



Victorian Certificate of Education 2006

CLASSICAL SOCIETIES AND CULTURES

Written examination

Tuesday 31 October 2006

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 pm (2 hours)

QUESTION BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	10	2	30
B	10	1	30
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question book of 20 pages, including **Assessment criteria** on page 20.
- One or more script books.

Instructions

- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- All written responses must be in English.

At the end of the examination

- Place all other used script books inside the front cover of the first script book.
- You may keep this question book.

Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.

SECTION A**Instructions for Section A**

Answer **two** questions in this section in the script book(s) provided. Clearly number your answers. Before responding to this section, read the Assessment criteria on page 20. Your answers will be assessed on these criteria.

Question 1 – Homer

Direct your response to whichever of the following translations you have used.

EITHER

Of possessions
 cattle and fat sheep are things to be had for the lifting,
 and tripods can be won, and the tawny high heads of horses,
 but a man's life cannot come back again, it cannot be lifted
 nor captured again by force, once it has crossed the teeth's barrier.
 For my mother Thetis the goddess of the silver feet tells me
 I carry two sorts of destiny toward the day of my death. Either,
 if I stay here and fight beside the city of the Trojans,
 my return home is gone, but my glory shall be everlasting;
 but if I return home to the beloved land of my fathers,
 the excellence of my glory is gone, but there will be a long life
 left for me, and my end in death will not come to me quickly.
 And this would be my counsel to others also, to sail back
 home again, since no longer shall you find any term set
 on the sheer city of Ilion, since Zeus of the wide brows has strongly
 held his own hand over it, and its people are made bold.

Do you go back therefore to the great men of the Achaians,
 and take them this message, since such is the privilege of the princes:
 that they think out in their minds some other scheme that is better,
 which might rescue their ships, and the people of the Achaians
 who man the hollow ships, since this plan will not work for them
 which they thought of by reason of my anger. Let Phoinix
 remain here with us and sleep here, so that tomorrow
 he may come with us in our ships to the beloved land of our fathers,
 if he will; but I will never use force to hold him.

Iliad (Book 9)
 Lattimore translation
 Chicago University Press

OR

Due to copyright restriction,
this material is not supplied.

Iliad (Book 9)
Fagles translation
Penguin edition

Discuss the significance of this passage in *Iliad* Book 9. Your answer should refer both to the issues raised and to Homer's literary techniques.

Question 2 – Sophocles

Direct your response to whichever of the following translations you have used.

EITHER

Tecmessa: For this is certain: the day you die
 And by your death desert me, that same day
 Will see me outraged too, forcibly dragged
 By the Greeks, together with your boy, to lead a slave's
 life.
 And then some one of the lord class,
 With a lashing word, will make his hateful comment:
 "There she is, Ajax' woman;
 He was the greatest man in the whole army.
 How enviable her life was then, and now how slavish!"
 Some speech in that style. And my ill fate
 Will be driving me before it, but these words
 Will be a reproach to you and all your race.
 Ajax, revere your father; do not leave him
 In the misery of his old age—and your mother,
 Shareholder in many years, revere her too!
 She prays the gods for your safe return, how often!
 And last, dear lord, show pity to your child.
 Robbed of his infant nurture, reft of you,
 To live his life out under the rule of guardians
 Not kind nor kindred—what a wretchedness
 You by your death will deal to him and me!
 And I no longer have anywhere to look for help,
 If not to you. My country was destroyed
 Utterly by your spear, and another fate
 Brought down my mother and my father too,
 To dwell in death with Hades. Then what fatherland
 Shall I ever have but you? Or what prosperity?
 You are my only safety. O my lord,
 Remember even me. A man ought to remember
 If he has experienced any gentle thing.
 Kindness it is that brings forth kindness always.
 But when a man forgets good done to him
 And the recollection of it slips away,
 How shall I any longer call him noble?

Ajax
 Grene and Lattimore edition
 Chicago University Press

Question 3 – Aristophanes

Direct your response to whichever of the following translations you have used.

EITHER

LYSISTRATA: It's not hard, if you catch them when they're aroused but not satisfied. We'll soon see. Reconciliation!

[An extremely beautiful and totally unclothed girl enters from the Acropolis.]

Bring the Spartans to me first of all. Don't be rough or brusque; handle them very gently, not in the brutal way men lay hold on us, but the way a lady should – very civilized.

[RECONCILIATION goes up to one of the SPARTAN AMBASSADORS and offers him her hand. He refuses.]

Well, if he won't give you his hand, try that leather thing. That's right. Now the Athenians. You can take hold of anything they offer you. Now you, Spartans, stand on this side of me, and you, Athenians, on the other side, and listen to what I have to say.

[The AMBASSADORS and NEGOTIATORS, guided by RECONCILIATION, take their places on either side of LYSISTRATA.]

I am a woman, but I am not brainless:
I have my share of native wit, and more,
Both from my father and from other elders
Instruction I've received. Now listen, both:
Hard will my words be, but not undeserved.
You worship the same gods at the same shrines,
Use the same lustral water, just as if
You were a single family – which you are –
Delphi, Olympia, Thermopylae –
How many other Panhellenic shrines
Could I make mention of, if it were needed!
And yet, although the Mede is at our gates,
You ruin Greece with mad intestine wars.
This is my first reproach to both of you.

NEGOTIATOR *[who has been eyeing RECONCILIATION all through this speech]*: I hope she doesn't take much longer.
I doubt if this giant carrot will stand it.

Lysistrata
Sommerstein translation
Penguin 1973 edition

OR

LYSISTRATA: It's not hard, if you catch them when they're eager for it and aren't trying to exploit each other. We'll soon see. Reconciliation! [*A beautiful, naked young woman, RECONCILIATION, comes out of the Acropolis.*] Bring the Spartans to me first of all. Don't be rough or brusque; handle them very gently, not in the brutal way our menfolk used to do, but in the friendly, intimate way that a woman does. If he won't give you his hand, take him by the tool. [*The chief SPARTAN DELEGATE, who had been hesitating whether to offer his hand to Reconciliation, now does so, and she leads him and his colleagues to stand on one side of Lysistrata.*] Now bring the Athenians here too. You can take hold of any part they offer you. [*RECONCILIATION brings the ATHENIAN DELEGATES to stand at Lysistrata's other side.*] Now you Spartans stand right next to me on this side, and you Athenians on that side, and listen to what I have to say.

I am a woman, but I'm not a fool:
 I have my share of native wit, and also
 I've often heard my father's conversations
 With other older men. Now, listen, both:
 My words to you are harsh – but you deserve them.
 You worship the same gods at the same shrines,
 Use the same lustral water, just as if
 You were a single family – at Olympia,
 Delphi, Thermopylae – how many more
 Could I make mention of, if it were needed?
 And yet, though threatened by barbarian foes,
 You ruin Greece's towns and slay her men.
 Here ends the first part of my argument.

FIRST ATHENIAN: [*whose eyes have been fixed on Reconciliation*]: How much longer? I'm dying of erectile hyperfunction!

Lysistrata
 Sommerstein translation
 Penguin 2002 revised edition

Discuss the significance of this passage in *Lysistrata*. Your answer should refer both to the issues raised and to Aristophanes' literary techniques.

Question 4 – Thucydides

As the result of these revolutions, there was a general deterioration of character throughout the Greek world. The simple way of looking at things, which is so much the mark of a noble nature, was regarded as a ridiculous quality and soon ceased to exist. Society had become divided into two ideologically hostile camps, and each side viewed the other with suspicion. As for ending this state of affairs, no guarantee could be given that would be trusted, no oath sworn that people would fear to break; everyone had come to the conclusion that it was hopeless to expect a permanent settlement and so, instead of being able to feel confident in others, they devoted their energies to providing against being injured themselves. As a rule those who were least remarkable for intelligence showed the greater powers of survival. Such people recognized their own deficiencies and the superior intelligence of their opponents; fearing that they might lose a debate or find themselves out-manoeuvred in intrigue by their quick-witted enemies, they boldly launched straight into action; while their opponents, overconfident in the belief that they would see what was happening in advance, and not thinking it necessary to seize by force what they could secure by policy, were the more easily destroyed because they were off their guard.

Certainly it was in Corcyra that there occurred the first examples of the breakdown of law and order. There was the revenge taken in their hour of triumph by those who had in the past been arrogantly oppressed instead of wisely governed; there were the wicked resolutions taken by those who, particularly under the pressure of misfortune, wished to escape from their usual poverty and coveted the property of their neighbours; there were the savage and pitiless actions into which men were carried not so much for the sake of gain as because they were swept away into an internecine struggle by their ungovernable passions. Then, with the ordinary conventions of civilized life thrown into confusion, human nature, always ready to offend even where laws exist, showed itself proudly in its true colours, as something incapable of controlling passion, insubordinate to the idea of justice, the enemy to anything superior to itself; for, if it had not been for the pernicious power of envy, men would not so have exalted vengeance above innocence and profit above justice.

The History of the Peloponnesian War
Warner translation
Penguin edition

Discuss the significance of this passage in *The History of the Peloponnesian War*. Your answer should refer both to the issues raised and to Thucydides' literary techniques.

Question 5 – Greek temple architecture and architectural sculpture

The Water Carriers
North frieze

Discuss the significance of these figures to the art and architecture of the Parthenon. In your answer refer to both the techniques used and the issues raised.

Question 6 – Virgil

Direct your response to whichever of the following translations you have used.

EITHER

Aeneas, thirsting for battle, irked by delay, had put on
 His golden greaves—left leg, right leg; now he brandished
 his spear.
 As soon as the corselet was on and the shield at his side in
 position,
 He folded his son, Ascanius, in a mailed embrace; and lightly
 Kissing his lips through the helmet's open visor, he said:—
 From me you may learn courage and what real effort is;
 From others, the meaning of fortune. Today this hand will
 see
 You're protected in war, and take you to where war's prizes
 are found.
 Be sure that, when you have grown to your full manhood,
 you do not
 Forget; but rather, dwelling upon your kinsmen's example,
 Be inspired by your father Aeneas, your uncle Hector.
 When he had spoken, Aeneas sallied forth in his might,
 Shaking his massive spear, Antheus and Mnestheus with
 him—
 A close-packed column of warriors rapidly moving forwards
 And leaving the camp deserted. Then was the plain a flurry
 Of blinding dust, and the ground thrilled with the tramp of
 feet.
 Turnus, upon a rampart opposite, saw them advancing;
 The Italians saw it, and tremors of icy fear pervaded
 Their inmost hearts. Before any of the Latins, Juturna heard
 That marching sound and knew what it meant, and fled in
 terror.
 Aeneas raced on, his column sweeping and darkening the
 plain.
 As when a storm has burst and a cyclone strides across
 The sea towards the land, and forewarned from afar the
 hearts of
 Poor countrymen are appalled—that storm is going to fell
 Their trees and flatten their growing crops, create havoc
 everywhere;
 Gusts, blowing in from the sea, trumpet the gale's approach—

Aeneid (Book 12)
 Day-Lewis translation
 Oxford edition

OR

Aeneas was hungry for battle. He had already sheathed his calves in his golden greaves and was brandishing his flashing spear, impatient of delay. When the shield was fitted to his side and the breastplate to his back, he took Ascanius in an armed embrace and kissed him lightly through the helmet, saying. 'From me, my son, you can learn courage and hard toil. Others will teach you about Fortune. My hand will now defend you in war and lead you where the prizes are great. I charge you, when in due course your years ripen and you become a man, do not forget, but as you go over in your mind the examples of your kinsmen, let your spirit rise at the thought of your father Aeneas and your uncle Hector.'

When he had finished speaking, he moved through the gates in all his massive might, brandishing his huge spear, and there rushed with him in serried ranks Antheus and Mnestheus and all his escort, streaming from the camp. A blinding dust then darkened the plain. The very earth was stirred and trembled under the drumming of their feet. As they advanced, Turnus saw them from the rampart opposite. The men of Ausonia also saw them and cold tremors of fear ran through the marrow of their bones. But before all the Latins, Juturna heard the sound and knew its meaning. She fled, trembling, but Aeneas came swiftly on, leading his dark army over the open plain. Just as when a cloud blots out the sun and begins to move from mid ocean towards the land; long-suffering farmers see it in the far distance and shudder to the heart, knowing what it will bring, the ruin of trees, the slaughter of their crops and destruction everywhere; the flying winds come first, and their sound is first to reach the shore . . .

Aeneid (Book 12)
West translation
Penguin edition

OR

Avid for battle now,
 The captain sheathed his left leg and his right
 In golden greaves, hating the minutes lost,
 And hefted his long spear. Once he had fitted
 Shield to flank, harness to back, he hugged
 Ascanius, embracing him with steel,
 Then through his vizor brushed his lips and said:

“Learn fortitude and toil from me, my son,
 Ache of true toil. Good fortune learn from others.
 My sword arm now will be your shield in battle
 And introduce you to the boons of war.
 When, before long, you come to man’s estate,
 Be sure that you recall this. Harking back
 For models in your family, let your father,
 Aeneas, and uncle, Hector, stir your heart.”

This said, his powerful figure passed the gates,
 His long spear flashing in his hand. With him
 Antheus and Mnestheus and a dense battalion
 Sortied en masse, and all reserves inside
 Flowed outward from the abandoned camp. The field
 Went dark with blinding dust, the marching feet
 Awakened crumbled earth and made it tremble.
 Turnus from the rampart opposite
 Saw them coming; so did the Ausonians,
 And felt a chill of dread run through their bones.
 First of them all to hear and know the sound,
 Juturna trembled and turned back. Aeneas
 With flying feet led through the open field
 His dark battalion at high speed—as when
 A stormcloud out at sea moves toward the land
 And cuts the sunlight off; then farmers know,
 Alas, what’s coming, shivering in their hearts,
 For it will bring down trees, devastate crops,
 And flatten all things far and wide. The winds
 Fly in ahead and bring the tempest roar.

Aeneid (Book 12)
 Fitzgerald translation
 Harvill edition

Discuss the significance of this passage in *Aeneid* Book 12. Your answer should refer to both the issues raised and to Virgil’s literary techniques.

Question 7 – Seneca

HELEN: If marriage must be fraught with death and woe,
 A time for tears and bloody murder, Helen
 May well be chosen for its minister,
 Since after their defeat I am still forced
 To be obnoxious to the Phrygians.
 On me it falls to tell the bride this lie
 About her marriage with Achilles' son;
 I am to see her dressed and decorated
 In Grecian fashion, find the artful words
 To tempt her to her doom; by my deceit
 The sister of Paris must be lured to death.
 But it is well that she should be deceived;
 It will be easier for her; to die,
 Without the fear of death, is easy death.
 So let the task be quickly done; the guilt
 Of crime enforced rests only on its author
 Dear princess of the Dardan house, at last
 A good god looks more kindly on the fallen;
 A happy marriage is prepared for you,
 A marriage better than King Priam himself
 In Troy's best days could have obtained for you.
 The man who seeks your hand in holy wedlock
 Is lord and king over the wide domain
 Of Thessaly, the most illustrious hero
 Of the Pelasgian race. You shall be called
 Child of great Tethys; all sea goddesses,
 And Thetis, tranquil queen of Ocean's main,
 Will call you theirs; Peleus and Nereus,
 Your husband's grandfathers, will welcome you
 A daughter to their house, for you will be
 The wife of Pyrrhus. Now you must forget
 Captivity; take off those ugly clothes
 And dress yourself for joy. Smooth that tossed hair
 And have it braided neatly by skilled hands.
 The fall that you have suffered may yet place you
 Upon a higher throne; captives ere now
 Have profited from their captivity.

The Trojan Women
 Watling translation
 Penguin edition

Discuss the significance of this passage in *The Trojan Women*. Your answer should refer to both the issues raised and to Seneca's literary techniques.

Question 8 – Tacitus

Agrippina was gradually losing control over Nero. He fell in love with a former slave Acte. His confidants were two fashionable young men, Marcus Salvius Otho, whose father had been consul, and Claudius Senecio, son of a former imperial slave. Nero's secret, surreptitious, sensual meetings with Acte established her ascendancy. When Nero's mother finally discovered, her opposition was fruitless. Even his older friends were not displeased to see his appetites satisfied by a common girl with no grudges. Destiny, or the greater attraction of forbidden pleasures, had alienated him from his aristocratic and virtuous wife Octavia, and it was feared that prohibition of his affair with Acte might result in seductions of noblewomen instead.

Agrippina, however, displayed feminine rage at having an ex-slave as her rival and a servant girl as her daughter-in-law, and so on. She refused to wait until her son regretted the association, or tired of it. But her violent scoldings only intensified his affection for Acte. In the end, deeply in love, he became openly disobedient to his mother and turned to Seneca – one of whose intimates, Annaeus Serenus, had screened the first stages of the liaison by lending his own name as the ostensible donor of the presents which Nero secretly gave Acte. Agrippina now changed her tactics, and indulgently offered the privacy of her own bedroom for the relaxations natural to Nero's age and position. She admitted that her strictness had been untimely, and placed her resources – which were not much smaller than his own – at his disposal. This change from excessive severity to extravagant complaisance did not deceive Nero – and it alarmed his friends, who urged him to beware of the tricks of this always terrible and now insincere woman.

Annals
Grant translation
Penguin edition

Discuss the significance of this passage to the *Annals*. Your answer should refer to both the issues raised and to Tacitus' literary techniques.

Question 9 – Petronius

Trimalchio looked round at us with a gentle smile: ‘If you don’t like the wine, I’ll have it changed. It is up to you to do it justice. I don’t buy it, thank heaven. In fact, whatever wine really tickles your palate this evening, it comes from an estate of mine which as yet I haven’t seen. It’s said to join my estate at Tarracina and Tarentum. What I’d like to do now is add Sicily to my little bit of land, so that when I want to go to Africa, I could sail there without leaving my own property.

But tell me, Agamemnon, what was your debate about today? Even though I don’t go in for the law, still I’ve picked up enough education for home consumption. And don’t you think I turn my nose up at studying, because I have two libraries, one Greek, one Latin. So tell us, just as a favour, what was the topic of your debate?’

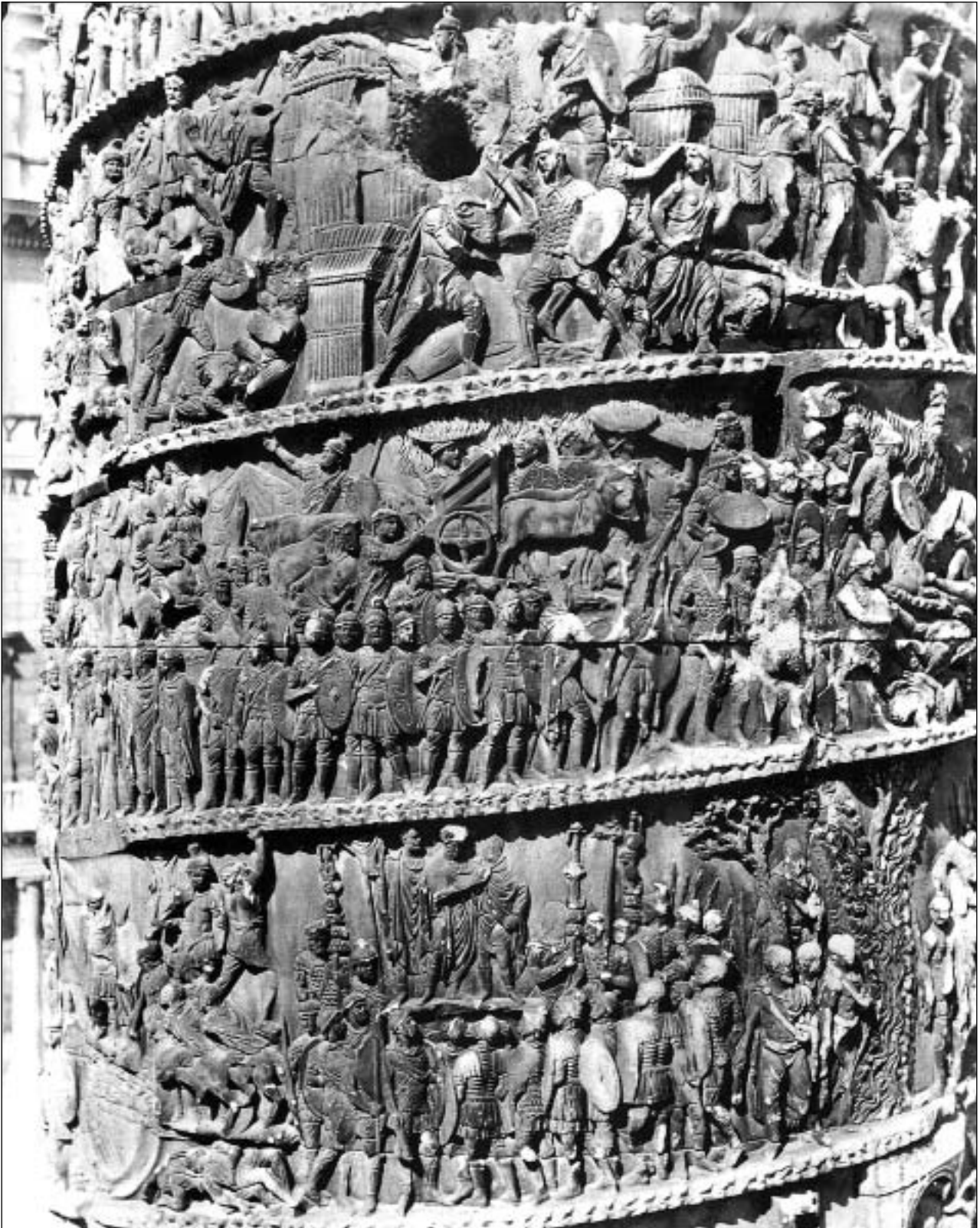
Agamemnon was just beginning, ‘A poor man and a rich man were enemies . . .’ when Trimalchio said: ‘What’s a poor man?’ ‘Oh, witty!’ said Agamemnon, and then told us about some fictitious case or other. Like lightning Trimalchio said: ‘If this happened, it’s not a fictitious case – if it didn’t happen, then it’s nothing at all.’

We greeted this witticism and several more like it with the greatest enthusiasm.

‘Tell me, my dear Agamemnon,’ continued Trimalchio, ‘do you remember the twelve labours of Hercules and the story of Ulysses – how the Cyclops tore out his eye with his thumb. I used to read about them in Homer, when I was a boy. In fact, I actually saw with my own eyes the Sybil at Cumae dangling in a bottle, and when the children asked her in Greek: “What do you want, Sybil?” she used to answer: “I want to die.”’

The Dinner with Trimalchio from *The Satyricon*
Sullivan translation
Penguin edition

Discuss the significance of this passage to *The Dinner with Trimalchio*. Your answer should refer both to the issues raised and to Petronius’ literary techniques.

Question 10 – Roman narrative sculpture

Three Levels of the German Wars
Column of Marcus Aurelius

Discuss the significance of this section of the Column of Marcus Aurelius. Your answer should discuss both the issues raised and the artistic techniques of the work.

SECTION B**Instructions for Section B**

Answer **one** question only in this section.

Before responding to this section, read the Assessment criteria on page 20.

Your essay will be assessed on these criteria.

In this essay students must compare at least one work from Unit 3 (prescribed text) and at least one work from Unit 4 (non-prescribed text(s)). Students may not compare two prescribed texts.

Classical Societies and Cultures**Prescribed texts 2006****Greek**

Homer, *Iliad* Book 9

either translated by Richmond Lattimore, Chicago University Press
or by Robert Fagles, Penguin Classics.

Sophocles, *Ajax*

either translated by E F Watling in *Electra and Other Plays*,
Penguin Classics

or Greek Tragedies II ed. by Grene & Lattimore, Chicago University Press.

Aristophanes, *Lysistrata*,

translated by Alan Sommerstein in *Lysistrata, Acharnians, The Clouds*, Penguin Classics.

Thucydides, *The Peloponnesian War*

translated by R Warner, Penguin Classics.

Sections: The Plague (2.47–54) The Debate over Mytilene (3.36–50) Civil War in Corcyra (3.69–85) The Melian Dialogue (5.84–116) pages 151–156, 212–23, 236–45, 400–08.

Greek Temple Architecture and Architectural Sculpture

The Parthenon: Architecture and all sculpture

Roman

Virgil, *Aeneid* Book 12

either translated by Robert Fitzgerald, Harvill

or C Day-Lewis, Oxford World Classics

or David West, Penguin Classics.

Seneca, *The Trojan Women*

in *Four Tragedies and Octavia* translated by Watling,
Penguin Classics.

Petronius, *Dinner with Trimalchio*

in *The Satyricon* translated by J P Sullivan, Penguin Classics.

Tacitus, *The Fall of Agrippina*

Chapter 11 in *The Annals of Imperial Rome*

translated by Michael Grant, Penguin Classics.

Roman Narrative Sculpture

Trajan's Column and the Column of Marcus Aurelius

Question 1

‘Those who engage in war never show concern for their victims.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 2

‘Although women appear as powerless in Classical texts, they actually exert considerable influence on events.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 3

‘Extreme behaviour always leads to disaster in Classical texts.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 4

‘The only example of Greek and/or Roman architecture that effectively combines politics and art is the Parthenon.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 5

‘Roman architectural sculpture achieves its political objectives but fails its artistic ones.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 6

‘In Classical texts reasonable arguments usually lose to the appeals of passion.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 7

‘Leaders rarely use their power for the good of others.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 8

'The hero may seek glory but ultimately he gains self knowledge.'

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 9

'In the Classical world the only way to achieve peace is through violence.'

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 10

'Classical literature often portrays friends becoming enemies and enemies becoming friends. It is self interest that causes this change.'

Discuss this statement by comparing at least two works you have studied this year.

Assessment criteria

Section A

1. knowledge of ideas, issues, values and/or aesthetic qualities in the passage/work
2. analysis of techniques used to emphasise ideas, issues, values and/or aesthetic qualities in the passage/work
3. evaluation of the importance of the passage to the work as a whole, or of the work to its cultural form

Section B

1. development of a relevant argument and/or responses
2. knowledge of the ideas, issues, values and/or techniques in the works
3. analysis of the ideas, issues, values and/or techniques in the works
4. evaluation of the relationship of the works to their socio-historical/artistic contexts
5. understanding of developments and/or differences between the works
6. use of relevant evidence to support an argument

END OF QUESTION BOOK

