



Victorian Certificate of Education 2009

CLASSICAL SOCIETIES AND CULTURES

Written examination

Tuesday 10 November 2009

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 14 pages, including **Assessment criteria** on page 14.
- 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 14. Your answers will be assessed on these criteria. All questions in this section are worth 15 marks.

Question 1 – Homer

You, Hector . . . the strong ash spear
(lines 508–533, p.210, Fagles translation,
Penguin Classics)

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the full extract is not supplied.**

Iliad (Book 6)
Fagles translation
Penguin edition

Discuss the significance of this passage in *Iliad* Book 6. Your answer should refer both to the issues raised and to Homer's literary techniques.

Question 2 – Aeschylus

XERXES: Behold me . . . By the soft sea-swell.
(lines 932–967, pp.148–149, Vellacott translation,
Penguin Classics)

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The Persians
Vellacott translation
Penguin edition

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

Question 3 – Aristophanes

SOCRATES: No buffoonery, please . . . face to face!
(lines 297–323, pp. 86–87, Sommerstein translation,
Penguin Classics, 2002 edition)

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The Clouds
Sommerstein translation
Penguin 2002 edition

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

Question 4 – Thucydides

When day came . . . fighting among themselves to have it.
(passage 84, pp 534–535, Warner translation,
Penguin Classics)

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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

Horsemen, Parthenon frieze
Gisela Richter, A Handbook of Greek Art, p. 116

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Horsemen
Parthenon frieze

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

Question 6 – Virgil

But Venus meanwhile . . . in love for Aeneas.
(lines 657–677, pp. 21–22, West translation,
Penguin Classics)

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Aeneid (Book 1)
West translation
Penguin edition

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

Question 7 – Seneca

HECUBA: Still does Achilles . . . Envy your fate.
(pp. 195–196, Watling translation,
Penguin Classics)

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Seneca's *The Trojan Women*
Watling translation
Penguin edition

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

Question 8 – Suetonius

Nero introduced his own new style of architecture . . .
and their hangers-on.

(passage 16, p. 221, Graves translation,
Penguin Classics)

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The Twelve Caesars
Graves translation
Penguin edition

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

Question 9 – Tacitus

And now ended Claudius' ignorance . . .
marriage with Silius.
(p. 245, Grant translation, Penguin Classics)

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the full extract is not supplied.**

The Annals of Imperial Rome
Grant translation
Penguin edition

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

Question 10 – Post Augustan emperors

Marcus Aurelius on Horsemen
N H Ramage and A Ramage,
Roman Art, 2nd edition, p. 116

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Marcus Aurelius on Horseback

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? In your answer refer to the techniques used and the issues raised.

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 14.

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 2009**Greek**

Homer, *Iliad* Book 6

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, extracts from *The Sicilian Expedition* Book 6, pp. 414–429, Book 7, pp. 503–537 in *The Peloponnesian War*

Translated by R Warner, Penguin Classics

Greek Temple Architecture and Architectural Sculpture

The Parthenon: the building; the 'Panathenaic' frieze; and the southern metopes (Centauromachy).

A Handbook of Greek Art by Gisela Richter, Phaidon, London.

Additional illustrations in Greek Art and Archaeology, by John Griffiths Pedley, Laurence King Publishing.

Roman

Virgil, *Aeneid* Book 1

Translated by David West, Penguin Classics

Seneca, *The Trojan Women*

in *Four Tragedies and Octavia*.

Translated by E F Watling, Penguin Classics

Suetonius, *Nero*

in *The Twelve Caesars*

Translated by R Graves, Penguin Classics

Tacitus, *The Annals of Imperial Rome*

Translated by M Grant, Penguin Classics

Sections: Introduction (pp. 31–34), Demise of Messalina (pp. 245–51) and Nero and Seneca (pp. 336–44).

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 the reprinting in 1996 Prentice Hall edition.

Caligula wearing a toga (p. 122), Claudius as Jupiter (p. 122), Portrait of Nero (p. 123), Portrait of Vespasian (p. 136), Colossal portrait of Titus or Domitian (p. 149), Bust of Trajan (p. 164) Portrait of Hadrian wearing an oak wreath (p. 198), Portrait of Antoninus Pius (p. 210), Portrait of Marcus Aurelius (p. 215), Portrait of Lucius Verus, bust (p. 215), Marcus Aurelius on Horseback (p. 219), Bust of Commodus as Hercules (p. 231).

Question 1

‘Prowess in battle is the most important quality of a hero.’

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

Question 2

‘The Parthenon is unique in its design and purpose.’

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

Question 3

‘In classical literature women are braver than men.’

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

Question 4

‘Philosophy is all talk and no action.’

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

Question 5

‘Mortals decide their own fate in classical literature.’

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

Question 6

‘Love is always a destructive force in classical texts.’

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

Question 7

‘There are no real winners in war.’

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

Question 8

‘The aim of art and architecture is to intimidate, not to teach.’

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

Question 9

‘Power is the ultimate test of character.’

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

Question 10

‘Good leaders focus on the future rather than the present.’

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

