

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

SUPERVISOR'S USE ONLY

S

93404A



934041

Draw a cross through the box (X) if you have NOT written in this booklet

☐

+

OUTSTANDING SCHOLARSHIP EXEMPLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2023 Classical Studies

Time allowed: Three hours
Total score: 24

ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write your answers to your THREE chosen questions in this booklet. Start your answer to each question on a new page. Carefully number each question.

Check that this booklet has pages 2–23 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (XXXXXX). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Planning Q16

- somewhat ~~lesser~~ extent - greater extent?

Augustus

decorations were more so used for propaganda

Augustus: Ara Pacis, very decorative, rich in symbolism

- same with Prima Porta

After Augustus:

~~Hadrian's~~ Arch of Constantine

↳ used for propaganda, legitimised rule

same with Arch of Titus

Colosseum

- more practical compared as it was a public building
- but still part of decor?
- also shows generosity

decoration depends on the means

Hadrian's Baths - 126-127

Colosseum - 70-81

Arch of Constantine - 315

focus on what people did / got out of it

↳ military

functional → PROPAGANDA

archic metaphors

- dido

- nusus

- turn

Roman architecture was an effective means of propaganda as it showed Romans and Roman Emperors to be rich and generous. Only to some extent were decorations favoured over the functional and practical elements after Augustus' time, as architects also used ~~the~~ practical elements to show generosity as ~~an~~ engineering advanced. ~~In Augustus~~ Throughout the Roman Empire, Emperors have used architecture to justify their rule through decoration and design.

70-81AD

The Colosseum built by Emperor Vespasian, used its practical and functional elements ~~to~~ as a focus. ~~It was its~~ Its use as a public building for the entertainment of the ~~the~~ public for gladiatorial and animal fights presented Vespasian as a generous and rich Emperor who cared about his people. ~~The emphasis was placed on building a structure that~~ Its location on the Golden Lake of Emperor Nero's Golden House was specifically chosen as Nero had taken the land after the Great Fire of Rome. By building an amphitheatre on the grounds made Vespasian look as if he was giving back to the people and that he would rule with their benefits in mind. With this strategically chosen location meant that architects had to focus on the practical and functional elements more as it was on ~~the~~ site of an old lake. Emphasis was put on making the Flavian Amphitheatre as light and strong as possible. ~~Also~~ Light but strong materials were used such as

volcanic tufa, travertine limestone, wood and concrete to make the amphitheatre able to support the weight of 50,000 spectators. Arches were primarily used for practicalities as they dispersed weight into their piers, preventing increased pressure. They also used less materials so the colosseum was as light as possible to stop sinking into the ground. But just because arches were used for practical purposes does not mean that attention to decoration was forgotten, as engaged pillars between the arches emphasised the height of the building and contrasted the arches. They also added ~~an element of~~ an interplay of light and shadow - chiaroscuro to add visual interest. ~~Additionally, statues were~~ The engaged columns were different Greek styles from Tuscan, Ionic and corinthian for visual appeal. Additionally, statues of Roman mythological figures, gods and goddesses were displayed between the arches to add decoration and show the richness of the Flavian Dynasty. While practicalities and functional elements were prioritised through the building of the Colosseum, doesn't mean that the decorative elements were not considered. While Seneca notes ~~decorati~~ a lack of decorations making Romans 'poor and mean,' even the functional elements can prove the opposite to be true. The Colosseum was the first free-standing amphitheatre and created a sense of pride, ingenuity and generosity - more so because it had a practical function for the public.

The practical and functional elements were also prioritised as seen through Hadrian's Baths in Leptis Magna, 127-128 AD. Its purpose was to show Roman civilisation and craft to the inhabitants of even distant provinces in North Africa. The traditional hot-cold bathing sequence of Rome is mirrored in the practical sequential layout of the Baths. The rooms started with the ~~laconium~~ laconium (hot-dry room) and then into the caldarium (hot room). In the tepidarium was a large marble warm plunge bath, ~~and~~ where one could then go into the frigidarium (cold room). A lot of attention was given to the practical layout, with the caldarium being located on the south side to take advantage of the afternoon sun. The ~~frigidarium~~ frigidarium was also placed on the opposite side from the laconium and caldarium where the furnaces and hypocaust heating system was located in order to keep it as cool as possible. Evidently, Hadrian's Baths have been built to serve as a practical place to bathe and socialise for citizens. ~~Decorative elements are a~~ Through this, Lepticians could experience more of Roman culture and feel like Roman citizens. Decorative elements, however, were also used to complete the picture of Rome being generous and rich. The Baths were the first public building in Leptis Magna to use marble majorly - ~~giving it~~ making it a place of awe and wonder. To support the grandeur were additional practical features ~~which showed~~ such as ~~the~~ the

natatio, swimming pool, and supposed libraries and lecture chambers. The natatio had a portico with pink breccia marble and glass mosaics with Corinthian columns with the decorative elements making up a part of the practical function. ~~Through Hadrian's Bath~~ The Baths themselves also had polychromatic ~~settings in~~ marble with cross-vaulted ceilings, making it evident that decorations were considered. Through Hadrian's Baths, it is clear that while decorative elements have not been favoured over practical and functional elements, ~~does not mean that they could~~ all the elements work together to show the kindness and richness of Rome. Being a place where all citizens, regardless of class went also made the decorative elements more effective based on its function.

in 315AD

The Arch of Constantine shows that there was ~~a~~ ~~sh~~ some shift towards more decorative elements after Augustus. Like the Ara Pacis built under Augustus in 13 BC, the Arch of Constantine shows a lot of relief sculpture ~~wh~~ - decorations which serve as propaganda. The Arch of Constantine is unique in the way that it takes a lot of decorative elements such as friezes and relief sculptures, and uses it for its own purpose. ~~But~~ Constantine took friezes from the arches of the good Emperors such as ~~Hadrian, Trajan~~ as Hadrian and Trajan, ~~the Luna medallions for instance show~~ 1 and

sculpts his face onto them instead of the original Emperors. There are scenes from the Dacian Campaign led by Trajan, with Constantine's face on it. Constantine used this as propaganda to legitimise his rule. The decorative elements themselves did not matter to some extent, but it was rather the actions of placing himself at the same level as previous emperors, allowing him to take their traits and associate them with himself that mattered. The ~~the~~ reliefs from Constantine's era are a stark contrast from the other stolen reliefs. The drapery is very linear and blocky, and the proportions of the people are unrealistic as they all have large heads. Despite the lack of technique and beauty, the focus is instead on what the sculpture depicts - the charity of Constantine as he gives donatio. There is an emphasis on Constantine who is raised higher than everyone else, who is generous by pouring coins into the hands of citizens. Constantine needed this propaganda as he won over a civil victory ~~car~~ over another Roman which was seen as an unjust war. Though ~~the~~ the arch is only for decoration and serves no functional use, the focus is on ~~how~~ the use of the decoration's propaganda functions.

Roman architecture both changes with time and stays the same. During Augustan times, decoration

was very much favoured ~~with~~ but after Augustus, there was a move in favour of function. Emperors began to use the practical functional ~~use of the~~ elements of the building to make it accessible and interactive with the public. The decorations inside were only emphasized because citizens could see it up close and was part of their daily lives.

Section B planning:

- ① - shows ~~women~~ religious roles had privileges that normal women couldn't
 - ~~very few~~ roles for women
 - one of only women religious officials, permanent
- ② - only Athenian women, no foreigners (let loose)
 - Why women were involved
- ③ - importance of gods
 - women personally benefitted

Q17

~~Women in Ancient Greece had little~~

Normal Athenian women had little control out of the household in Ancient Greece, apart from in religion. Women - especially virgins - were thought to have special leviance with the gods due to their chastity which is why they played important roles as in Source A and B detail. Religion was also important in the daily lives of women as Source B shows.

Source A reveals the benefits bestowed on the important ~~in Greece~~ religious woman official in Greece. Being priestess to Athena polis was ~~the~~ one of the most important religious officials in Greece, as Athena was protector of the city. Therefore, the state of the city was in the hands of the priestess. She would have been chosen as virgins ~~had~~ were thought to have more effective suppliments as they did not ~~have the~~ act on the manly instincts eg. lust, so ~~had~~ higher moral ground. The source details the rights given to the priestess such as being crowned with the god's crown - a very high honour ~~making~~ praising her. Additionally, it was voted on by Delphinians which show how she is revered in the eyes of the public. Unlike other Greek women, the priestess is given the right to own land and a house. This was very much an exception, as no other Greek citizen women could do as much, with her right to own ~~a~~ land or a house was

given to her kyrios, guardian. Even ~~women with~~ unmarried women whose ~~husbands~~^{fathers} had died had to marry the next male in their family to keep the house and land in their family. The priestess is treated on the same level as male ambassadors because of her religious importance. It was primarily through religion that women were granted rights, possibly because they had to be dependant on themselves. They had to attend to the importance of maintaining the altar of Athena and being priestess. If she was treated the same as any other male, she would have to consult her kyrios in every affair which would slow her down and prevent her from attending to more significant affairs. It is also necessary to bring up that the priestess of Athena role, was one of the only permanent daily religious roles given to women, and that she is an exception. While women took part in religious festivals, outside of these roles they lacked the agency as the priestess.

Source B accounts to why women had such a notable role in religion. ~~The~~ Greeks believed that women could be given such important roles in religion because they ~~could~~^{were} performed with reverence, and because it was 'ancestral tradition.' While she was given an important religious role, women in religion still have to abide by ~~a~~ set rules in order to be 'what kind of women we think

fit to be given to the god.' she must be a 'virgin at her marriage' and must be an Athenian citizen. Most importantly, she must be the ideal wife, as in this rite she is given as wife to Dionysos. Despite being able to enter where no other among all Athenians may go, she is not necessarily given the rights and freedom as other religious officials such as the priestess of Apollo. Instead, it almost seems like a sacrifice and is forced to do rites which we cannot know due to its secrecy. It would be interesting to know what 'important but secret part they play.' Despite this, source B shows us how the ideal chaste Athenian woman is honoured and given importance in Greece. In fact, it was a part of ancestral tradition which means that women have been respected for their virginity historically. Also notably is the fact that Meaira ~~fr~~ snuck her daughter into the festival. Obviously the position was coveted ^{and important} enough that Meaira wanted her daughter to be a part of it despite being of foreign birth. Only respectable women could take part in religious ceremonies, so being a part of it increased a woman's importance in the eyes of others.

Source D shows the importance of ~~the~~ religion in the daily lives of women, as well as the importance of female goddesses. The votive relief was dedicated to Artemis in ~~the~~ accordance to her

prayers with Aristonike personally dedicating it although her husband is also named. This shows how ~~some~~ religion was so important that women should show their appreciation and actively participate in ~~rel~~ daily religion. Aristonike is named and not just referred to being the wife of her husband, showing how she has an identity and is allowed to show her personal appreciation and worship of the gods. Women could not buy things worth more than a medimnos of grain - the expensive marble relief being much more than that. Aristonike would have been unable to buy that herself, so it is possible that her husband bought it for her and allowed her to give it as her dedication, or she was allowed to buy it because it was for religious reasons. Either way highlights how Athenian women had more leniency when it came to religious practices due to the importance of religion in society.

Throughout all these sources, the religious figures the women have been ~~serving~~ were goddesses, Athena and Artemis. ~~What~~ It would be interesting to know if

Throughout these sources it is shown that women have more freedom and responsibility ~~outside of their duty~~ when it comes to religion. The ideal Athenian woman was one who was also

ideal for religious practices as she is fit to serve a god/ goddess. The respect for women in religion is evident, through the treatment of the priestess of Athena Polias to the respect given to the role played in the Anthesteria festival. People understood the importance of religion and thus respected the women who they saw as benefiting their city through worship of the gods. Even in daily life, women were able to worship and dedicate to the gods because of the importance of the gods and religion in Ancient Greece.

next page →

Gl2 planning

madness a feminine motif

↳ not so much feminine but a motif of love?

~~yes this~~

yes:

- Dido seen as crazyish
- Ivisus/Euryalus heralded
- Killing Turnus

no:

Aeneas knew uncertainty:

- ~~Enter~~ Parade of Herces, Shield of Aeneas

not very much

↳ madness is a scene of excess piety?

Dido - yes

- seen as an overreaction
- yet Dido isn't the only mad one

Nisus/Euryalus

- madness in love, Nisus slaughters everyone

II: uncertainty

yes, he had his destiny but things were awry

1. Jupiter's prophecy

2. Dido

3. ~~Enter~~ Parade of Herces / Shield of Augustus

Madness can be interpreted in many different ways depending on its root cause and the people involved. In Virgil's Aeneid, 70-81AD, madness is not seen as a motif confined to females although it is more negatively portrayed through female characters. In men, it is seen as a lack of self-control which is uncharacteristic when for females, it is to be expected.

Both Dido and Aeneas are overcome with their love for one another. They are both struck with overwhelming passion that makes them forget their 'royal duties' so that they had 'never a thought of their royal duty.' However, Dido's madness is especially focused on and marks the decline of her character, with her epithet becoming 'doomed Dido' with it being clear that her madness is something she won't be able to overcome. She is initially described like Diana, with a bustling of people flitting around her, but after she is struck with her fiery passion, she is described as a doe - marking a character change from the hunter to the hunted. Meanwhile, although Aeneas is also madly in love, it never impacts on his characterisation as fully as Dido with him being chamed for wearing Tyrian purple cloak with stars - a detestable turn on Rome. But Aeneas is able to overcome his madness as he is reminded of his destiny from Mars. With his destiny in mind, he is able to stand strong like an oak tree, 'against Dido's pleas for him to stay. Dido is marked as a

catastrophic character with madness defining her, while it does not define Aeneas but is merely a setback and an instance of lack of self-control. Didō only falls madder in her love contrasted with Aeneas as the strong, responsible one - so much so that she cannot bear to live without him and kills herself. Her madness ~~becom~~ envelops her because she is female, and unable to be strong enough to overcome this other heartbreak. ~~He~~ The permanence of her madness is ~~on~~ shown again when she mournfully looks at Aeneas in the underworld, ~~er~~ still affected by her madness in death.

The same madness that overcomes Didō is shown to be honoured in men. Nisus and Euryalus, two of Aeneas' men, plan to ~~re~~ sack the Trojan camp in darkness for ~~the~~ glory and advantage in battle. ~~While they~~ When trying to escape, Euryalus is killed because he was too slow due all the loot he was carrying. Despite this show of haughtiness and greediness, Nisus passionately and madly leaps into battle 'blind with rage.' ~~For the tower~~ This lover, also overcome with madness of love and a need for vengeance, is only fueled by his love unlike Didō and is described with a terrifying power like a 'starving lion, mad with hunger... as he gnaws and drags the soft creatures voiceless with fear.' Instead of being subdued and helpless, ~~&~~ Nisus becomes

even more powerful in his madness because he is a man. Perhaps, Virgil is reinforcing Roman gender roles through the contrasting depictions of love and madness. Romans believed despite Nisus dying as well, Virgil commemorates him and Euryalus and says, 'if my poetry has any power, no day shall erase you from the history of time.' The men are memorialised while Dido is shamed. Perhaps, Virgil is reinforcing Roman gender roles through the contrasting depictions of love and madness. Romans believed that men were ~~a~~ suited for war due to their more athletic build, and as Emily McDermott believes that 'raging was a necessary for survival in combat,' madness was beneficial because it helped men succeed in their expected positions. It would not be beneficial for women as they were not ~~a~~ biologically suited for war ~~for~~ so instead the madness was too much for them to handle and they succumbed to it.

→ [Despite Dido being overcome with madness and being a woman could ~~be~~ also be explained as ~~th~~ she is Carthaginian. Aeneas has the epithet, pious, and is considered a Roman character capable of putting ~~her~~ ~~for~~ his family, country and the gods in front of himself. Dido is not Roman and instead has no sense of ~~piety~~ ~~but~~ pietas but centers her whole identity on being in love with Aeneas. When he leaves, so does her sense of identity which makes her doomed and succumb to madness. Aeneas, on the otherhand, is

~~identia~~ characterised as a pious Roman who although is temporarily caught in madness, is able to overcome it because he has a sense of identity in being Roman. It is not just a fault of Dido being a woman, but that she lacks Roman qualities which allows one to conquer and overcome detrimental madness.]

~~Even though Aeneas~~

Aeneas is certainly not feminine when he is overcome with madness, furor, and kills Turnus. Instead, he shows what it is to be a Roman man - to lack self-control due to ~~an~~ overwhelming furor. Aeneas is reminded of his bitterful vengeance as he sees his enemy with his friend, Pallas', sword-belt as a trophy. He is not portrayed as weak-willed but instead decisive as he exacts revenge, declaring that 'Pallas makes this sacrifice as he kills Turnus. This contrasts the madness of the Trojan women in Book 9 whom ~~go mad after~~ Iris drives mad who 'began to scream and snatch flames... hurling blazing branches.' Aeneas is not associated with this feminine madness because he is purpose-driven and fueled by his anger - similarly with Nisus. He shows pietas by avenging his friend out of loyalty and by 'bringing low the haughty,' by killing Turnus. Because he is a Roman man, he is driven by his Roman ideals which means he is not ~~weak~~ struck by the

typical 'feminine madness.' Aeneas acts as a role model for Roman men in that they are constantly purpose-driven for the good of the Roman empire.

The Aeneid has many depictions of madness, purposefully written to show what an ideal Roman man is. They are not corrupted by feminine madness such as Didon which leads to her downfall, but are able to overcome it due to their ~~can~~ alignment with Roman ideas. ~~The inherent quality of being Roman means that they will always~~ Madness is a universal flaw, but ~~only~~ Roman men ~~cannot be~~ will only use it for their flourishing. ~~to~~

Outstanding Scholarship

Subject: Classical Studies

Standard: 93404

Total score: 20

Q	Score	Marker commentary
1	6	The candidate demonstrates very good knowledge and has a fluent style. The structure is well developed and balanced. The examples are well selected. The response is thoughtful. There are some minor errors.
2	7	This is a thoughtful, detailed analysis. It is well contextualised and draws on wider knowledge. The individual sources are well analysed with some excellent insights.
3	7	The answer draws on a wide range of characters, such as Turnus and Nisus, for evidence. There is a sustained, sophisticated argument. It is thoughtful and insightful and shows awareness of the wider context.