

91394



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

3

SUPERVISOR'S USE ONLY

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.

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Low Merit

TOTAL

05

ASSESSOR'S USE ONLY

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

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1 Discuss the extent to which the power of a character in a classical ~~text~~ text was affected by others.

~~11~~

11 Juno and the golden apple

- Hatred of ~~Carthage~~ Trojans = leads to her stopping
+ love of Carthage Aeneas ↓ power

- + Aeolus

→ destroying ships
with wind but
saved by Neptune.

12

Venus and love of Didon

- Juno takes advantage but pious Aeneas.

- Cupid

13

Jupiter saving Aeneas from Juno's ^{burning} fleet

Neptune also aids Aeneas by only
killing off one man.

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

ASSESSOR'S
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Question number: 3

Classical literary text: *The Aeneid*

Begin your answer here:

In Virgil's *Aeneid*, gods play a vital role and are irreplaceable. They determine the destiny of mortals including Aeneas himself who draws much attention from the gods, especially since his mother, Venus is a goddess. The rest of the gods and goddesses seem to bicker between each other, but they interweave mortals into their problems, either helping or harming mortals, just to avenge their rival. The gods and goddesses in *The Aeneid* use their abilities to either harm or help Aeneas on his quest to found the city of Rome in Italy and are the reason why Aeneas had so much power but ultimately, the entire journey cannot be controlled by the gods or goddesses. Destiny had already ~~taken a hold of~~ taken a hold of Aeneas during his journey and nothing could alter his destiny.

The Aeneid involves much divine intervention which is apparent in the beginning of the poem. As a result of the "Golden Apple" incident which a Trojan, Paris had to pick the fairest woman out of Juno, Venus and Minerva in which Venus was chosen and she promised to give him the most beautiful mortal woman, Helen. This angered Juno who despises Trojans and contributes to her taking out her anger/hatred on Aeneas. Considering how important religion and the fates were to the contemporary Augustan Roman audience in the 1st century BC, it is no wonder that the opening of Book I is primarily concerned with the power struggle between the gods and the fates and how it relates to the ~~overall~~ overarching plot of the epic. Such a struggle is explored through Juno's anger at the foreseen destruction of Carthage. Virgil tells us that Carthage is a city that Juno loved above all others "more than even Samos" and her anger stems from the ~~realisation~~ realisation that a new race, born

from the fleeing Trojans will rise up and destroy Carthage. Constrained by fate, Juno is resigned to anger after realising she could only delay Aeneas' arrival in Italy. Juno goes to the god of the winds, Aeolus and persuades him to destroy Aeneas' fleet whilst he is on his way to Italy. She states Aeolus should "battered on the waste of sea those Trojans left by the Greeks and pitiless Achilles, keeping them from Latium." However, Juno's ~~plans~~ plan fails because Neptune, the god of the sea manages to calm the storm and Aeneas is left with only seven ships and his fleet takes refuge at an African port, Libya. This scene is a clear example of how the gods and goddesses are able to intervene with the lives of mortals so easily even if they do not have the supreme power to change their fate. Here we can see how Aeneas' power was greatly diminished by Juno and Aeolus, leaving him with broken ships and lost men however we also see Aeneas' power being redeemed by Neptune who aids him and keeps him from harm. Therefore, it is evident that Aeneas' power is greatly influenced by third parties who simultaneously try to ~~destroy~~ curb and protect his power at the same time.

Furthermore, the goddess, Venus intervenes several times in the epic. She first intervenes with Jupiter on behalf of ~~Aeneas~~ Aeneas and his men. In Book 1 of the Aeneid, Venus asks Jupiter, "what in the world could my Aeneas do, what could the Trojans do, so to offend you that after suffering all those deaths, they find ~~where~~ the whole world closed to them, because of Italy." ~~Next~~ Here, Venus interrogates Jupiter to see if he would let Juno continue to torture the Trojans and her ~~son~~ son just to get revenge for the Trojan War and the eventual fall of Carthage in the future and persuades him to help Aeneas ~~is~~ from the plotting of Juno. In the future, Jupiter ends up saving Aeneas and also contributes to the reason why Aeneas holds extreme power. Venus also inspires

another divine intervention that has life-altering effects on Dido, the queen of Carthage. According to Book 1, "Our Lady of Cythera, however, pondered new interventions, a new strategy that her young godling son, Desire, should take on the face and figure of Ascanius, then ~~over and~~ come and use his gifts to make the queen infatuated, inflaming her with lust to the marrow of her ~~bones~~^{bones}." ~~Venus makes Dido fall~~ Here, Venus makes Dido fall in love with Aeneas, so that he would be welcomed into the city, without having to wage a war against Carthage. This demonstrates immense power for Aeneas which was influenced by his mother. With divine ~~interpretation~~ intervention, Aeneas doesn't have to fight a war or lose ~~his~~ men in order to reach Carthage without ~~this~~ Venus' aid. Aeneas would have ~~lost~~ potentially lost men and thus power however, in this situation, he has ~~all the power~~ all the power and nothing to lose. With the love of Dido, Aeneas basically secures the whole city of Carthage to himself and thus is able to fulfill his destiny a lot easier.

However, as a result of this, Juno arranges for the consummation of ~~the~~ the Queen's love so that Aeneas would stay in Carthage for good and ~~be~~ never be able to reach Italy, found Rome and destroy Carthage. Juno's plan started one day when Dido, Aeneas and her court were out hunting and Juno brought a storm down upon them, sending them scattering for shelter. She arranged for Aeneas and Dido to end up in the same cave and Dido, who is inflamed by Cupid's arrow, makes love to Aeneas, ~~but~~ however Aeneas is not swayed as he demonstrates immense pietas in ~~his~~ carrying out his destiny. As a result, once Juno realises that Aeneas is to be the founder of Rome, she attempts to stop him by burning his fleet. Juno sends her messenger in's down to the beach to incite the women to set fire to the ships so ~~that~~ Aeneas and his men will be forced to build ~~their~~ their new city in Sicily. The men try to save ~~their~~ the ships but it is futile hence Aeneas

then prays to Jupiter to save his fleet and suddenly it begins to rain and the flames are put out. This shows the status of Aeneas and shows how he has to rely on ~~the~~ divinities for power. Here we can see that the power Aeneas has is only because of the gods aiding him on his journey to fulfill his destiny. Fearing more tricks from Juno, Venus pleads to Neptune to let Aeneas reach Italy in safety. Although Neptune holds a grudge against the Trojans, he consents to have only one of Aeneas' men die as a sacrifice on the voyage showing that the gods are able to dispose of the mortals with ease. As a result of the gods aiding Aeneas, he is presented with insurmountable power and the inevitability of changing the future of Rome, being renowned and achieving a great status which is vital for a hero.

In any case, within the poem, we are shown the great power that the gods hold and how they influenced the fluctuating power level that Aeneas had. We see Aeneas being powerless from the ~~interference~~ interference of Juno in which he can only pray for divine signs to guide him and help him in times of difficulty. Juno and Venus take centre stage in the fluctuating powers of Aeneas sparring back and forth, Venus protecting and Juno harassing however, it is inevitable impossible to change fate. Despite this, the ~~intervention~~ intervention of Venus, Jupiter and Neptune meant ~~that~~ ~~that~~ ultimately, Aeneas had more power than Juno and thus was able to complete his journey and ~~fulfill~~ fulfill his destiny with ease.

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ASSESSOR'S
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Question number: 1

Classical literary text: Antigone (play)

Begin your answer here:

In the play ~~Antigone~~ Antigone by Sophocles, the audience is introduced to the protagonist Antigone and antagonist Creon. Creon creates a dilemma for Antigone that she must overcome in order to assert her identity.

In the city of Thebes, after a large civil war, the residents ~~were~~ ^{were} still in mourning. Creon had been announced the new king and began rule immediately. One decree ~~instated~~ ^{was} the capital punishment for the burial of members on the opposition during the war. Most particularly, Polynice, the leader of the opposition. This is where ~~Antigone~~ ^{Antigone} comes in. Polynice is the ~~brother~~ ^{brother} of Antigone. Also Creon is the uncle of Antigone and also her guardian as a result of her parents' demise. Since Antigone lives in such close quarters of Creon, she would have received the message that Polynice ~~is~~ would not be buried loud and clear. However, to add insult to injury Antigone's other brother, who also perished during the war, had fought on the side of Creon. Therefore he had received full military honors and was highly regarded. Where as Polynice was left ~~to~~ where he died to decay. This creates an internal

dilemma for Antigone, by placing one brother on a pedestal and the other in the dirt. What further more sparks Antigone's feelings is the dragging of ~~Eteocles~~ ^{Polynices} ~~isolation~~ ^{isolation} ~~usage~~ ^{usage} ~~outlash~~ ^{outlash} ~~for~~ ^{for} Polynices ~~removes~~ ^{removes} even after he has passed. Antigone says "[Polynices] left unwept, unburied and a lovely treasure for the birds." This refers to more than the literal consequence of birds' presence upon the body of Polynices. The symbolic reference of birds describes the politicians use of Polynices' death to push political agendas, as if they were feeding off him to increase political presence. The denouncing nature of Polynices is left in, triggers Antigone to protest. Antigone only sees one means of retribution for Polynices, that being to bury him. However, if she did so and got caught she'd be subjected to death. If she doesn't and leaves the body to rot, the conscious thought that she ~~could~~ ^{could} ~~failed~~ ^{failed} as a family member and dishonoured the gods would eat her out. This is her dilemma. This is her obstacle.

Burial in Classical Greek society was more than a means of keeping the dead out of sight, it was a means to gain *kleos*. *kleos* being the respect and approval of others. Also in Classical Greek society it was seen as one woman's job to govern the funeral customs. This is derived from a gender role that expects women to deal with all ~~the~~ ^{the} things foul because of their menstrual habits also being foul. Therefore Antigone is overwhelmed when Eteocles, the other brother, is celebrated after death and presented a funeral

Service that exposes him to an abundance of *kleos*, however she is dishonored when ~~only~~ Polynices is left to ~~the~~ decay. This response highlights the importance of *kleos* ~~to~~ ~~the~~ in the Classical Greek Society and furthermore ~~justifies~~ ^{quantifies} Antigone's decision. Antigone tells Ismene, her sister, "[Creon] gave [Eteocles] all the rites, but ~~disgraced~~ ^{line 27} the other." This expands on how important burial is in Classical Greek society. Therefore giving Antigone a drive to commit her actions.

Antigone goes on to perform the burial customs upon Polynices rotting ~~corpse~~, after she tries to convince Ismene to join her. Ismene is highly resistant and very obedient to Creon's decree as king and leader of the Oikos. Antigone is persistent in convincing Ismene but ultimately ~~performs~~ performs the crime on her own. Antigone exclaimed to Ismene "who is he to keep me from my own" ^(line 76). This touches on multiple factors being overcome. Here Antigone is overcoming her social expectation of being a law abiding citizen, her gender role of obeying the command of the head of the oikos and the dilemma of man's law vs gods' laws. She overcomes social expectations by going against the law and committing a crime. Her involvement in treason, although has no political gain, is her only means of peace in mind. Her opposition of ~~the~~ abiding by the head of the Oikos shows how narrow a woman's life was ~~in~~ in classical Greece. Women were figuratively chained to the Oikos and were only ever let free by the head of the Oikos. Therefore Antigone committing

She Creon goes against this gender role imposed upon her. She also over comes her dilemma by ~~performing~~ ^{performing} the act. She sides by her conscious decision to grant Polynece his rite and do right by the gods. Therefore overcoming her obstacle.

The importance of gods ~~also~~ played a huge role in Antigone's decision. Gods are held at the highest level of respect in Classical Greek Society not because of their powers but ~~because~~ ^{because} ~~at that~~ they are seen as the top of the social hierarchy. ~~That~~ Therefore what they indicate overrides anything below ~~them~~ to anyone below them. Since Creon is not a god his ~~sub~~ law of it being permissible to kill anyone who brings the ~~opinion~~ ^{opinion} opposition meaning nothing when the gods stated that every man has the rite to a burial. When ~~anyone~~ is caught and brought before Creon for trial. She is exposed to Creon's Anger and disappointment. To which she responds with "Nor did I believe your rule, a mere mortals, to ~~overrule~~ ^{line 327} that of the gods." This exposes the importance of gods in Classical Greek Society and within Antigone's personal beliefs as this is a factor of her decision to overcome her dilemma.

~~During her trial, Antigone~~ During her trial, Antigone escapes her ~~social~~ ^{social} created shell by admitting that it was her that committed the crime. When Creon was still wary on the legitimisation of the accusation against her

Antigone had the opportunity to lie and perhaps evade a punishment. Instead she proudly and courageously admits "I did it, I don't ^{line 313} deny it." This took Creon sometime to process and come up with a verdict of death. Upon hearing this Ismene ~~through~~ throws herself at the mercy of the court and tries to convince Creon that she to ~~report~~ ~~preclude~~ precluded in the burying of Polynice. However Antigone denies this from occurring and explains to Ismene that "That would do justice ~~on~~ ^{line 348} no favors" highlighting her ~~own loyalty~~ ~~to~~ loyalty to justice. From Admitting ~~to~~ and taking responsibility for her crime to loyalty to justice Antigone asserts her identity as a strong and independent woman in a society that discourages.

Another part of her identity on display is her obligation to family and its priority. Earlier in the play, when Antigone is attempting to convince Ismene to join her in burying Polynice peacefully, she abruptly adds "Deny it if you will, he is your brother ^{line 39} too." Portraying her loyalty and commitment to her family. By overcoming her dilemma she was able to successfully assert her identity as a caring ~~as~~ sister for her deceased brother by participating in the gender roles of the Classical Greek Society.

In conclusion, ~~Antigone's~~ the importance of ideas and the gods are what instigated Antigone to overcome her obstacle of a dilemma and assert her identity in the face of ~~priced~~ ~~preclude~~ and oppression.