



VCE Classical Studies 2010–2014

Written examination – November

Examination specifications

Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority.

There will be 15 minutes reading time and 2 hours writing time.

VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.

The examination will be marked by a panel appointed by the VCAA.

The examination will contribute 50 per cent to the Study Score.

Content

All outcomes of Units 3 and 4 will be examined.

Format

The examination will consist of two sections, each section contributing 50% to the total marks.

Section A will consist of 8 questions, one for each of the 8 works on List 1: Individual Works from the Classical Works Lists published annually in *the VCAA Bulletin VCE, VCAL and VET*.

Students will answer two questions from Section A.

Each question will provide an extract from a classical work and contain 2 short answer parts and an extended response part.

Section A questions will be derived from Unit 3 Outcome 1 and Unit 4 Outcome 1.

Section B will consist of 7 essay questions. There will be one question for each of the 7 pairs of classical works on List 2: Paired Works from the Classical Works Lists published annually in *the VCAA Bulletin VCE, VCAL and VET*.

Students will answer one of these essay questions.

Section B essay questions will be derived from Unit 3 Question 2 and Unit 4 Outcome 2.

Examination criteria will be used to mark the essay question.

The examination will be out of 80 marks.

The examination will be answered in a script book.

Examination Criteria: Section B

The following criteria will be used to assess the essay questions in Section B.

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

Advice

During the 2010–2014 accreditation period for VCE Classical Studies, examinations will be prepared according to the Examination specifications above. Each examination will conform to these specifications and will test a representative sample of the key knowledge and skills.

The following sample examination provides an example of the type and range of questions teachers and students can expect on the revised Classical Studies examination paper in November 2010. The VCAA does not publish answers for sample exams.

In order to meet copyright requirements two of the extracts have been omitted. Additional detailed acknowledgements have been inserted for this sample paper only, but will not appear on the November examination paper.



Victorian Certificate of Education 2010

CLASSICAL STUDIES

Written examination

Day Date

Reading time: *.*.* to *.*.* (15 minutes)

Writing time: *.*.* to *.*.* (2 hours)

QUESTION BOOK

Structure of book

| <i>Section</i> | <i>Number of questions</i> | <i>Number of questions to be answered</i> | <i>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 11 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 questions**.

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, *Iliad* Book 6**

The first to hurl . . . the dead men's shoulders.
(lines 10–33, pp.195–196, Penguin Classics 1998)

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

- a. What attitude to war is expressed in the extract? 5 marks
- b. Analyse the techniques used by Homer to convey the action here. 5 marks
- c. This description of battle is broken by references to other times and events. Explain the significance of these references. 10 marks

Question 2**Sophocles, *Oedipus the King***

Now my curse . . . their power and mine are one.
(lines 280–306, pp.172–173, from *The Three
Theban Plays*, Penguin Classics 1994)

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

- a. What qualities does Oedipus display in this extract? 5 marks
- b. How does Sophocles use irony in Oedipus' speech? 5 marks
- c. What is the significance of this extract to your understanding of Oedipus? 10 marks

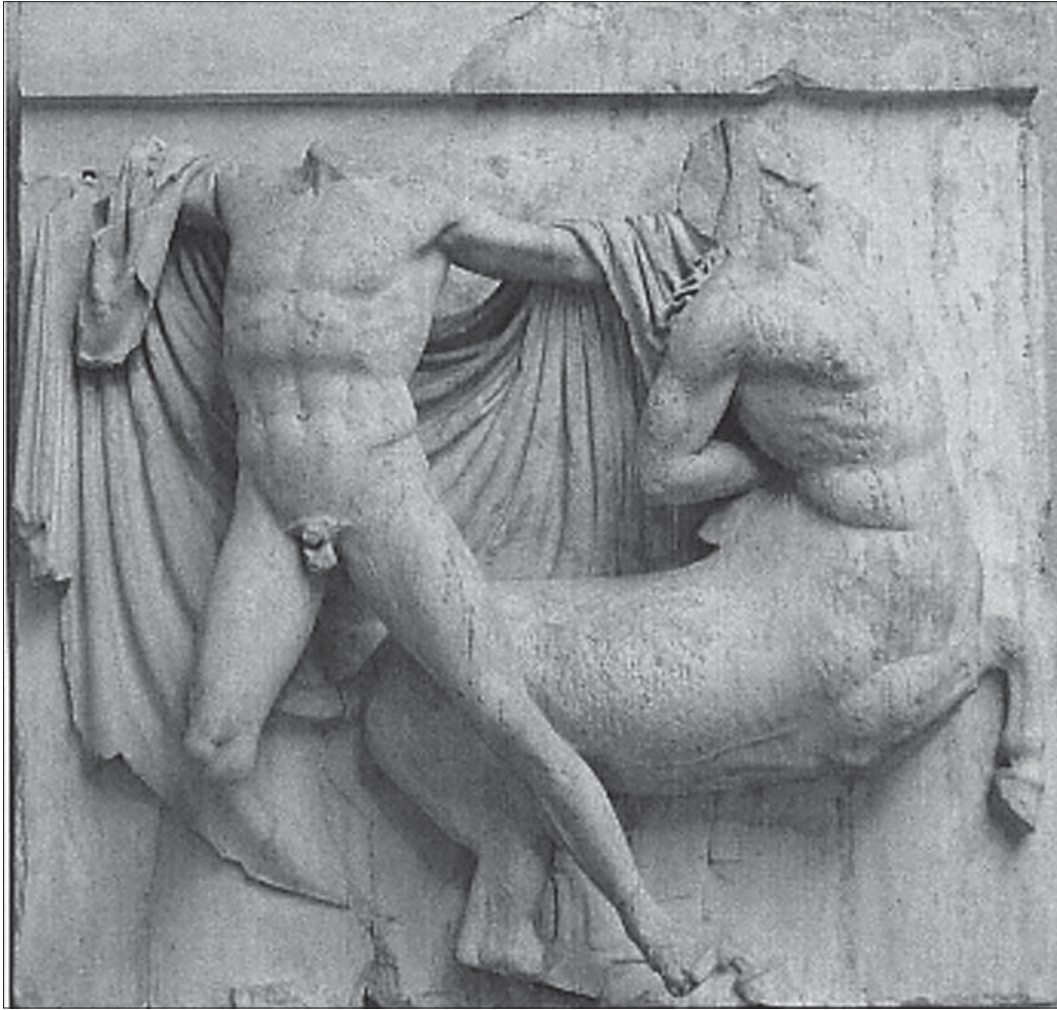
Question 3**Plato, *The Apology***

You know Chaerephon, I presume. He was a friend of mine from boyhood, and a good democrat who played his part with the rest of you in the recent expulsion and restoration. And you know what he was like; how enthusiastic he was over anything that he had once undertaken. Well, one day he actually went to Delphi and asked this question of the god – as I said before, gentlemen, please do not interrupt – what he asked was whether there was anyone wiser than myself. The Pythian priestess replied that there was no one. As Chaerephon is dead, the evidence for my statement will be supplied by his brother here.

Please consider my object in telling you this. I want to explain to you how the attack on my reputation first started. When I heard about the oracle's answer, I said to myself, 'What is the god saying, and what is his hidden meaning? I am only too conscious that I have no claim to wisdom, great or small; so what can he mean by asserting that I am the wisest man in the world? He cannot be telling a lie; that would not be right for him.'

After puzzling about it for some time, I set myself at last with considerable reluctance to check the truth of it in the following way. I went to interview a man with a high reputation for wisdom, because I felt that here if anywhere I should succeed in disproving the oracle and pointing out to my divine authority, 'You said that I was the wisest of men, but here is a man who is wiser than I am.'

- a. Describe the context of this passage – the speaker, the physical location, the audience and the circumstances of the conversation. 5 marks
- b. Examine the techniques of the address. How does the speaker portray himself? 5 marks
- c. What is the significance of the reference to the Oracle? How does this contribute to the overall defence? 10 marks

Question 4**The Parthenon**

- a. How does the socio-historical context of this image influence its message?
5 marks
- b. How are Greek ideals of the body illustrated in this image?
5 marks
- c. How are themes of struggle and uncertainty presented in this work? How are these ideas presented in the surrounding metopes?
10 marks

Question 5**Virgil, *Aeneid* Book 6**

Wandering among them in that great wood was Phoenician Dido with her wound still fresh. When the Trojan hero stopped beside her, recognizing her dim form in the darkness, like a man who sees or thinks he has seen the new moon rising through the clouds at the beginning of the month, in that instant he wept and spoke sweet words of love to her: 'So the news they brought me was true, unhappy Dido? They told me you were dead and had ended your life with the sword. Alas! Alas! Was I the cause of your dying? I swear by the stars, by the gods above, by whatever there is to swear by in the depths of the earth, it was against my will, O queen, that I left your shore. It was the stern authority of the commands of the gods that drove me on, as it drives me now through the shades of this dark night in this foul and mouldering place. I could not have believed that my leaving would cause you such sorrow. Do not move away. Do not leave my sight. Who are you running from? Fate has decreed that I shall not speak to you again.' With these words Aeneas, shedding tears, tried to comfort that burning spirit, but grim-faced she kept her eyes upon the ground and did not look at him. Her features moved no more when he began to speak than if she had been a block of flint or Parian marble quarried on Mount Marpeesus. Then at last she rushed away, hating him, into the shadows of the wood where Sychaeus, who had been her husband, answered her grief with grief and her love with love. Aeneas was no less stricken by the injustice of her fate and long did he gaze after her with tears, pitying her as she went.

- a. How are the values of Augustan Rome reflected in the heroic image of Aeneas?
5 marks
- b. What similes does Virgil use to characterise Dido in this extract?
5 marks
- c. Does the emotional state of Aeneas in this extract strengthen or weaken his standing as a hero?
10 marks

Question 6**Cicero, *In Defence of Marcus Caelius Rufus***

Both in our own times, gentlemen, and within the memory of our fathers and forefathers, there have been great many men and distinguished citizens who, once their youthful desires had simmered down, behaved in their maturity with exemplary correctness. I prefer not to indicate any of them by their names – these you may remember for yourselves – because I do not want to associate the renown of any brave and eminent citizen with even the slightest of defects. Were it my intention to do so, I could indicate many important, illustrious personages who were notorious during their younger days for excessive wildness, unrestrained dissipation, enormous debts, extravagance and debauchery, but whose faults were later so completely covered over by a host of virtues that anyone who felt so inclined could excuse those earlier manifestations on the score of youth.

But in Marcus Caelius – for my readiness, relying on your good judgement, to concede certain points gives me all the greater confidence in telling you the many creditable things about him – in Marcus Caelius you will find no loose living, no extravagance, no debts, no addictions to parties and low haunts, none of that vice of over-eating and over-drinking which does not diminish but grows with age. Love-making too, the taste for sexual adventures, which does not usually trouble people of reasonably strong character – for such loves are quick to bloom and fade – has never ensnared him in its toils.

- a. How does Cicero draw on the behaviour of earlier generations to defend his client?
5 marks
- b. What other techniques does Cicero use to defend his client?
5 marks
- c. To what extent does the extract embody traditional Roman values?
10 marks

Question 7**Sallust, *Catiline's War***

In my own case, as a young adolescent (like many others) I was initially swept by enthusiasm towards politics, and there many things were against me. For instead of propriety, self-denial and prowess, it was daring, bribery and avarice which were thriving; and, even though my mind rejected those things, unaccustomed as it was to wicked practices, nevertheless amidst such great faults my youthful weakness was corrupted and gripped by ambition; and, although I disagreed with the wicked behaviour of others, nonetheless my desire for honours afflicted me with the same reputation and resentment as it did the rest. Therefore, when my mind sought repose from the many miseries and dangers, and I determined that the remainder of my life must be kept far away from politics, it was not my intention to waste the good of my leisure time in lethargy and indolence, nor to spend my life in agriculture or hunting, concentrating on the duties of slaves; but, returning to a project and enthusiasm from which my wicked ambition had detained me, I decided to write of the affairs of the Roman people – selectively, according as each subject seemed worthy of recollection, and with the additional reason that my mind was free from hope, dread and political partisanship. Therefore I shall dispatch, in a few words, the conspiracy of Catiline as truthfully as I am able for I think his deed especially deserving of recollection owing to the newness of the crime and of its danger.

- a. According to this extract, what are the dominant values of Roman public life? 5 marks
- b. To what extent does Sallust resist these values? 5 marks
- c. What is the significance of this reflection to the work as a whole? 10 marks

Question 8**Mosaics – *The Battle of Issus***

Image courtesy of Peter Mountford.

- a. Explain the socio-historical context of this mosaic. What does it suggest about the cultural identity of its owner?
5 marks
- b. What techniques does the artist use to depict the action of battle?
5 marks
- c. What ideas about war does this image evoke?
10 marks

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

Answer **one** question only 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 socio-historical 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 does not maintain the standards of history writing adhered to by Thucydides but they share the same concerns.’

Discuss.

Question 2

Aeschylus, *Agamemnon* and Euripides, *Medea*

‘Powerful men ignore the power of women at their peril.’

Discuss.

Question 3

Homer, *The Odyssey* and Aristophanes, *Frogs*

‘The underworld is a fearsome place but the truth is to be found there.’

Discuss.

Question 4

Cicero, *First Philippic* and Plutarch, *Mark Antony*

‘For Cicero and Plutarch, Mark Antony is a disruptive figure. He puts individual interests over the public good.’

Discuss.

Question 5

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

‘Characterisation is more important than narrative in history writing.’

Discuss.

Question 6

Ara Pacis and Trajan’s Column

‘The language of art is effective when conveying ideological messages.’

Discuss.

Question 7

Homer, *Iliad* Book 22 and Virgil, *The Aeneid* Book 12

‘Neither Turnus nor Hector deserves his fate.’

Discuss.

END OF QUESTION BOOK