



Victorian Certificate of Education 2013

CLASSICAL STUDIES

Written examination

Monday 4 November 2013

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 – Individual study	8	2	40
B – Comparative study	7	1	40
			Total 80

- 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 10 pages.
- 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 – Individual study**Instructions for Section A**

There are eight questions in Section A. Answer only **two** of these. Each question has three parts.

Clearly number your answers in the script book(s) provided.

The mark allocation for each question provides a guide in determining the length of your response.

All questions in Section A are worth 20 marks.

Question 1**Homer, *The Iliad*, Book 16**

translated by Robert Fagles, Penguin Classics, 1998

Showers of whetted spears ... was closing on him quickly.

**Due to copyright restrictions,
the full extract is not supplied.**

- a. Who is Cebriones? Who killed him? How does the poet use language to create a vivid picture in the first six lines? 5 marks
- b. Where and how in the passage does the poet generate sympathy (pathos) for the characters? 5 marks
- c. Discuss the significance of the extract to *The Iliad*, Book 16. 10 marks

Question 2**Sophocles, *Antigone***from *The Three Theban Plays*, translated by Robert Fagles, Penguin Classics, 1984

CREON:
And still you had the gall to break this law?

...

LEADER:

... bend before adversity.

**Due to copyright restrictions,
the full extract is not supplied.**

- a. What circumstances have led to this confrontation between Creon and Antigone? 5 marks
- b. Describe the tone of Antigone's reply to Creon. Where and how in her speech does she belittle him? 5 marks
- c. Discuss the ideas that are explored in this extract and the techniques that are used to present them. 10 marks

Question 3**Aristophanes, *The Birds***

from *The Birds and Other Plays*, translated by David Barrett and Alan H Sommerstein, Penguin Classics, 2003

PEISTHETAERUS: We never started this war: we're quite ready to agree to an armistice here and now – so long as you're prepared to grant us our rights. In other words, Zeus must hand back the sceptre to the birds. If that is agreed [*he glances at HERACLES*] I shall be happy to invite the delegation to lunch.

HERACLES: Sounds fair enough. I vote we accept their terms.

POSEIDON: What, you gluttonous nincompoop? Are you going to deprive your father of his sovereignty?

PEISTHETAERUS: On the contrary, don't you see that the gods will be even *more* powerful, if the birds are in charge down below? As things are now, men can easily swear false oaths by you and get away with it. You never even notice; all they've got to do is wait till a cloud comes along. Whereas if you have the birds as your allies, and a man has to swear, not just 'by Zeus', but '*by the Raven and by Zeus*' – then if he breaks his oath, at least the *raven* can do something about it: he can fly down quietly and peck the fellow's eyes out.

POSEIDON: By Poseidon, you've got a point there!

HERACLES: I couldn't agree more.

POSEIDON [*turning to the TRIBALLIAN*]: What's your opinion, sir?

TRIBALLIAN: Nabaisatreu.

PEISTHETAERUS: Well, there you are, you see: he thinks so too. Incidentally I'll tell you another useful thing we can do for you. Suppose a man vows an offering to one of you gods, and then, when the time comes – well, you know how it is, one excuse or another: 'the gods are patient', he'll say, to quiet his conscience – the miserly rascal. *We'll* make him pay up.

POSEIDON: How can you do that?

PEISTHETAERUS: When he's counting out his money, or lying in his bath, a kite can swoop down, snatch up the price of a couple of sheep, and bring it back to the god concerned.

HERACLES: I vote in favour of giving the sceptre back to the birds.

POSEIDON: You'd better ask the Triballian what he thinks.

HERACLES: Hey, you! Wake up there! Do you want a bashing?

TRIBALLIAN: Saunaka baktarikrousa.

HERACLES: There you are! He says I'm absolutely right.

POSEIDON: Well, if you're both in favour of the proposal, I won't oppose it.

- a. How does Aristophanes portray Poseidon and Heracles? 5 marks
- b. How does Triballian contribute to the humour of the passage? Discuss the role that is played by Peisthetaerus in the extract. 5 marks
- c. Discuss the significance of this extract from *The Birds* to the play as a whole. 10 marks

Question 4**The Temple of Zeus at Olympia**

Photographer: Peter Mountford

- a. Discuss the relationship between the Temple of Zeus at Olympia and its political context. 5 marks
- b. Explain the significance of the representation of Nike in the decoration of the temple. 5 marks
- c. Discuss the ideas that are presented by the metopes above. What techniques are used to depict these ideas? 10 marks

Question 5**Virgil, *The Aeneid*, Book 8**

translated by David West, Penguin Classics, 2003 (revised edition)

After their hunger was relieved and their appetite satisfied, king Evander spoke as follows: ‘This annual rite, this set feast and this altar to a great divinity have not been imposed upon us by any vain superstition working in ignorance of our ancient gods. It is because we have been saved from desperate dangers, my Trojan friend, that we perform this worship and renew it yearly in honour of one who has well deserved it.

‘First of all, look at this vaulted cavern among the rocks. You see how this great massive home inside the mountain has been torn apart and is now abandoned, with boulders lying everywhere in ruins. Here, deep in the vast recesses of the rock, was once a cave which the rays of the sun never reached. This was the home of a foul-featured, half-human monster by the name of Cacus. The floor of the cave was always warm with freshly shed blood, and the heads of men were nailed to his proud doors and hung there pale and rotting. The father of this monster was Vulcan, and it was his father’s black fire he vomited from his mouth as he moved his massive bulk. Long did we pray and in the end we too were granted the help and the presence of a god. For the great avenger was at hand. Exulting in the slaughter of the triple-bodied Geryon and the spoils he had taken, the victorious Hercules was driving the huge bulls through our land and the herd was grazing the valley and drinking the water of the river. But Cacus was a robber, and thinking in the savagery of his heart not to leave any crime or treachery undared or unattempted, he stole from pasture four magnificent bulls and as many lovely heifers. So that there would be no hoof prints pointing forwards in the direction of the cave, he dragged them in by their tails to reverse the tracks, and was now keeping his plunder hidden deep in the darkness of the rock. There were no tracks leading to the cave for any searcher to see.

‘Meanwhile, when his herd had grazed its fill, and the son of Amphitryon was moving them out of pasture and preparing to go on his way, the cows began to low plaintively at leaving the place, filling the whole grove with their complaints, and bellowing to the hills they were leaving behind them. Then, deep in the cave, a single cow lowed in reply. Cacus had guarded her well, but she thwarted his hopes.

- a. Explain the significance of the place where Evander lives. What reasons does he have for welcoming Aeneas and the Trojans? 5 marks
- b. Discuss how Virgil uses language to characterise Cacus. 5 marks
- c. Discuss the significance of this story to the key themes of *The Aeneid*, Book 8. 10 marks

Question 6**Caesar, *The Conquest of Gaul*, Books 4 and 5**

translated by SA Handford and revised by Jane F Gardner, Penguin Classics, 1982

‘Jump down, comrades, unless you want to surrender our eagle to the enemy; I, at any rate, mean to do my duty to my country and my general.’ With these words he leapt out of the ship and advanced towards the enemy with the eagle in his hands. At this the soldiers, exhorting each other not to submit to such a disgrace, jumped with one accord from the ship, and the men from the next ships, when they saw them, followed them and advanced against the enemy.

Both sides fought hard. But as the Romans could not keep their ranks or get a firm foothold or follow their proper standards, and men from different ships fell in under the first standard they came across, great confusion resulted. The enemy knew all the shallows, and when they saw from the beach small parties of soldiers disembarking one by one, they galloped up and attacked them at a disadvantage, surrounding them with superior numbers, while others would throw javelins at the right flank of a whole group. Caesar therefore ordered the warships’ boats and the scouting vessels to be loaded with troops, so that he could send help to any point where he saw the men in difficulties. As soon as the soldiers had got a footing on the beach and had waited for all their comrades to join them, they charged the enemy and put them to flight, but could not pursue very far, because the cavalry had not been able to hold their course and make the island. This was the one thing that prevented Caesar from achieving his usual success.

- a. Who is speaking in the first lines and what are the circumstances? 5 marks
- b. What does this extract reveal about its sociohistorical context? 5 marks
- c. What techniques does Caesar use to make these events come alive? 10 marks

Question 7**Ovid, *Metamorphoses***

translated by Mary M Innes, Penguin Classics, 1955

‘When Pygmalion saw these women, living such wicked lives, he was revolted by the many faults which nature has implanted in the female sex, and long lived a bachelor existence, without any wife to share his home. But meanwhile, with marvellous artistry, he skilfully carved a snowy ivory statue. He made it lovelier than any woman born, and fell in love with his own creation. The statue had all the appearance of a real girl, so that it seemed to be alive, to want to move, did not modesty forbid. So cleverly did his art conceal its art. Pygmalion gazed in wonder, and in his heart there rose a passionate love for this image of a human form. Often he ran his hands over the work, feeling it to see whether it was flesh or ivory, and would not yet admit that ivory was all it was. He kissed the statue, and imagined that it kissed him back, spoke to it and embraced it, and thought he felt his fingers sink into the limbs he touched, so that he was afraid lest a bruise appear where he had pressed the flesh. Sometimes he addressed it in flattering speeches, sometimes brought the kind of presents that girls enjoy: shells and polished pebbles, little birds and flowers of a thousand hues, lilies and painted balls, and drops of amber which fall from the trees that were once Phaethon’s sisters. He dressed the limbs of his statue in woman’s robes, and put rings on its fingers, long necklaces round its neck. Pearls hung from its ears, and chains were looped upon its breast. All this finery became the image well, but it was no less lovely unadorned. Pygmalion then placed the statue on a couch that was covered with cloths of Tyrian purple, laid its head to rest on soft down pillows, as if it could appreciate them, and called it his bedfellow.

- a. Which character is narrating this story? Who are ‘these women’ (first line) and what role do they play? In what significant way does this story differ from most of those that are prescribed for study? 5 marks
- b. How does Ovid portray Pygmalion’s obsession with the statue? 5 marks
- c. Discuss the significance of the extract to the stories of the *Metamorphoses* prescribed for study. 10 marks

Question 8
The Colosseum

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this material is not supplied.

Illustration from Frank Sear, *Roman Architecture*, Batsford Academic and Educational Limited, London, 1989, p.136

- a. Explain why the site of the Colosseum was chosen. What techniques were used to make the site suitable? 5 marks
- b. What role did the substructure (hypogeum) of the Colosseum play? Discuss the effectiveness of the design for the movement of animals. 5 marks
- c. Discuss how the Colosseum was constructed to ensure the efficient movement of spectators. 10 marks

SECTION B – Comparative study**Instructions for Section B**

Answer only **one** question in this section. All questions in Section B are worth 40 marks.
 Before responding to this section, read the assessment criteria below.
 Your essay will be assessed on all four of these criteria.

Assessment criteria

- | | |
|---|----------|
| 1. Knowledge of classical works and their relation to their sociohistorical contexts | 10 marks |
| 2. Analysis of ideas and techniques in classical works | 10 marks |
| 3. Analysis of similarities and differences between ideas and between techniques in classical works | 10 marks |
| 4. Synthesis of a point of view supported by relevant evidence | 10 marks |

Question 1

Herodotus, *The Histories* and Thucydides, *History of the Peloponnesian War*

‘Herodotus and Thucydides focus on war to the exclusion of all else.’

Discuss with reference to both works studied.

Question 2

Aeschylus, *The Eumenides* and Plato, *The Apology*

‘Aeschylus and Plato explore fundamental changes in Athenian society.’

Discuss with reference to both works studied.

Question 3

Homer, *The Odyssey*, Book 19 and Euripides, *The Trojan Women*

‘Homer and Euripides use different techniques to explore similar ideas.’

Discuss with reference to both works studied.

Question 4

Cicero, *First Catilinarian* and *Second Catilinarian* and Sallust, *Catiline’s War*

‘Cicero and Sallust portray Catiline in the same way.’

Discuss with reference to both works studied.

Question 5

Livy, *The Rise of Rome* and Tacitus, *The Annals of Imperial Rome*

‘Livy celebrates the glory of Rome; Tacitus presents its decline.’

Discuss with reference to both works studied.

Question 6

Juvenal, *Satires* 1, 6 and 10 and Petronius, *Dinner with Trimalchio*

‘Juvenal and Petronius are determined to condemn excessive behaviour in Roman society.’

Discuss with reference to both works studied.

Question 7

Homer, *The Iliad*, Book 23 and Virgil, *The Aeneid*, Book 5

‘Achilles and Aeneas show their best qualities when they honour their loved ones.’

Discuss with reference to both works studied.

END OF QUESTION BOOK