

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

SUPERVISOR'S USE ONLY

2

91203



Draw a cross through the box (☒) if you have NOT written in this booklet

+



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Classical Studies 2023

91203 Examine socio-political life in the classical world

Credits: Six

Achievement	Achievement with Merit	Achievement with Excellence
Examine socio-political life in the classical world.	Examine, in-depth, socio-political life in the classical world.	Examine, with perception, socio-political life in the classical world.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should answer ONE of the questions in this booklet.

If you need more room for your answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–11 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (DO NOT WRITE). This area will be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Excellence

TOTAL 08

INSTRUCTIONS

Answer ONE of the questions below with reference to a **classical civilisation**. This may include, but is not limited to, a city-state, republic, or empire.

You must answer using paragraphs.

QUESTIONS (Choose ONE)

1. Explain the impact a social or political conflict had on a classical civilisation.
2. Explain how social classes and/or political groups participated differently in a classical civilisation.
3. How was the celebration of festivals used to create a sense of belonging in a classical civilisation?
4. Explain the outcomes of reforms made by one or more important leaders in a classical civilisation.

PLANNING

Aeschylus?

3

Dionysia — unity among Athenians
majority of population attended
could be used to spread affirming propaganda

Plato, Republic
They run about to all the
Dionysia festivals, never
missing one, either in the
towns or the country villages

- Eleusinian mysteries?
created in group

These young men, whose fathers... died
for the city, have been supported by the
state until they came of age

- Thesmophoria
women banded in non-patriarchal space

Thesmophoriazusae, ~~Apollon~~

Apollonius, against Neaera

(any woman guilty of adultery) not only will she be banished from
her husband's house, but also from the public places of worship

Dionysia attended thoroughly

military propaganda spread pre-festival during Peloponnesian War
Platformed non-political voices?

Thesmophoria unified women, gave outlet

You should aim to write a concise answer of no more than 4–5 pages. The quality of your response is more important than its length.

Support your answer with primary-source evidence.

Question number: 3

Classical civilisation: Classical Athens

Begin your answer here:

State religious festivals were used by the Athenians to foster a strong sense of community among the ~~poor~~ people, and Religion in Classical Athens was an integrated aspect of life, and their many festivals were attended by different groups. City-wide festivals both brought the whole of Athens together in a nominally religious rather than political setting, while ~~the~~ festivals with an exclusive attendance helped people within certain social classes to bond; especially significant for marginalized groups whose social participation was otherwise limited.

The Great Dionysia was the second most significant festival in Attica, after the Panathenaic games. Unlike the games, it was held annually, providing a regular highlight in the Athenian calendar. The Great Dionysia was the most prominent in a whole circuit of Dionysiac festivals throughout Attica, and many attendees with the freedom to do so would

go from festival to festival: "They run about to all the Dionysiac festivals, never missing one, either in the town or in the country villages" (Plato, Republic). Attendance to the festival was open to all Athenian citizens^{men}, as well as foreigners, and possibly also ~~the~~ women. This wide attendance ~~was~~ ^{didn't} exclude the poor, meaning it fostered unity among all Athenians through lack of class division. Attendance was paid for by the state, while performances were paid for by rich donors nominated by the archons, known as choregoi; so there was no direct expense associated for the average citizen. ~~The~~ ~~it~~ ~~cost~~ extra space

The main part of the festival, spanning 5 days, was the dramatic competitions. 3 tragic poets and 5 comedic poets ~~were~~ ^{staged} ~~their~~ plays written expressly for the competition, and were judged on the final day by a panel of 5 ~~is~~ selected by lot on the first day of the competition. This random selection theoretically ensured an unbiased result that would be representative of the opinion of the people, rather than that of literary experts. This was the same system Athenians used to allot many of their public ~~offices~~ offices, so it was considered fair and democratic. Not limiting the judiciary panel to only the intellectual elite would have made the average

attendee feel more included, as they had an equal chance of their opinion being counted ^{as} even the members of the Aristocracy.

As plays were written for the Dionysia, the poets were aware that their works would be seen by ~~most of the~~ a large percentage of Athenians, as well as foreigners. Many plays enforced Athenian ideologies through their text; for example, democracy is elevated as a system of governance, while monarchy is put down, in Sophocles' ^{curriculum} Suppliant Women: "There is no greater obstacle to a city than a monarch..." This affirmed the Athenians' belief in the superiority of their own system, just as any propaganda does today. The enforcement of Athenian correctness ^{ness} would have made citizens proud to ~~live~~ be a part of their city, and to be active participants in its governance.

Propaganda was also spread through the pre-competition rites and speeches. Citizens who had contributed significantly to the state (mostly financially) were awarded crowns of ~~leaves~~ ^{leaves}, encourage. The emotional content of plays also served to bond those who watched them. ~~Both tragedy and comic~~ Tragedies had the primary goal of making the audience feel

~~the~~ a mutual grief at the plight of their characters, while comedies frequently expressed direct political critiques in a satirical way, outside of the formal political platform of the ecclesia*. This would have respectively provided the poets succeeded at this, they would respectively bring all most spectators together in a state of shared emotion, and give people critical of current political circumstances or feelings of solidarity and recognition. ~~in a kind of~~ This effect is known as pathos.

Another festival that fostered unity was the Thesmophoria; also annual, but its attendance was limited exclusively to mature (i.e. married, which likely happened around 15) women. For 3 days, in the Athenian variant, all citizen wives of Athens left their homes to set up camp on a nearby hill, where they stayed apart from men and children to mourn the rape of Persephone. The specific rites of Thesmophoria were kept a secret from men, and as Athenian women received no formalized education there are no first person accounts written by participants. However, a scoliast to Lucian gives a description of the rites, and claims that on the 3rd day the women would engage in semi-ritualized insult trading, and use extremely foul language. The "Ritual ribaldry".

The removal of themselves from men and children would have provided the citizen housewives of Athens with a direct relief from the 2 things that Athenian society enforced to be most important in their lives — in *Against Neaera*, Apollodorus ^{says} writes "... and wives, [we keep] for the begetting of legitimate children," as a statement of ~~of~~ apparent objective truth, and it holds true to Athenian portrayals ~~of~~ of wives in literature. This temporary freedom from a life in which they had little autonomy, being expected to give up even their *kyriai* for their husbands and children and not being given an equal education or ^{the} opportunity to participate in politics, was likely a relief for the citizen women of Athens. They were able to count on three days a year ^{at least} where they could act in ways typically considered ~~and~~ unbecoming of a wife, such as swearing excessively, and could take solidarity in the company of only married women, all of whom would have shared their core experiences.

The celebration of festivals made Athenians feel they belonged by ~~in~~ bringing them together. The Great Dionysia was an event beloved to the populace, in which even non-citizens could take part. It gave equal ~~of~~ ^{*}

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

Page 5* The Theatre of Dionysus sat over 10,000 people, so space wasn't a large obstacle to attendance.

Page 7* Old comedy is the most directly political, particularly the works of Aristophanes, whose comparison of members of the Delian League to "slaves grinding at a mill" in his ~~so~~ second play The Babylonians ^{were so old they} got him accused of slandering the polis.

Page 8* opportunities for people to attend and for their critical opinions to be selected regardless of class, and brought attendees together in emotional solidarity and pathos of multiple kinds, as well as reinforcing pro-democratic patriotism through the content of the plays performed, and platforming critique against even the dominant political forces of the time.

The symphoria gave citizen women ~~an~~ an annual outlet to vent their negative emotions and remove themselves from the limiting expectations usually placed on them, as well as bringing ^{them} together physically and emotionally with the women who shared-

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

similar lives to their own. Festivals were thus instrumental as state-wide, state-supported bonding experiences for the people of Athens, and reinforced the ~~Dem~~ democratic mentality that Athens was a people more than a state. By feeling they belonged among the people, Athenians ^{to} belonged in Athens.

Excellence

Subject: Classical Studies

Standard: 91203

Total score: 08

Q	Grade score	Marker commentary
Three	E8	<p>The candidate has provided a thorough and perceptive understanding of the use of festivals to bring a sense of community in ancient Athens. Information on the festivals is detailed and backed up with primary-source evidence and the link between the described festivals is consistently made – for instance, that the poor could attend the Dionysia as it was paid for by the state.</p> <p>The idea that the plays performed at the Dionysia reinforced the Athenian belief in democracy and other ideals is perceptive in that it touches on the cultural identity of the Athenians and how the festival brought a sense of belonging.</p> <p>The linking of the Thesmophoria to a wider understanding of the roles of women in Athens is also provided.</p> <p>The quotes used are not excessive, but they relate directly to the point being made. The use of evidence is explained clearly.</p> <p>Conclusions are made throughout and support the final conclusion that festivals reinforced Athens as a people and not just a state.</p>