertaking a fantastic quest, sometimes on behalf of the community.

Is it important that the comic hero succeeds in his quest?

**OR: QUESTION TEN**

Theatrical festivals in Athens were associated with Dionysos, the god not only of the theatre but also of sexual licence, whose worship often involved unrestrained consumption of wine.

To what extent can Aristophanic plays be viewed as a celebration of Dionysos?

**AND/OR: CONTEXT F: VIRGIL'S AENEID****EITHER: QUESTION ELEVEN**

"It is characteristic of the *Aeneid* that sorrow can be banished only briefly." (James Morwood)

Is it fair to say the *Aeneid* is a profoundly pessimistic poem?

**OR: QUESTION TWELVE**

"Each soldier chose his man; loud waxed the groans of the dying; and in the pools of blood weltered\* bodies and weapons, and horses too in their death-throes mingled with human carnage ... Everywhere dark blood was spilling as in battle's rivalry they dealt out the death of the steel and sought by way of wounds a glorious death." (*Aeneid*, Book XI)

Discuss the depiction of warfare in the *Aeneid*. Does Virgil present the battlefield as an opportunity for heroic glory, or does he focus more on the senseless brutality of war?

\* *weltered* tossed about, writhing

**AND/OR: CONTEXT G: ATHENIAN VASE PAINTING****EITHER: QUESTION THIRTEEN**

On Athenian vases, “one cannot divorce the imaginary, mythological world from reality: the two are intertwined.” (Andrew J. Clark, Maya Elston, Mary Louise Hart)

How accurate is it to view the depiction of mythology on Athenian vases as a reflection of aspects of ancient life?

**OR: QUESTION FOURTEEN**

“It must be understood that we are not dealing with ‘Art’, let alone ‘Art for Art’s Sake’, in the modern sense, but there are vases which can match in artistry of technique, design and execution, the best of any period or place ... Ancient art was essentially functional, but exercising functions forgotten today or served in other ways.” (John Boardman)

To what extent is Boardman correct to say that Athenian vases were primarily functional, rather than decorative?

**AND/OR: CONTEXT H: ROMAN ART AND ARCHITECTURE****EITHER: QUESTION FIFTEEN**

What impact did periods of upheaval and instability have on imperial monuments and/or art works?

**OR: QUESTION SIXTEEN**

To what extent were imperial portraits carefully constructed to convey the virtues of sole rule?

## **SECTION B**

Answer ONE question, with reference to the source material provided in Resource Booklet 93404R.

Answer in **paragraph** or **essay** format.

### ***EITHER:* QUESTION SEVENTEEN: DEATH AND THE AFTERLIFE**

Choose EITHER ancient Greece (Resources A–D) OR ancient Rome (Resources E–H) to answer this question. The resources provide evidence about death and the afterlife in the classical world.

Discuss at least THREE of the resources and the insight they give into what constituted a good death.

Your response should focus on analysis of the source material provided, but you may also draw on your wider knowledge of the classical world.

### ***OR:* QUESTION EIGHTEEN: CONQUEST**

Choose EITHER ancient Greece (Resources I–L) OR ancient Rome (Resources M–P) to answer this question. The resources provide evidence about conquest by historical and/or mythical individuals and groups in the classical world.

Discuss at least THREE of the resources and the insight they give into Greek or Roman attitudes to conquest.

Your response should focus on analysis of the source material provided, but you may also draw on your wider knowledge of the classical world.

### Acknowledgements

- Question One** N.G.L. Hammond, *Alexander the Great: King, Commander and Statesman* (Bristol: The Bristol Press, 1989), p. 78.
- Question Two** Paul Cartledge, *Alexander the Great: The Hunt for a New Past* (London: Pan Books, 2004), p. 139.
- Question Three** Josiah Osgood, *Caesar's Legacy* (Cambridge: Cambridge University Press, 2008), p. 2.
- Question Four** Suetonius, *The Twelve Caesars*, trans. Robert Graves, rev. Michael Grant (London: Penguin Books, 1979), p. 64.
- Question Six** C. D. C. Reeve, *Socrates in the Apology: An Essay on Plato's Apology of Socrates* (Hackett Publishing Co., Indianapolis 1989), p. xii.
- Question Seven** B. Hainsworth, *The Iliad: A Commentary*, vol. III (Cambridge: Cambridge University Press, 1993), p. 45.
- Question Eight** Homer, *The Iliad*, trans. Robert Fagles (London: Penguin Books, 1991), p. 556.
- Question Eleven** James Morwood, *Virgil, A Poet in Augustan Rome* (Cambridge: Cambridge University Press, 2008), p. 105.
- Question Twelve** Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1958), pp. 298–99.
- Question Thirteen** Andrew J. Clark, Maya Elston, Mary Louise Hart (eds), *Understanding Greek Vases* (Los Angeles: Getty Publications, 2002), p. 16.
- Question Fourteen** John Boardman, *The History of Greek Vases* (London: Thames and Hudson, 2001), p. 9.