



Victorian Certificate of Education 2003

CLASSICAL SOCIETIES AND CULTURES

Written examination

Monday 10 November 2003

Reading time: 11.45 am to 12.00 noon (15 minutes)

Writing time: 12.00 noon to 2.00 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> | <i>Suggested times (minutes)</i> |
|----------------|----------------------------|---|------------------------|----------------------------------|
| A | 10 | 2 | 30 | 60 |
| B | 10 | 1 | 30 | 60 |
| | | | Total 60 | 120 |

- 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 18 pages, including **Assessment criteria** on page 18.
- 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.

Question 1 – Homer

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

EITHER

He spoke, and now thought of shameful treatment for glorious Hektor.
In both of his feet at the back he made holes by the tendons
in the space between ankle and heel, and drew thongs of ox-hide through
them,
and fastened them to the chariot so as to let the head drag,
and mounted the chariot, and lifted the glorious armour inside it,
then whipped the horses to a run, and they winged their way unreluctant.
A cloud of dust rose where Hektor was dragged, his dark hair was falling
about him, and all that head that was once so handsome was tumbled
in the dust; since by this time Zeus had given him over
to his enemies, to be defiled in the land of his fathers.

So all his head was dragged in the dust; and now his mother
tore out her hair, and threw the shining veil far from her
and raised a great wail as she looked upon her son; and his father
beloved groaned pitifully, and all his people about him
were taken with wailing and lamentation all through the city.
It was most like what would have happened, if all lowering
Ilion had been burning top to bottom in fire.
His people could scarcely keep the old man in his impatience
from storming out of the Dardanian gates; he implored them
all, and wallowed in the muck before them calling on each man
and naming him by his name: ‘Give way, dear friends,
and let me alone though you care for me, leave me to go out
from the city and make my way to the ships of the Achaians.
I must be suppliant to this man, who is harsh and violent . . .

Iliad (Book 22)
Lattimore translation
Chicago UP edition

OR

So he spoke, and then he put glorious Hektor to shameful treatment. He cut through behind the tendons of both feet from heel to ankle, and pulled straps of ox-hide through them which he tied fast to his chariot, so the head would be left to drag. Then he mounted the chariot and lifted the famous armour into it, and whipped the horses on, and they flew eagerly on their way. As Hektor was dragged behind, a cloud of dust arose from him, his dark hair streamed out round him, and all that once handsome head was sunk in the dust: but now Zeus had given him to his enemies to defile him in his own native land.

So Hektor's head was all sullied in the dust. And now his mother tore her hair, and flung the shining mantle away from her head, and raised a great wail when she saw her son. And his dear father groaned pitifully, and around them and all through the city the people were overcome with wailing and groans of lamentation. It was just like it would be if all of beetling Ilios were fired and smouldering from top to bottom. The people could hardly hold back the old man in his anguish, as he tried urgently to get out through the Dardanian gate. He rolled there in the dung and implored them all, calling on each man by name: 'Let me be, friends, for all your care for me – let me go out of the city alone and come to the ships of the Achaians, so I can make supplication to this monstrous man, this criminal.'

Iliad (Book 22)
Hammond translation
Penguin edition

Discuss the significance of this passage in *Iliad* Book 22. Your answer should refer both to the issues raised and to Homer's literary techniques.

Question 2 – Sophocles

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

EITHER

Oedipus

Ha! Ha! O dear Jocasta, why should one
look to the Pythian hearth? Why should one look
to the birds screaming overhead? They prophesied
that I should kill my father! But he's dead,
and hidden deep in earth, and I stand here
who never laid a hand on spear against him,—
unless perhaps he died of longing for me,
and thus I am his murderer. But they,
the oracles, as they stand—he's taken them
away with him, they're dead as he himself is,
and worthless.

Jocasta

That I told you before now.

Oedipus

You did, but I was misled by my fear.

Jocasta

Then lay no more of them to heart, not one.

Oedipus

But surely I must fear my mother's bed?

Jocasta

Why should man fear since chance is all in all
for him, and he can clearly foreknow nothing?
Best to live lightly, as one can, unthinkingly.
As to your mother's marriage bed,—don't fear it.
Before this, in dreams too, as well as oracles,
many a man has lain with his own mother.
But he to whom such things are nothing bears
his life most easily.

Oedipus
Greene translation
Chicago UP edition

OR

OEDIPUS:

So!

Jocasta, why, why look to the Prophet's hearth,
 the fires of the future? Why scan the birds
 that scream above our heads? They winged me on
 to the murder of my father, did they? That was my doom?
 Well look, he's dead and buried, hidden under the earth,
 and here I am in Thebes, I never put hand to sword—
 unless some longing for me wasted him away,
 then in a sense you'd say I caused his death.
 But now, all those prophecies I feared—Polybus
 packs them off to sleep with him in hell!
 They're nothing, worthless.

JOCASTA:

There.

Didn't I tell you from the start?

OEDIPUS:

So you did. I was lost in fear.

JOCASTA:

No more, sweep it from your mind forever.

OEDIPUS:

But my mother's bed, surely I must fear—

JOCASTA:

Fear?

What should a man fear? It's all chance,
 chance rules our lives. Not a man on earth
 can see a day ahead, groping through the dark.
 Better to live at random, best we can.
 And as for this marriage with your mother—
 have no fear. Many a man before you,
 in his dreams, has shared his mother's bed.
 Take such things for shadows, nothing at all—
 Live, Oedipus,
 as if there's no tomorrow!

Oedipus

R Fagles translation

Penguin edition

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

Question 3 – Aristophanes

MNESILOCHUS:

I ask you, ladies, do we do these things or don't we? Very well, then. Why pick on Euripides? He's done nothing worse than we have.

[*The CHORUS remain silent as MNESILOCHUS hands back the garland and resumes his seat. A murmur of indignation then breaks out.*]

CHORUS:

Where can the creature come from?
I'm shocked, amazed, distressed.
I little thought I'd ever hear
Such sentiments expressed.

To say such things in public –
I don't know how she dared!
Well, there it is – it goes to show
You have to be prepared.

What says the ancient proverb?
'Be careful where you tread;
Where'er you walk an *orator*
May raise his ugly head.'

LEADER [*aside, to the audience*]: Nothing can be worse than a shameless woman – except another woman.

[*There is an awkward silence. Everybody glares at Mnesilochus. Eventually FIRST WOMAN springs to her feet.*]

FIRST WOMAN: Women, women, what are you thinking of? What has come over you, are you bewitched, or what? Are you going to let this outrageous woman stand up here and insult us all? – All right, if no one else will help, I and my maids will have to deal with her ourselves. She must be plucked and singed. Into the breach, my friends!

[*The three advance menacingly.*]

MNESILOCHUS: Oh, not my breach – not that, I beg you, no! Listen to me, ladies: every woman here has the right of free speech. Just because I tell you the truth about Euripides, do I have to be plucked and singed like an adulteress?

FIRST WOMAN: Do you expect to get away scot-free, when you have the nerve to stand up for that man? A man who goes out of his way to choose plots with bad women in them? It's always Melanippe or Phaedra – he never writes a play about a respectable woman like Penelope.

MNESILOCHUS: Of course not. There aren't any women like Penelope nowadays, they're Phaedras to a woman.

The Poet and the Women
D Barrett translation
Penguin edition

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

Question 4 – Plato

SOCRATES: To pass on, then: what do you think of the sort of illustration that I used to employ? When a man is in training, and taking it seriously, does he pay attention to all praise and criticism and opinion indiscriminately, or only when it comes from the one qualified person, the actual doctor or trainer?

CRITO: Only when it comes from the one qualified person.

SOCRATES: Then he should be afraid of the criticism and welcome the praise of the one qualified person, but not those of the general public.

CRITO: Obviously.

SOCRATES: So he ought to regulate his actions and exercises and eating and drinking by the judgement of his instructor, who has expert knowledge, rather than by the opinions of the rest of the public.

CRITO: Yes, that is so.

SOCRATES: Very well. Now if he disobeys the one man and disregards his opinion and commendations, and pays attention to the advice of the many who have no expert knowledge, surely he will suffer some bad effect?

CRITO: Certainly.

SOCRATES: And what is this bad effect? Where is it produced? – I mean, in what part of the disobedient person?

CRITO: His body, obviously; that is what suffers.

SOCRATES: Very good. Well now, tell me, Crito – we don't want to go through all the examples one by one – does this apply as a general rule, and above all to the sort of actions which we are trying to decide about: just and unjust, honourable and dishonourable, good and bad?

Crito from *The Last Days of Socrates*
H Tredennick translation
Penguin edition

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

Question 5 – Hellenistic sculpture

Pergamon Altar north projection.
Sea Gods: Nereus and Okeanos

Discuss the way that the sculptor has treated these figures. How typical of the Hellenistic period is this work?

Question 6 – Virgil

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

EITHER

Due to copyright restriction,
this material is not supplied.

Aeneid (Book 6)
C Day-Lewis translation
Oxford edition

OR

Check your pace; speak now, from where you are. This is the land of the Shades, of Sleep and of Drowsy Night. It is sin to carry any who still live on board the boat of Styx. I even regretted that I ever admitted Hercules to the lake when he came here, and Theseus too and Pirithous, though they were Sons of Gods and of unvanquished might. Hercules came to steal by force Hell's own watchdog from under the King's very throne, and enchain him; he dragged him forth, too, trembling. Theseus and Pirithous had undertaken to abduct Pluto's mistress from her own wedding-chamber.' In reply Apollo's prophetess answered briefly: 'We have no such treacherous intent. These arms threaten no violence. Forgo your alarm. Your monstrous guardian at the gate may fiercely howl in his den to all eternity, affrighting the ghosts till they turn pale. Proserpine may stay in fidelity behind her uncle's door. Trojan Aeneas, illustrious for his true righteousness and for his feats of arms, travels in quest of his father down to Erebus' deep shades. But if the sight of fidelity so strong has no power to move you, you must yet recognize this branch.' And she showed the branch which had been hidden in her garment. The storm of anger in Charon's heart subsided and he said no more to them. He looked in awe at the holy offering, the Wand of Destiny, which it was long since he had seen. He turned the blue stern of the boat towards them and came near the bank. Next he hustled away the souls who sat side by side on the long benches, opened up the gangways, and immediately admitted Aeneas, in all his bulk, to the hull. Groaning under the weight the stitched coracle let in much marsh-water through its leaks.

Aeneid (Book 6)
Jackson-Knight translation
Penguin Edition

OR

“Who are you
 In armor, visiting our rivers? Speak
 From where you are, stop there, say why you come.
 This is the region of the Shades, and Sleep,
 And drowsy Night. It breaks eternal law
 For the Stygian craft to carry living bodies.
 Never did I rejoice, I tell you, letting
 Alcides cross, or Theseus and Pirithous,
 Demigods by paternity though they were,
 Invincible in power. One forced in chains
 From the king’s own seat the watchdog of the dead
 And dragged him away trembling. The other two
 Were bent on carrying our lady off
 From Dis’s chamber.”

This the prophetess
 And servant of Amphrysian Apollo
 Briefly answered:

“Here are no such plots,
 So fret no more. These weapons threaten nothing.
 Let the great watchdog at the door howl on
 Forever terrifying the bloodless shades.
 Let chaste Proserpina remain at home
 In her uncle’s house. The man of Troy, Aeneas,
 Remarkable for loyalty, great in arms,
 Goes through the deepest shades of Erebus
 To see his father.

If the very image
 Of so much goodness moves you not at all,
 Here is a bough”—at this she showed the bough
 That had been hidden, held beneath her dress—
 “You’ll recognize it.”

Then his heart, puffed up
 With rage, subsided. They had no more words.
 His eyes fixed on the ancient gift, the bough,
 The destined gift, so long unseen, now seen,
 He turned his dusky craft and made for shore.
 There from the long thwarts where they sat he cleared
 The other souls and made the gangway wide,
 Letting the massive man step in the bilge.
 The leaky coracle groaned at the weight
 And took a flood of swampy water in.

Aeneid (Book 6)
 Fitzgerald translation
 Harvill edition

Discuss the significance of this passage in *Aeneid* Book 6. Your answer should refer to both the issues raised and to Virgil’s literary techniques.

Question 7 – Seneca

PHAEDRA: I know the fate that has pursued our house;
 What we should shun we must desire. Yet knowing,
 I cannot help myself. Even through fire,
 Through raging seas, through rivers in full flood,
 Over the mountain heights, I shall pursue you.
 No matter where you go, I shall go with you,
 Mad for your love. Once more, contemptuous man,
 I stoop to kiss the ground before your feet.

HIPPOLYTUS: Keep off those wanton hands from my chaste
 body!
 What! Does she fling herself into my arms?
 Here is my sword to see full justice done. . . .
 I have her by the hair, this shameless head
 In my left hand . . . O Goddess of the Bow,
 Never did blood more justly stain thy altar.

PHAEDRA: Hippolytus! My prayer is answered now,
 My mind made whole. More than my prayer is granted,
 Now I can die by your hand, saved from sin.

HIPPOLYTUS: Rather than that, go, live, obtain no boon
 From me! . . . Let this contaminated sword
 Never again come near my spotless side! . . .
 Will Tanäis wash me clean, will the wild waves
 Of far Maeotis, feeding the Pontic sea?
 No; nor great Neptune in his whole wide ocean
 Drown this great weight of sin. Woods and wild
 creatures! . . .

NURSE: Now all the evil is exposed. What then?
 Shall resolution faint or fail? Not so.
 We must prefer a counter charge against him,
 Take up the case ourselves and prove him guilty
 Of violation. Crime must cover crime.

Phaedra
 Watling translation
 Penguin edition

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

Question 8 – Tacitus

Many prodigies occurred. A woman gave birth to a snake. Another woman was killed in her husband's arms by a thunderbolt. The sun suddenly went dark. All fourteen city-districts were struck by lightning. But these portents meant nothing. So little were they due to the gods that Nero continued his reign and his crimes for years to come.

However, to intensify his mother's unpopularity and indicate his increased leniency now she had gone, he brought back two eminent women, Junia Calvina and Calpurnia (II), and two former praetors, Valerius Capito and Licinius Gaius, whom she had exiled. He even permitted Lollia Paulina's ashes to be brought home, and a tomb erected. He also allowed back Junia Silana's two dependants, Iturius and Calvisius, whom he had recently banished. Silana herself had died at Tarentum, having returned from her distant exile when Agrippina, whose malevolence had struck her down, became less vindictive – or less powerful.

Nero lingered in the cities of Campania. His return to Rome was a worrying problem. Would the senate be obedient? Would the public cheer him? Every bad character (and no court had ever had so many) reassured him that Agrippina was detested, and that her death had increased his popularity. They urged him to enter boldly and see for himself how he was revered. Preceding him – as they had asked to – they found even greater enthusiasm than they had promised. The people marshalled in their tribes were out to meet him, the senators were in their gala clothes, wives and children drawn up in lines by sex and age. Along his route there were tiers of seats as though for a Triumph. Proud conqueror of a servile nation, Nero proceeded to the Capitol and paid his vows.

Then he plunged into the wildest improprieties, which vestiges of respect for his mother had hitherto not indeed repressed, but at least impeded.

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 – Juvenal

Search every land, from Cadiz to the dawn-streaked shores
 Of Ganges, and you'll find few men who can distinguish
 A false from a worthwhile objective, or slash their way
 through

The fogs of deception. Since when were our fears or desires
 Ever dictated by reason? What project goes so smoothly
 That you never regret the idea, let alone its realization?
 What you ask for, you get. The Gods aren't fussy, they're
 willing

To blast you, root and branch, on request. It's universal,
 This self-destructive urge, in civilian and soldier
 Alike. The gift of the gab, a torrential facility,
 Has proved fatal to so many; so has excessive reliance
 On muscle and physical beef. But more are strangulated
 By the capital they amass with such expense of spirit,
 Those bloated fortunes that dwarf any normal inheritance
 Till they look like some puny dolphin beside a British whale.
 So during the Reign of Terror, at Nero's command,
 Longinus was banished, Seneca – grown too wealthy –
 Lost his magnificent gardens, storm-troopers besieged
 Lateranus' ancestral mansion. Garrets are very seldom
 The object of military raids. When you go on a night journey,
 Though you may have only a few small treasures with you
 You'll take every stirring shadow, each moonlit reed
 For a sword or a cudgel. But the empty-handed
 Traveller whistles his way past any highwayman.

The most popular, urgent prayer, well-known in every
 temple,

Is for wealth. *Increase my holdings, please make my deposit account
 The largest in town!* But you'll never find yourself drinking
 Belladonna from pottery cups. The time you should worry is
 when

You're clutching a jewelled goblet, when your bubbly gleams
 with gold.

The Satires (Book 10)
 Green translation
 Penguin edition

Discuss the significance of this passage to *The Satires*. Your answer should refer both to the issues raised and to Juvenal's literary techniques.

Question 10 – Roman architecture

The Ara Pacis

Discuss the significance of this altar as an example of Roman architecture. Your answer should refer to the issues raised and the architectural and sculptural techniques used.

**END OF SECTION A
TURN OVER**

SECTION B**Instructions for Section B**

Answer **one** question in this section.

Before responding to this section, read the Assessment criteria on page 18.

Your essay will be assessed on these criteria.

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

Prescribed texts for Unit 3**Greek**

Homer, *Iliad* Book 22, Lattimore, Richard (trans.), University of Chicago Press or Hammond, Martin (trans.), Penguin.

Sophocles, *Oedipus*, Fagles, Robert (trans.) in *The Three Theban Plays*, Penguin Classics or Grene, David (trans.) in *Sophocles* Vol 1 or *Greek Tragedies* 1, Grene and Lattimore (eds), Chicago University Press.

Aristophanes, *The Poet and the Women*, Barrett, David (trans.) in *The Wasps: The Poet and the Women: The Frogs*, Penguin Classics.

Plato, *Crito*, Tredennick, Hugh and Tarrant, Harold (trans.) in *The Last Days of Socrates*, Penguin Classics.

Hellenistic sculpture

The following 12 works from Smith, R R R, *Hellenistic Sculpture*, Thames and Hudson, World of Art Series: *Pseudo-Seneca, Terme Boxer, Capitoline Aphrodite, Ludovisi Gaul & wife, Capitoline dying Gaul, Farnese Bull, Laocoon, Fauno Rosso, Barbarini Faun/Sleepng Satyr, Drunk old woman, Altar of Pergamon—Athena, Ge, Nike: Altar of Pergamon—Nereus & Okeanos: Altar of Pergamon—Athena's Opponent. Aphrodite from Melos.*

Roman

Virgil, *Aeneid* Book 6, either translated by Robert Fitzgerald, Harvill or C Day-Lewis, Oxford World Classics or Jackson-Knight, Penguin.

Seneca, *Phaedra*, in *Four Tragedies and Octavia*, Watling (trans.), Penguin Classics.

Juvenal, *Satires* Books 1, 6, 10, Green, Peter (trans.) in *Roman Poets of the Early Empire*, Penguin or *The Sixteen Satires*, Green, Peter (trans.), Penguin Classics.

Tacitus, *The Annals of Imperial Rome – Fall of Agrippina*, Grant, Michael (trans.), Penguin Classics, chapter 14.

Roman Architecture

Ara Pacis, Trajan's Column, Arch of Titus, Pantheon.

These can be found in

The Cambridge Illustrated History of Roman Art, 1991, Ramage and Ramage, Cambridge University Press.

or

Roman Art, third edn, September 2000, Ramage and Ramage, Lawrence King, distributed Thames and Hudson.

Question 1

‘Women are never as powerful as men in Classical texts.’

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

OR

Question 2

‘Greatness requires a sense of duty to others.’

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

OR

Question 3

‘The Gods were used by Greek and/or Roman writers/artists to bring human issues into sharper focus.’

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

OR

Question 4

‘The best heroes are flawed but not wicked.’

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

OR

Question 5

‘Hellenistic sculpture extended the sculptural form to new heights in its quality and expression.’

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

OR

Question 6

‘Our journey from the Parthenon to the Pantheon has taken us from pageant to personality. Roman architecture celebrates the individual, Greek architecture the people.’

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

OR

Question 7

‘Roman writers and/or artists tended to condemn their society rather than praise it.’

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

OR

Question 8

‘The real purpose of Greek Literature was to instruct not entertain.’

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

OR

Question 9

‘Poets are always portrayed as fools and poetry as foolish in Classical texts.’

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

OR

Question 10

‘Holding on to one’s beliefs in the face of adversity is a principal virtue in Greek and/or Roman texts.’

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

**END OF SECTION B
TURN OVER**

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