

# S

93404Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

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

## Scholarship 2021 Classical Studies

Time allowed: Three hours  
Total score: 24

### QUESTION BOOKLET

Answer THREE questions from this booklet: TWO questions from Section A, and ONE question from Section B.

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 Section A and Section B.

**Section A** (pages 3–6) has eight contexts. Choose TWO contexts, and answer ONE question from each. Answer in **essay** format.

**Section B** (page 7) has two questions. Answer ONE question, with reference to the resource material provided in the resource booklet. Answer in paragraph or essay format.

## SECTION A

Choose TWO contexts, and answer ONE question from each. Answer in essay format.

### CONTEXT A: ALEXANDER THE GREAT

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

“Force does not enable a man to master even the smallest things ... we must use [mind] as our guide, not always seeking to follow the subtleties of our own plans but rather the natural changes of events. This was the method by which I tamed Alexander, like some fearful beast, with flattering words and made him tractable\* for the future.”  
– Demades, *On the Twelve Years* 1.42

\* *controllable or easy to influence*

To what extent was Alexander open to flattery?

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

“Both [Caesar and Alexander] were men of the greatest ambition, both were most skilled in the art of war, most rapid in executing their decisions, most reckless of danger, least sparing of themselves, and relying as much on audacity and luck as on military skill.”  
– Appian, *The Civil Wars* 2.21

To what extent was Alexander’s success due to his willingness to take bold risks and to luck, rather than military skill?

### CONTEXT B: AUGUSTUS

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

“Their personalities had always been diametrically opposed. ... Octavian planned and schemed; Antony reacted more spontaneously to events. ... Octavian often broke his agreements; Antony fulfilled his promises.”  
– Anthony Everitt

Given their personalities, was the breakdown in the relationship between Octavian and Antony inevitable?

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

“After this time I excelled all in influence [*auctoritas*], although I possessed no more official power [*potestas*] than others who were my colleagues ...”  
– Augustus, *Res Gestae* 34

To what extent did Augustus rely on his influence to rule during his Principate?

## CONTEXT C: SOCRATES

### **EITHER: QUESTION FIVE**

“I am like the midwife, in that I cannot myself give birth to wisdom ... . Of myself I have no sort of wisdom, nor has any discovery ever been born to me as the child of my soul. Those who frequent my company at first appear, some of them, quite unintelligent, but, as we go further with our discussions, [some] make progress at a rate that seems surprising to others as well as to themselves, although it is clear that they have never learned anything from me. The many admirable truths which they bring to birth have been discovered by themselves from within. But the delivery is the work of the god and me.”

– Plato, *Theaetetus* 150c

To what extent can it be said that Socrates had no ideas of his own, but only helped others to develop their ideas?

### **OR: QUESTION SIX**

“Socrates was well known for his anti-democratic views, based on a belief that government was a skill that required a certain expertise, and consequently he had a tendency to criticise past and present statesmen for having no true understanding of the art of politics. When the Athenian democracy was strong, under Pericles, it could take such criticism, and it was only when it was in a more fragile state, when its supporters were trying to restore democratic rule after the Thirty Tyrants had been established and then overthrown, that it seemed appropriate to silence Socrates for a time.”

– M.R. Wright

Why did the Athenian public find Socrates’ philosophical practices inappropriate after the Thirty Tyrants were overthrown?

## CONTEXT D: HOMER’S *ILIAD*

### **EITHER: QUESTION SEVEN**

Andromache to Hector:

“Hector, you are to me father and queenly mother, you are brother, and you are my vigorous husband. Come now, have pity, and stay here on the wall, lest you make your son fatherless and your wife a widow.”

– Homer, *Iliad* 6.429–32

Thetis to Achilles:

Then, shedding tears, Thetis answered him: “Alas, my child, why did I rear you, cursed in my child-bearing? If only it had been your lot to stay by your ships without tears and without grief, since your span of life is brief and will not last long; but now you are doomed to a speedy death and are unfortunate above all men; therefore it was for an evil fate that I bore you in our halls.”

– Homer, *Iliad* 1.413–18

What role does family play in the characterisation of the Homeric heroes?

### **OR: QUESTION EIGHT**

Achilles to Thetis on the death of Patroclus:

“Immediately let me die, since I was not to protect my comrade at his slaying. Far, far from his own land has he fallen, and had need of me to be a warder-off of ruin. Now therefore, since I will not return to my dear native land, nor proved in any way a light of deliverance to Patroclus or to my other comrades, those many who have been slain by noble Hector, but sit here by the ships, a profitless burden on the earth – I who in war am such as is no other of the bronze-clad Achaeans ...”

– Homer, *Iliad* 18.98–110

Discuss the ways in which Homer makes Achilles a sympathetic character.

## CONTEXT E: ARISTOPHANIC COMEDY

### **EITHER: QUESTION NINE**

“The audience of comedy must be catered to. It may grow bored during a full day of performances. It may be a bit rowdy at the beginning of a comedy, and so the performers must catch their attention at the beginning, before moving into the exposition of the plot. The performers may even try to incorporate audience participation into the beginning of their performance.”  
– Keith Sidwell

To what extent does Aristophanes use different comic elements at different points in the play to win over his audience?

### **OR: QUESTION TEN**

“Leader: He’ll [Aristophanes] wield the comic sword of truth and justice, speaking many a good, instructive word, and make you wiser, happier men ... his job is to teach you what is best, and that is what he’ll do.”  
– Aristophanes, *Acharnians* 655–658

To what extent would an Athenian audience come away from a performance “wiser, happier men”?

## CONTEXT F: VIRGIL’S *AENEID*

### **EITHER: QUESTION ELEVEN**

“But Caesar [Augustus] was riding in Rome in triple triumph, paying undying vows to the gods of Italy and consecrating three hundred great shrines throughout the city. The streets resounded with joy and festivities and applause.”  
– Virgil, *Aeneid* 8.714–717

How much of the *Aeneid* is designed as an affirmation\* of Augustus Caesar?

\* *support or approval*

### **OR: QUESTION TWELVE**

“He [Aeneas] moves in solitude through a world which yields him no intimacy or comfort, which progressively severs his ties with those who are close to him, and to whom he wishes to be close.”  
– D. Feeney

To what extent is the destiny of Aeneas at the expense of his own happiness?

## CONTEXT G: ATHENIAN VASE PAINTING

### **EITHER: QUESTION THIRTEEN**

“Images of myth have an important part to play in defining a woman’s place ... for an Athenian, to think of women was not just to think of those he saw from day to day, it was also to involve a range of other characters – Maenads, Amazons, Gorgons, Muses, Furies, and, of course, the female deities of the Olympian pantheon. It was often in this repertoire of myth that the problems of gender were re-presented to the Athenians and the stringent male control of women was explained and legitimated.” – M. Beard

To what extent do depictions of women on Athenian vases reflect “stringent male control”?

### **OR: QUESTION FOURTEEN**

“The art of the Early Classical period differs from that of the Archaic in its interest in exploring emotion and changing states of mind, particularly in a dramatic context.” – J. J. Pollitt

To what extent is it true to say that advances in pose and drapery in red-figure were paralleled by advances in the depiction of emotion?

## CONTEXT H: ROMAN ART AND ARCHITECTURE

### **EITHER: QUESTION FIFTEEN**

“Sometimes plays were shown in all the various districts ... and gladiators fought not only in the Forum or the Amphitheatre, but in the Circus and the Enclosure as well. ... On these occasions [Augustus] posted guards in different parts of the city to prevent ruffians from turning the emptiness of the streets to their own advantage.” – Suetonius, *Life of Augustus* 43

To what extent did Roman emperors use public architecture as a means of social control?

### **OR: QUESTION SIXTEEN**

“Traditional ritualism was piety, and piety was legitimacy.” – John Scheid

To what extent did Imperial portraits use religious imagery to promote the legitimacy of Imperial power?

## **SECTION B**

Answer ONE question, with reference to the source material provided in resource booklet. Answer in paragraph or essay format. Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

### ***EITHER:* QUESTION SEVENTEEN: GENDER AND SOCIETY**

Choose EITHER Resources A to D (**Ancient Greece**) OR Resources E to H (**Ancient Rome**), which provide evidence about gender and society in the classical world.

Discuss at least THREE of the resources and the insight they give into relationships between men and women.

### ***OR:* QUESTION EIGHTEEN: AUTHORITY AND FREEDOM**

Choose EITHER Resources I to L (**Ancient Greece**), OR Resources M to P (**Ancient Rome**), which provide evidence about authority and freedom in the classical world.

Discuss at least THREE of the resources and the insight they give into gaining freedom.

**Acknowledgements**

Material from the following sources has been adapted for use in this examination:

- Question One** Demades, *On the Twelve Years*, trans. J. O. Burt (Cambridge: Harvard University Press, 1962), 1.42.
- Question Two** Appian, *The Civil Wars*, trans. Horace White (London: Macmillan, 1899), 2.21.149.
- Question Three** Anthony Everitt, *Augustus: The Life of Rome's First Emperor* (New York: Random House, 2006), p. 153.
- Question Four** P.A. Brunt and J.M. Moore (eds), *Res Gestae Divi Augusti, The Achievements of the Divine Augustus*, (Oxford: Oxford University Press, 1986), 34, p. 37.
- Question Five** Plato Theaetetus 150c–d. Plato, *Theaetetus*, trans. John McDowell, (Oxford: Oxford University Press, 2014), p. 15.
- Question Six** M.R. Wright, *Introducing Greek Philosophy* (London: Routledge, 2009), p. 22.
- Question Seven** Homer, *Iliad*, trans. R. Lattimore (Chicago: University of Chicago Press, 1951), 6.429–32, 1.413–18.
- Question Eight** *Ibid*, 18.98–110.
- Question Nine** Keith Sidwell, *Aristophanes the Democrat* (Cambridge: Cambridge University Press, 2009), p. 362.
- Question Ten** Aristophanes, *Lysistrata and Other Plays*, trans. Alan H. Sommerstein (London: Penguin Books, 2003), 655–658.
- Question Eleven** Virgil, *The Aeneid*, trans. David West (London: Penguin Books, 2003), 8.714–717.
- Question Twelve** D. Feeney, 'The Taciturnity of Aeneas', *The Classical Quarterly* (1983), p. 215.
- Question Thirteen** M. Beard, 'Adopting an approach II', in T. Rasmussen and N. Spivey (eds), *Looking at Greek Vases* (Cambridge: Cambridge University Press, 1991), pp. 30–31.
- Question Fourteen** J. J. Pollitt, *Art and Experience in Classical Greece* (Cambridge: Cambridge University Press, 1972), p. 15.
- Question Fifteen** Suetonius, *The Twelve Emperors*, trans. Robert Graves (London: Penguin Books, 1979), p. 71.
- Question Sixteen** John Scheid, 'Augustus and Roman Religion: Continuity, Conservatism, and Innovation', in Karl Galinsky (ed), *The Cambridge Companion to the Age of Augustus* (Cambridge: Cambridge University Press, 2005), p. 192.