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93404Q



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New Zealand Qualifications Authority

Scholarship 2023 Classical Studies

Time allowed: Three hours
Total score: 24

QUESTION BOOKLET

Answer THREE questions from this booklet: TWO questions from Section A, and ONE question from Section B.

Write your answers in Answer Booklet 93404A.

Pull out Resource Booklet 93404R from the centre of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

INSTRUCTIONS

You must complete BOTH Section A and Section B.

Section A (pages 3–6) has eight contexts. Choose TWO contexts, and answer ONE question from each. Answer in **essay** format.

Section B (page 7) has two questions. Answer ONE question, with reference to the resource material provided in the resource booklet. Answer in **paragraph or essay** format.

SECTION A

Choose TWO contexts, and answer ONE question from each. Answer in **essay** format.

CONTEXT A: ALEXANDER THE GREAT

EITHER: QUESTION ONE

[Redacted text block]

– John Keegan

To what extent was Alexander merely a ‘destroyer’, rather than the creator of a positive, lasting legacy?

OR: QUESTION TWO

[Redacted text block]

– Claude Mossé

To what extent was Alexander able to master his actions and emotions?

CONTEXT B: AUGUSTUS

EITHER: QUESTION THREE

“Augustus wrested the consulate from a reluctant Senate, and turned against the State the arms with which he had been intrusted against Antonius. Citizens were proscribed, lands divided, without so much as the approval of those who executed these deeds ... No doubt, there was peace after all this, but it was a peace stained with blood; there were the disasters of Lollius and Varus, the murders at Rome of the Varros, Egnatii, and Juli.”

– Tacitus, *The Annals* 1.10

To what extent was the Augustan peace a pretence?

OR: QUESTION FOUR

[Redacted text block]

– Karl Galinsky

* a quote from *Suetonius, Life of Caesar* 77

To what extent did Augustus learn from the mistakes of Julius Caesar?

CONTEXT C: SOCRATES

***EITHER:* QUESTION FIVE**

[REDACTED]

– R. Kraut

In what ways does Socrates expect his followers to examine their lives?

***OR:* QUESTION SIX**

[REDACTED]

– A. A. Long

To what extent was the charge of impiety against Socrates justified?

CONTEXT D: HOMER'S ILIAD

***EITHER:* QUESTION SEVEN**

[REDACTED]

– D. Lateiner

To what extent does the decisiveness of individual characters affect how the narrative unfolds in the *Iliad*?

***OR:* QUESTION EIGHT**

[REDACTED]

– J. Griffin

How do Agamemnon's and Achilles' interactions with each other and with others illustrate their different characters?

CONTEXT E: ARISTOPHANIC COMEDY

***EITHER:* QUESTION NINE**

– Martin Donougho

To what extent does Aristophanes balance crude and vulgar comedy with social and political satire?

***OR:* QUESTION TEN**

“Comedy ... is a representation of inferior people, not indeed in the full sense of the word bad, but the laughable is a species of the base or ugly.”
– Aristotle, *Poetics* 1449a

To what extent are Aristophanes’ characters reflections of the worst aspects of Athenians?

CONTEXT F: VIRGIL’S AENEID

***EITHER:* QUESTION ELEVEN**

“Is Aeneas to face all his doubts and dangers and never know uncertainty? Is there any god to whom such a privilege has been granted?”
– Virgil, *Aeneid* 9.96–97

How valid is it to state that Aeneas knew uncertainty?

***OR:* QUESTION TWELVE**

“Driven at last to madness the Trojan women began to scream and snatch flames from the innermost hearths of the encampment or rob the altar fires, hurling blazing branches and brushwood and torches.”
– Virgil, *Aeneid* 5.660–662

To what extent is madness a feminine motif in the *Aeneid*?

CONTEXT G: ATHENIAN VASE PAINTING

***EITHER:* QUESTION THIRTEEN**



– L. Burn

To what extent were Athenian vase painters successful in creating a sense of depth in their paintings?

***OR:* QUESTION FOURTEEN**



– K. M. Lynch

How do the scenes on vases used at the symposium act to further the goals of the symposium as suggested by Lynch?

CONTEXT H: ROMAN ART AND ARCHITECTURE

***EITHER:* QUESTION FIFTEEN**

“Caligula began to appropriate to himself a divine majesty. He ordered all the images of the gods, which were famous either for their beauty, or the veneration paid them, to be brought from Greece, that he might take the heads off, and put on his own.”

– Suetonius, *Life of Caligula* 22

To what extent was restraint in displaying the divinity of the emperor evident in Roman art?

***OR:* QUESTION SIXTEEN**

“We think ourselves poor and mean if our walls are not resplendent with large and costly mirrors; if our marbles from Alexandria are not set off by mosaics of Numidian stone, if their borders are not faced over on all sides with difficult patterns, arranged in many colours like paintings ...”

– Seneca, *Moral Letters to Lucilius* 86.6

To what extent did Roman architecture favour decoration over the practical and functional elements of buildings after the time of Augustus?

SECTION B

Answer ONE question, with reference to the source material provided in the resource booklet.

Answer in **paragraph or essay** format. Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

***EITHER:* QUESTION SEVENTEEN: GENDER AND SOCIETY**

Choose EITHER Resources A to D (**Ancient Greece**), OR Resources E to H (**Ancient Rome**), which provide evidence about gender and society in the classical world.

Discuss at least THREE of the resources and the insight they give into women's roles in religion.

***OR:* QUESTION EIGHTEEN: AUTHORITY AND FREEDOM**

Choose EITHER Resources I to L (**Ancient Greece**), OR Resources M to P (**Ancient Rome**), which provide evidence about authority and freedom in the classical world.

Discuss at least THREE of the resources and the insight they give into the abuse of authority.

Acknowledgements

Material from the following sources has been adapted for use in this examination:

- Question One** John Keegan, *The Mask of Command: A study of Generalship* (London: Pimlico, 2004), p. 91.
- Question Two** Claude Mossé, *Alexander: Destiny and Myth* (Baltimore: John Hopkins Press, 2004), p. 107.
- Question Three** <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0078%3Abook%3D1%3Achapter%3D10>
- Question Four** Karl Galinsky, *Augustus: Introduction to the Life of an Emperor* (Cambridge: Cambridge University Press, 2012), p. 63.
- Question Five** R. Kraut, 'The Examined Life', in S. Ahbel-Rappe and R. Kamtekar (eds), *A Companion to Socrates* (Oxford: Blackwell, 2006), p. 228.
- Question Six** A. A. Long, 'How Does Socrates' Divine Sign Communicate with Him?', in S. Ahbel-Rappe and R. Kamtekar (eds), *A Companion to Socrates* (Oxford: Blackwell, 2006), p. 63.
- Question Seven** D. Lateiner, 'The Iliad: an unpredictable classic', in R. Fowler (ed), *The Cambridge Companion to Homer* (Cambridge: Cambridge University Press, 2004), p. 11.
- Question Eight** J. Griffin, 'The speeches', in R. Fowler (ed.), *The Cambridge Companion to Homer* (Cambridge: Cambridge University Press, 2004), p. 165.
- Question Nine** Martin Donougho, 'Hegelian Comedy' in *Philosophy and Rhetoric*, vol 49, No. 2, 2016, p. 200.
- Question Ten** <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0056%3Asection%3D1449a>
- Question Eleven** Virgil, *The Aeneid*, trans. David West (London: Penguin, 2003), 9.96–97, p. 217.
- Question Twelve** Ibid, 5.660–662, p. 108.
- Question Thirteen** L. Burn, 'Vase-painting in fifth-century Athens II: Red-figure and white-ground of the later fifth century', in T. Rasmussen and N. Spivey (eds.), *Looking at Greek Vases* (Cambridge: Cambridge University Press, 1991), p. 121.
- Question Fourteen** K. M. Lynch, 'Drinking and Dining', in T. J. Smith and D. Plantzos (eds.), *A Companion to Greek Art*, Volume 2 (Oxford: Wiley-Blackwell, 2012), p. 533.
- Question Fifteen** <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0132%3Alife%3Dcal.%3Achapter%3D22>
- Question Sixteen** Seneca, *ad Lucilium epistulae morales*, trans. Richard M. Gummere (London: William Heinemann, 1962) vol 2, Letter 86.6, p. 313.