



## Victorian Certificate of Education 2008

# CLASSICAL SOCIETIES AND CULTURES

## Written examination

Tuesday 11 November 2008

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 15 pages, including **Assessment criteria** on page 15.
- 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 unauthorised electronic 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 15. Your answers will be assessed on these criteria. All questions in this section are worth 15 marks.

**Question 1 – Homer**

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*Iliad* (Book 1)  
Fagles translation  
Penguin edition

Discuss the significance of this passage from *Iliad* Book 1. Your answer should refer both to the issues raised and to Homer's literary techniques.



### Question 3 – Aristophanes

SOCRATES: Do you want to learn for yourself the real, plain truth about religion?

STREPSIADES: Why, yes, if that's possible.

SOCRATES: And to talk face to face with *our* divinities, the Clouds?

STREPSIADES: Definitely.

SOCRATES [*motioning him towards the vacant platform*]: Then please sit on the sacred bed.

STREPSIADES [*doing so*]: There you are.

SOCRATES [*giving him a wreath of unattractive-looking vegetation*]: Now put this on your head.

STREPSIADES [*alarmed*]: What's this for? Socrates, please, don't go and make a sacrifice of me, like that Athamas.

SOCRATES: No, this is just part of our normal initiation ceremony.

STREPSIADES: But what good will it do me?

SOCRATES [*picking up a bag*]: You'll become a really smooth, smarmy talker – the finest flower in the oratorical garden. Now don't move. [*He sprinkles flour from the bag over Strepsiades.*]

STREPSIADES: Did you say *become* fine flour, or be *plastered* with it?!

SOCRATES:  
 Keep silence now, and hear my prayer.  
 O Lord, O King, O boundless Air,  
 On whom the earth supported rides,  
 O Ether bright, and you besides  
 Who make the thunder roar so loud,  
 You awesome Goddesses of Cloud,  
 O hearken to your Thinker here:  
 Arise and in the sky appear!

STREPSIADES [*hastily pulling his cloak over his head*]:  
 Not yet, not yet, don't let them soak  
 Me till I'm covered with my cloak.  
 Why was I such a silly chap  
 That I left home without a cap?

*The Clouds*  
 Sommerstein translation  
 Penguin 2002 revised edition

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

**Question 4 – Thucydides**

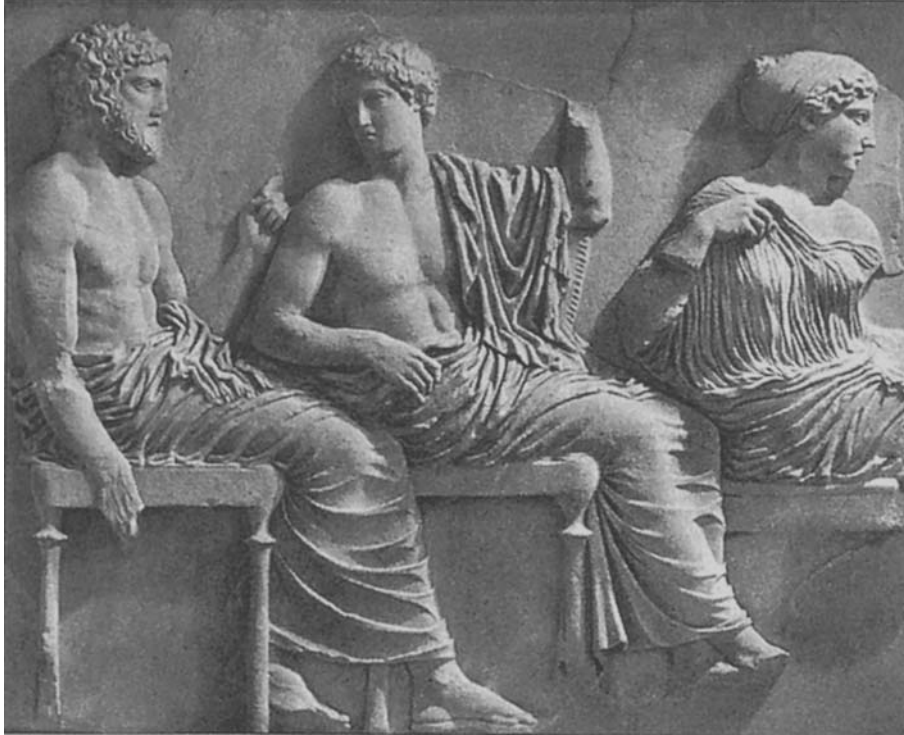
“ . . . Fearing this and knowing that we shall have need of much good counsel and more good fortune (a hard thing to be sure of, since we are but men), I wish to leave as little as possible to fortune before I sail, and to set out with an army that, according to all reasonable probability, should be secure. This I believe to be the best way to guarantee the general interests of the city and the safety of those of us who are going to serve in the campaign. If anyone thinks differently, I invite him to take the command instead of me.”

In making this speech Nicias thought that either the Athenians would be put off by the scale of the armament required, or, if he was forced to make the expedition, he would in this way sail as safely as possible.

The Athenians, however, far from losing their appetite for the voyage because of the difficulties in preparing for it, became more enthusiastic about it than [than] ever, and just the opposite of what Nicias had imagined took place. His advice was regarded as excellent, and it was now thought that the expedition was an absolutely safe thing. There was a passion for the enterprise which affected everyone alike. The older men thought that they would either conquer the places against which they were sailing or, in any case, with such a large force, could come to no harm; the young had a longing for the sights and experiences of distant places, and were confident that they would return safely; the general masses and the average soldier himself saw the prospect of getting pay for the time being and of adding to the empire so as to secure permanent paid employment in future. The result of this excessive enthusiasm of the majority was that the few who actually were opposed to the expedition were afraid of being thought unpatriotic if they voted against it, and therefore kept quiet.

*The History of the Peloponnesian War*  
Warner translation  
Penguin edition

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

**Question 5 – Sculpture from the Early Classical and Classical Periods (490–400 BC)**

*Parthenon East frieze*

Discuss the way the sculptor has treated these figures. How typical of the Early Classical and Classical Periods (490–400 BC) is this work?

**Question 6 – Virgil**

The Father of Gods and Men, looking at his daughter with the smile that clears the sky and dispels the storms, kissed her lightly on the lips, and said: 'Spare yourself these fears, my lady from Cythera. You can be sure that the destiny of your descendants remains unchanged. You will see the city of Lavinium and its promised walls. You will take great-hearted Aeneas up to the stars of heaven. No argument changes my mind. But now, since this anxiety is gnawing at you, I shall tell you more, unrolling for you the secrets of the scroll of the Fates. He will wage a great war in Italy and crush its fierce tribes. He will build walls for his people and establish their way of life, until a third summer has seen him reigning in Latium and a third winter has passed after the subjection of the Rutulians. But the reign of his son Ascanius, who now receives the second name Iulus (it was Ilus while the kingdom of Ilium still stood), shall last while the months of thirty long years revolve, and he shall transfer his kingdom from its seat at Lavinium and build a city with powerful fortifications at Alba Longa. Here the rule of the race of Hector will last for three hundred long years until Ilia the priestess queen, heavy with the seed of Mars, shall give birth to twin sons. Then Romulus shall receive the people, wearing with joy the tawny hide of the wolf which nursed him. The walls he builds will be the walls of Mars and he shall give his own name to his people, the Romans. On them I impose no limits of time or place. I have given them an empire that will know no end. Even angry Juno, who is now wearying sea and land and sky with her terrors, will come to better counsel and join with me in cherishing the people of Rome, the rulers of the world, the race that wears the toga. So it has been decreed. There will come a day, as the years glide by, when the house of Assaracus will reduce Achilles' Pthia and glorious Mycenae to slavery and will conquer and rule the city of Argos. From this noble stock there will be born a Trojan Caesar to bound his empire by Oceanus at the limits of the world, and his fame by the stars. He will be called Julius, a name passed down to him from the great Iulus.

*Aeneid* (Book 1)  
West translation  
Penguin edition

Discuss the significance of this passage from the *Aeneid* Book 1. Your answer should refer to the issues raised and to Virgil's literary techniques.



**Question 7 – Seneca**

THYESTES: What agitation in my stomach swells?  
 What moves within me? Some protesting burden  
 Lies on my heart, and in my breast a voice  
 That is not mine is groaning. O my children!  
 Where are you? Come! Your ailing father calls you.  
 If I can see your faces, all my pain  
 Will soon be ended. Do I hear them? Where?

ATREUS [*exhibiting the children's heads*]: Embrace your  
 children, father! They are here  
 Beside you. Do you recognize your sons?

THYESTES: I recognize my brother! Canst thou bear,  
 O Earth, the weight of so much wickedness?  
 Wilt thou not break, and drown thyself and us  
 In the infernal Styx? Wilt thou not open  
 Into a vast abyss and sink in chaos  
 Kingdom and king? Not overturn Mycenae  
 And tear it stone by stone from its foundations?  
 We two should now be joined with Tantalus.  
 Unlock thy gates, O Earth, open them wide,  
 And to whatever dungeon lower lies  
 Than Tartarus, where our forefathers are,  
 Dispatch us quickly, down the steep descent  
 Into thy awful bosom, there to lie  
 Entombed under the weight of Acheron.  
 Above our heads let guilty spirits float,  
 Above our prison let the fierce hot flood  
 Of Phlegethon stir up the scorching sands! . . .  
 Dost thou lie idle, Earth, unmoved, inert?  
 The gods are fled.

*Thyestes*  
 Watling translation  
 Penguin edition

Discuss the significance of this passage from *Thyestes*. Your answer should refer both to the issues raised and to Seneca's literary techniques.

**Question 8 – Suetonius**

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*The Twelve Caesars*  
Graves translation  
Penguin edition

Discuss the significance of this passage from *The Twelve Caesars*. Your answer should refer both to the issues raised and to Suetonius' literary techniques.

**Question 9 – Tacitus**

Messalina was unenthusiastic. It was not that she loved her husband. But she feared that Silius, once supreme, might despise his mistress, and see the crime prompted by an emergency in its true colours. However, the idea of being called his wife appealed to her owing to its sheer outrageousness – a sensualist’s ultimate satisfaction. So, waiting only until Claudius had left to sacrifice at Ostia, she celebrated formal marriage with Silius.

It will seem fantastic, I know, that in a city where nothing escapes notice or comment, any human beings could have felt themselves so secure. Much more so that, on an appointed day and before invited signatories, a consul designate and the emperor’s wife should have been joined together in formal marriage – ‘for the purpose of rearing children’; that she should have listened to the diviners’ words, assumed the wedding-veil, sacrificed to the gods; that the pair should have taken their places at a banquet, embraced, and finally spent the night as man and wife. But I am not inventing marvels. What I have told, and shall tell, is the truth. Older men heard and recorded it.

The imperial household shuddered – especially those in power, with everything to fear from a new emperor. There were secret conferences. Then indignation was unconcealed. ‘While a ballet-dancing actor violated the emperor’s bedroom’, they said, ‘it was humiliating enough. Yet it did not threaten Claudius’ life. Here, on the other hand, is a young, handsome, intelligent nobleman, consul-to-be – but with a loftier destiny in mind. For where such a marriage will lead is clear enough.’ When they thought of Claudius’ sluggish uxoriousness, and the many assassinations ordered by Messalina, they were terrified. Yet the emperor’s very pliability gave them hope. If they could convince him of the enormity of the outrage, Messalina might be condemned and eliminated without trial. But everything, they felt, turned on this – would Claudius give her a hearing? Could they actually shut his ears against her confession?

*Annals*  
Grant translation  
Penguin edition

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

**Question 10 – Post Augustan emperors**

*Claudius as Jupiter*  
Roman Art  
1995, 1996 editions

Discuss the way the sculptor has treated this figure.

How typical is this work of portraits of post Augustan emperors that you have studied this year?

**SECTION B****Instructions for Section B**

Answer **one** question only in this section. All questions in this section are worth 30 marks.

Before responding to this section, read the Assessment criteria on page 15.

Your essay will be assessed on these criteria.

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

**Prescribed texts 2008****Greek**

Homer, *Iliad* Book 1

Translated by Robert Fagles, Penguin Classics

Aeschylus, *The Persians*

in *Prometheus Bound and Other Plays*

Translated by Philip Vellacott, Penguin Classics

Aristophanes, *The Clouds*

in *Lysistrata, Acharnians, The Clouds*

Translated by Alan Sommerstein, Penguin Classics (2002 translation)

Thucydides, *The Peloponnesian War*

Translated by R Warner, Penguin Classics

Extracts from the Sicilian, Expedition Book 6 – pp. 414–429, Book 7 – pp. 503–37

**Sculpture from the Early Classical and Classical Periods (490–400 BC)**

Kritios Boy, Charioteer of Delphi, Poseidon/Zeus of Artemision, Discobolos, Doryphoros, Riace Warrior A, Seer from East Pediment (Temple of Zeus, Olympia), Gods (Poseidon, Apollo, Artemis) from East Frieze of Parthenon, Nike of Paionios, Diadoumenos, Parthenon Metope South 27, Nike untying her sandal from the parapet of Temple of Athene Nike

All illustrations, *Greek Art and Archaeology* by John Griffiths Pedley, Laurence King Publishing, and *Greek Sculpture: the Classical Period, a handbook*, by John Boardman, Thames and Hudson.

**Roman**

Virgil, *Aeneid* Book 1

Translated by David West, Penguin Classics

Seneca, *Thyestes*

in *Four Tragedies and Octavia*

Translated by E F Watling, Penguin Classics

Suetonius, *Augustus*

in *The Twelve Caesars*

Translated by R Graves, Penguin Classics

Tacitus, *The Annals of Imperial Rome*

Translated by Michael Grant, Penguin Classics

Sections: introduction (pp. 31–34), Demise of Messalina (pp. 245–251) and Nero and Seneca (pp. 336–344)

**Post Augustan emperors**

All portraits can be found on the pages listed below in the second edition of Ramage and Ramage, *Roman Art*, (1995, Laurence King Publishing and reprint Prentice Hall edition 1996).

Caligula wearing a toga (p. 122), Claudius as Jupiter (p. 122), Portrait of Nero (p. 123), Portrait of Vespasian (p. 136), Portrait of a Flavian lady (p. 147), Colossal portrait of Titus or Domitian (p. 149), Bust of Trajan (p. 149) Portrait of Hadrian wearing an oak wreath (p. 198), Portrait of Antoninus Pius (p. 210), Portrait of Marcus Aurelius (p. 215), Portrait of Lucius Verrus, bust (p. 215), Marcus Aurelius on Horseback (p. 219), Bust of Commodus as Hercules (p. 231).

**Question 1**

‘Art in the classical world always features the heroic or the divine.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 2**

‘Symbolism is a significant feature of sculpture in the classical world.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 3**

‘Classical works present new ideas as a threat.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 4**

‘Anger is the most destructive emotion.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 5**

‘Suffering is the price of glory.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 6**

‘The inability to change has dangerous consequences.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 7**

‘Leaders are more interested in themselves than those they lead.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 8**

‘Empire building is condemned, rather than admired, in classical works.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 9**

‘Classical works present women as no more than the possessions of men.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work you have studied this year.

**Question 10**

‘In classical works, the only purpose of the gods is to illuminate the lives of mortals.’

Discuss this statement by comparing at least one Unit 3 work with at least one Unit 4 work 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