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3

91394



913940



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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Level 3 Classical Studies, 2017

91394 Analyse ideas and values of the classical world

9.30 a.m. Wednesday 22 November 2017
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Analyse ideas and values of the classical world.	Analyse, in depth, ideas and values of the classical world.	Analyse, with perception, ideas and values of 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 attempt ONE question 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 2–10 in the correct order and that none of these pages is blank.

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

Low Excellence

TOTAL

07

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INSTRUCTIONS

Answer ONE of the four questions below, **with reference to a named classical literary text**.

Make sure the question you choose suits a classical text that you have studied.

You must answer using extended paragraphs, and may support your answer with bullet points, diagrams, and/or annotated sketches.

You must support your answer with relevant evidence from the named classical literary text.

Space for planning has been provided on page 3. Begin your answer on page 4.

Note: *'Characters' in classical literary texts may be mythical, fictional, or historical.*

***EITHER:* QUESTION ONE**

Discuss the extent to which a character(s) in a classical text overcame an obstacle(s)* in order to assert/reassert his or her identity.

** Obstacles may refer to challenges faced, difficult tasks to be completed, etc.*

***OR:* QUESTION TWO**

Discuss the extent to which a character(s) in a classical text took responsibility for his or her actions.

***OR:* QUESTION THREE**

Discuss the extent to which the power* of a character(s) in a classical text was affected by others.

** Power may refer to authority, status, influence over others, etc.*

***OR:* QUESTION FOUR**

Discuss the extent to which a relationship(s) between characters in a classical text changed over time.

PLANNING

- ③ Discuss the extent to which a character(s) in a classical text took responsibility for his or her actions.

Aeneas

Inherently
Roman to
be held
accountable etc

"But now Troy entrusts to you her sanctities and her guardians of the home."

↓ "Frankie in my fury."

Aeneas is flawed & complex but still strong enough to take responsibility

- (P1) Troy: Aeneas' mistakes: going to fight even though that's not his fate. "But now." Acting in prov.

Considers
killing
Helen

Venus - "why this blind anger?"

comes back & takes responsibility for his actions - takes his fam - past present future

leads his people and leads w logic →

"Preserve yourselves for better days." ← "He then spoke to them to console their grief"

↓ wants
to die in
the "glory of battle"

Aeneas takes resp. after making mistakes. This is bc this was expected of him as a leader etc

After Troy - he doesn't let his emotions affect him (until Carthage)

7 deer. ←

Link to Augustus →

msg for Aug by Virgil

Virgil's perception of Roman values etc.

- (P2) Carthage: Again Aeneas makes a mistake and takes responsibility for his actions: Divine intervention (again) → Jupiter → Mercury
"My son Ascanius also serves as a warning to me." "You forget your destiny" → Aeneas.

They had forgotten the lessons for Augustus.

He breaks his own heart ("strains to master the agony within him.") + Dido's → he takes responsibility

- (P3) Dido: Reacts opposite. Doesn't take responsibility for her actions. Succumbs to fear. "The furies have me now, they burn, they drive..."

Takes Aeneas' leaving v personally: does can't force the bigger picture / his fate / her own fate / called it a marriage. "Dido she used this word to hide her sin." "suffer" responsibility

Example again for Augustus: Aeneas' maxim for Romana Res Gestae

- (P4) Link to Augustus: "call out Dido again and again." "deserves to die" (Dido). "He only wish is for death." → recognize his mistakes / his bad actions → but doesn't take responsibility.

Remember you must support your answer with relevant evidence from the named classical literary text.

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Question number: Two

Classical literary text: The Aeneid

Begin your answer here:

Within the classical text, *The Aeneid*, written by Virgil in 19 BC, the main character and hero Aeneas, takes responsibility for his actions. In comparison to him, another character, Queen Dido, does not take responsibility for her actions, which ultimately ~~ends~~ leads to her demise. These two characters' ⁱⁿ ~~choices~~ actions and response to said actions, is a reflection of Virgil's understanding of ancient Roman values.

At the beginning of the poem, Aeneas is told of his fate and destiny. Hector visits him ~~and~~ in a dream and says, "Now Troy entrusts to you her sanctities and her guardians of the home." Once Aeneas wakes up, instead of ^{listening to} ~~abiding~~ Hector's message and leaving Troy, he stays and fights. This action is extremely reckless. Aeneas has completely sidelined his and his people's fate^{and future}, and is instead consumed by his anger and fear; he is "frantic in [his] fury..." It takes an intervention from Venus for him to realize his foolishness. She says to him, "why this blind anger?" After this interaction with his mother, and her promise to "be near [him] everywhere and set [him] safely at [his] father's door," Aeneas is prepared

to follow his fate and lead the Trojans to their new home. Aeneas completely commits to this, and is willing to sacrifice anything or anyone to achieve this goal - he feels that strongly about it. Aeneas' eagerness to correct his mistakes and take responsibility for his actions is very admirable, and is reflective of the values and expectations of a leader in ancient Roman society. As a leader, Aeneas must be pious and self-sacrificing; he must be selfless and brave and logical. He cannot, and any respectable leader cannot, lead with their emotions. He further proves his selflessness and his ability to take responsibility for his actions when he is with his people after the storm caused by Juno. He himself is suffering from the loss of his homeland, and the loss of his wife, Creusa, however he puts on a brave face for his people. "He spoke to them to console their grief," in which he says, "Reserve yourselves for better days." He is trying to be a strong and selfless leader after his mistakes at Troy. He is taking responsibility for his initial rashness and is stepping up into the role assigned to him by the Gods, and by fate. Virgil makes it clear, through his portrayal of Aeneas, of what he expects from a Roman leader; the aid of the general Roman public. He believed that people should take responsibility for their actions; should rectify their mistakes, and serve the state. Ultimately this message is for Augustus, who commissioned the poem. Even though he commissioned the poem to justify his reign and power, as well as

honour him as an Emperor, Virgil makes sure to remind Augustus of what is expected of him - and the consequences that will unfold if he does not uphold the said expectations.

Later in the poem, Aeneas falls victim - once again - to temptation and emotion. He becomes lazy and careless about his fate, and Troy's future. All of this unfolds once he lands in Carthage and falls in love with Queen Dido. They ^{both} "become caught" in a snare of shameful passion, and "forget their royal ~~duties~~ ^{duties}." Aeneas becomes consumed with a different kind of fire; one not of anger and ~~and~~ blood thirst, but rather, one of love and lust. This causes problems for both Aeneas and Dido. For Dido, her city's progress halts and her people suffer. For Aeneas, he delays and endangers his and his people's fate and the future of Troy. However, after more intervention from the gods, he once again becomes prepared to take responsibility for his actions and resume his journey. It is Jupiter who triggers this progress, as he sends Mercury to speak with and remind Aeneas that he has, "forgotten" his "[forgotten] [his] destiny." Aeneas acknowledges his mistake and confesses that his "son Ascanius also serves as a warning to [him]." He finally acknowledges that he must leave, and that he cannot continue to endanger his own, and his son's fate. Again, in ^{an} effort to take responsibility

for his actions, he becomes self-sacrificing. He prepares to leave Carthage, and even after listening to Dido's pleas, he "strains to master the agony within him," and but ~~can't~~ still decides to leave ~~anyway~~. regardless of both his own, and Dido's heartbreak.

Dido has a very ^{emotional} ~~conflicting~~ response, compared to Aeneas, and is unwilling to take responsibility for her actions. She has known from the beginning ~~that~~ what Aeneas' fate was and that he would have to leave. However, when he does leave she becomes enraged because she has compromised everything for Aeneas; her city, and her reputation, most prevalently. Dido is unable to face her mistakes and take responsibility for her actions, and instead, succumbs to ~~fire~~. She says to Aeneas that "the fires have me now, they burn, they drive..." She is completely consumed by her emotions, and is unable to think or behave logically. She cruelly yells at Aeneas that she hopes he "suffers" - and when he does, she hopes he calls out 'Dido' again and again." It is absolutely brutal and infused with resentment and a craving for vengeance. Dido's reaction is very 'anti-Roman'; as she has completely disregarded her people and the state. She has been selfish and ruled without logic, and jeopardized her reputation and her city's future success. This is again, Virgil's own message to Augustus. He is showing what can happen to those who are reckless and ~~that~~ succumb to emotions and ~~fire~~.

The stark contrast between the characters of Aeneas and Dido are very clear examples of how to lead, and how to not lead. Virgil establishes this complex idea of what a leader should be like through Aeneas and his traits: for example, logical thinking, selflessness, piety, and dedication to the state. He shows that leaders can ~~be~~ ^{be} flawed - they're only human after all (although Aeneas' mother is a goddess). However, despite these flaws, Virgil believes that leaders must be able to, at the end of the day, make the right decision and take responsibility for their actions. Dido is unable to do this - even after she recognizes her mistakes, and believes that "she deserves to die," because of her "sins", she still doesn't take responsibility for her actions. Instead, she takes her own life, which in turn, causes more pain and suffering for Carthage and the people close to Dido. Undoubtedly these two characters and their actions serve as warnings to Augustus, propaganda to the Roman people, and give insight into the ancient world's values to modern readers.

The propaganda within the poem is somewhat subtle. Virgil very carefully crafts his characters and the story to send subliminal messages to his audience. ~~Along with Augustus, Virgil has essentially decided what~~ He expects them to be like Aeneas, who is pious, ~~and~~ selfless, and prioritises the state above all else. He shows them what not to

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Write the question number(s) if applicable.

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be like ~~in the form of Dido~~ through the tragedy of Dido. He also makes connections between Aeneas and Augustus. Of course, because this work was commissioned by Augustus, it needed to justify his rule - and it does. It sets up the idea that Augustus is actually a ^{direct} descendent of Aeneas, and thus, they must share some of the same values and characteristics. Virgil portrays this character of Aeneas as pious and dedicated to upholding his homeland's traditions. Augustus was very much like this as well. In the *Res Gestae*, which means "things done", he declares that he has provided Rome with peace - the "pax Romana." Augustus was also so intent on upholding values and leading without emotion that he even banished his daughter and granddaughter for committing adultery ^{come} and never forgave them or let them ~~back~~ ^{come} to Rome. Augustus' hard resolve and dedication to the state, is applicable to the character of Aeneas, and would ~~make~~ ^{influence} the ~~audiences~~ the ancient audience to ~~to~~ believe that Augustus was meant to be emperor because it was fated by the gods, and he was related to the outstanding moral ~~character~~ ^{figure} Aeneas.

Ultimately, Aeneas takes full responsibility of his actions, especially when those actions have been

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flawed or negative. Aeneas has been able to take responsibility for his actions because of his underlying dedication to the state and his religion and destiny. Aeneas' ~~portrayal~~ character, and the ^{choices} ~~action~~ he makes is reflective and symbolic of Virgil's interpretation and understanding of ancient Roman values, and expectations. Dido is unable to take responsibility for ~~his~~ her actions, and ultimately is portrayed as a warning of the consequences one may face if they don't take responsibility for their actions, and don't uphold the ancient Roman expectations. Virgil's warnings to Aeneas Augustus are prevalent when analysing the characters, and their choices; the propagandic nature of the text is also clear. Virgil's perception of ancient Roman values is translated through the characters in the text, and the choices they make.

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High Excellence

TOTAL

08

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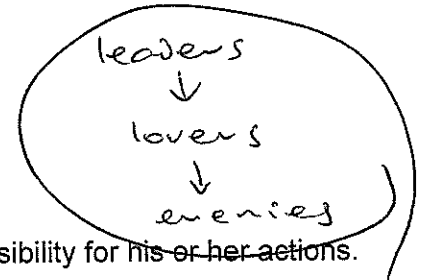
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OR: QUESTION FOUR

Discuss the extent to which a relationship(s) between characters in a classical text changed over time.

You must cease to hope that the fates of the Gods can be altered by your prayers." BOOK VI
 "Dido was dying not by the decree of Fate, nor by her own desire, but pitifully, and before her time." BOOK IV
 "Breathe the fire and poison into her and she shall not know" "narrow of her bones" BOOK IV
 "It is not by my own wish that I leave your shores - it is the will of the Gods." BOOK I? IV?
 "You are a cruel master - there are no lengths to which it will not push the heart" BOOK IV
 "...and suddenly it seemed an honourable thing to die in arms." BOOK II
 "Juno's will was unbroken by the Fates." BOOK I
 "once again, great clamour will arise from a foreign bride." BOOK VI
 "the walls of the city ceased to rise." BOOK IV
 "You owe him the land of Italy and the Kingdom of Rome." BOOK I
 "the wounded doe... the hunter" Classical Studies 91394, 2017
 "He is fast by love." BOOK I
 "no, you must die. It is what you have deserved."

Sets up Rome / Carth. conflict
Show Aeneas' pietas
Dangers of a foreign bride³

Dido collapsed inwards
lack of pietas → furor

PLANNING

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Book I - Aeneas arrives in Carthage &
Dido is infected with love by
Venus.

↳ change from good leader
↳ initial spark of illness

↳ leader to leader

↳ Dido feels but does not act on her
affection for Aeneas

↳ influence of Venus

↳ Do either Dido or Aeneas have
free will?

Book IV - Aeneas and Dido consummate
their relationship, Venus and
Juno continue to collude

↳ Dido covering her guilt

↳ change to lovers to 'married'

↳ manipulation by Juno & Venus

↳ Dido's delusions & guilty conscience

Book IV - Aeneas leaves Carthage &
Dido commits suicide.

↳ Dido has been driven
to madness

↳ Aeneas is still on the
right path

↳ relationship has broken

↳ Dido is mad, showing her deterioration

↳ Aeneas is unaffected

extent to which a relationship changed over time.

4

Remember you must support your answer with relevant evidence from the named classical literary text.

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Question number: 4

Classical literary text: 'Aeneid', Virgil.

Begin your answer here:

Over the course of Virgil's Epic poem the 'Aeneid', the relationship between Dido and Aeneas changed dramatically. This can be seen through Books I and IV, and raises the question of fate and free will.

In Book I, the relationship between Dido and Aeneas shifts from beginning to end. Initially, Dido is a strong, capable leader, whose city is steadily being raised around her, and, out of nothing more than kindness, she allows Aeneas and his men safety so long as they are in Carthage. Aeneas gladly accepts, and their relationship is briefly only political friendliness. However, it is the interference and manipulation of Venus that changed their relationship and the course of Dido's life. Under the guise of wanting Dido to be "held fast" by her love for Aeneas, Venus sends Cupid to "breathe fire and poison" into Dido to spark the initial attraction between her and Aeneas. Without Venus' interference into the relationship, Dido and Aeneas would not have progressed any further from political allies. This is because Dido was a strong, good leader, filled with pietas (duty) to her

extent to which a relationship changed over time

5

city, land ~~and~~ ^{the} people. If she ^{ANSWER THE Q!!!!} never got infected with ^{the} illness of love, the relationship would not have changed so dramatically. Even as, towards the end of Book I, Dido's infection sinks to the "marrow of her bones", Aeneas remains unaffected and filled only with thoughts of a political nature. He is unaffected because he has not been poisoned by Venus, who does not want to see a relationship torn. Venus' motivation in Book I was to make Aeneas' entry to Carthage as smooth as possible, and to antagonise Juno, who had been doing her best to save Carthage. Whilst Dido's epithets change from beautiful to doomed, Venus remains ~~unmoved~~ unswerving.

By the opening of Book IV, Dido is very sick with love. Venus' spell has worked its way into her heart, and, is walking around like a "wounded deer", shot by the hunter (Aeneas), who has no idea of her affections still. Dido holds out on pursuing Aeneas due to a vow she made to her husband, but after her sister Anna encourages her, she lets herself fall completely. It is a change from her pining, as now Aeneas is aware and responding to her advances. Yet he does not love her. He enjoys, no doubt, the company she offers after seven years at sea, but because Venus does not infect him, he remains quite unmoved

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the extent to which a relationship changed over time

6

QUESTION???

by Dido. After all, his destiny is not to fall in love with and marry Dido. ~~this is the fate of~~ ^{After all, the "law of} Italy and the Kingdom of Rome" has been promised to him by fate. If he were to give himself up to Dido, what would happen to Rome? A part of Dido is aware of this, and, once again, it is unlikely she would have progressed further if not for the insistent manipulation of Venus, as well as Juno. The two goddesses arrange for Dido and Aeneas to be unofficially married, so that their love can be consummated. Whilst Dido hides her guilt behind the illusion of their marriage, Aeneas is still blissfully unaware of how far gone Dido is. She is pouring everything she has into him, and because of her illness ~~so bound to him~~, the city around her suffers. The "city walls cease to rise" as Dido loses her pietas and the fact that she is a good leader to love.

The end of Book IV is where the tragedy of misplaced love and ^{the} relationship between Aeneas and Dido is revealed. Aeneas has wasted too much time with Dido on foreign soil, and so is whisked on his way by Mercury and Jupiter. The news crushes Dido into a mad frenzy infecting her with passionate fury as her final hold on sanity is lost. Although Aeneas tries to assure her that "it is not by my wish that I

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the extent to which a relationship changed over time
7

leave your shores... it is the will of the Gods.⁴ ^{P15. ANSWER THE Q.}
Dido is distraught. She questions whether or not Aeneas 'loved [her] at all,' and begs him numerous times to stay. In the end, however, Aeneas is fixed upon the fate he must fulfill, and so he leaves. Dido appears, in certain moments, to regain some of her sanity, and the shame of what she has done coupled with the heartbreak of Aeneas' departure resolves her to death, as she says "...no, you must die. It is what you have deserved." After cursing Aeneas, she does exactly that, stabbing herself on a pyre. It is the climax of the relationship between Aeneas and Dido, who journeyed from political allies to lovers, ending as enemies. Because Dido was infected with love, she lost her ability to rule, and the respect she had won from neighbouring kingdoms. Her life, after her relationship with Aeneas, lay in ruins. Aeneas, unmoved, only thinks of her once more in Book VI. It is a testament to how love can leave destruction. In Virgil's words: "...love is a cruel master. There are no lengths to which it will not push the heart..." No character better embodies this than Dido, whose relationship with Aeneas was as disastrous as they come.

The overarching question that arises when looking

* However, there are moments such as in the beginning of Book IV, where Dido seems lucid enough to be making decisions for herself. She allows herself to fall in love with Aeneas, meaning that perhaps she had more control than she let on.

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at how Dido and Aeneas' relationship changed is fate vs. free will. Their relationship was begun by external influences, was intensified by external forces, then ruined by external forces. Over the course of their relationship, it is unlikely that either Dido or Aeneas made any decisions themselves, as they were controlled by the Gods. ^{#1} If Dido had not been infected, a relationship would not have begun. ^{#2} Venus, who remains assured of Aeneas' fate, manipulated Dido to antagonise Juno. Juno tried to ~~flip~~ ^{turn} the tables, but only ended up destroying the relationship and any chance Dido had - at redeeming herself further. As Virgil said, Dido did not die "by Fate's decree, no, by her own desire, but pitifully, and before her time." She had no chance to refuse Aeneas, and Aeneas had no chance to break free of his destiny. Thus, it ended in tragedy.

Virgil's intentions with the relationship between Dido and Aeneas was to show the dangers of a foreign bride to a Roman. For a contemporary Roman audience, the story of Marc Antony and his foreign bride would still have been fresh. Once more, with a union ends in a dissolve of pietas, and an overwhelming abundance of furor. Virgil shows how Roman men are above foreign

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
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NUMBER

union through their piety. Aeneas is never truly moved by Dido because ^{he} ~~he~~ is a good leader, filled only by thoughts of his destiny and people. He emerges from the debacle unscathed because he remembers his pietas. The relationship also set up the Rome / Carthage conflict, as Dido turns inward and curses Aeneas - yet another danger of a foreign bride. It was a reminder for the Roman audience of the dangers of favor and non-Roman people being overtaken by emotions.

Vergil's 'Aeneid' showcased the relationship between Dido and Aeneas as it evolves, eventually crumbling into tragedy. It is a solemn tale of external forces manipulating a relationship, as well as the question of free will, and whether or not fate can be changed. The relationship changed greatly, and progressed Aeneas onto the next stage of his destiny.

* Aeneas was controlled by both his mother and Jupiter to leave Dido in the end, to continue pursuing his destiny rather than stay in Carthage with her, as it looked like he was going to. He, like Dido, may not have had any control over where he was going, what decisions he was making and why.