

S

93404Q



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2024 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 2–7 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 3–5) has six contexts. Choose TWO contexts, and answer ONE question from each. Answer in **essay** format.

Section B (page 6) has ONE question. Answer the question with reference to the source 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

“As regards his military organisation, Alexander was reacting to a series of problems ...
... but it is far truer to the evidence as it stands.”
– A. B. Bosworth

Assess the validity of Bosworth’s claim that there was no systematic policy of fusion.

OR: QUESTION TWO

“There is not simply one Alexander; portraying Alexander himself in all his inclinations,
the sober drinker who remains banqueting for long periods only to spend time with friends.”
– A. Zambrini

To what extent do the portrayals of Alexander create conflicting messages?

CONTEXT B: ATHENIAN VASE PAINTING

EITHER: QUESTION THREE

“Myths were sacred tales
neither should be seen as being as open and straightforward as appears at first sight.”
– B.A. Sparkes

Discuss the ways in which scenes depicting myths on vases reflected aspects of the Athenians’ lives.

OR: QUESTION FOUR

“Vase-artists are first of all pot-decorators;
or to any concern with naturalism ...”
– M. Robertson

To what extent is it true to say that red-figure broke free of the conventions that limited black-figure?

CONTEXT C: AUGUSTUS

EITHER: QUESTION FIVE

[Maecenas to Octavian 29 BCE] "Whatever you wish your subjects to think and do, [redacted]

[redacted] The former policy inspires zeal, the latter fear." – Cassius Dio 52.34.1

How accurate is it to say Augustus cultivated an atmosphere of fear?

OR: QUESTION SIX

"At the same time as his 'restoration of the Republic' [redacted]

[redacted] 'heal' Roman society."

– P. Zanker

To what extent did Augustus succeed in healing the wounds of the past?

CONTEXT D: HOMER'S *ILIAD*

EITHER: QUESTION SEVEN

"As a foil to the bleakness of the human tragedy, [redacted]

[redacted] and are themselves deeply affected by the sufferings of those they love."

– N. Richardson

To what extent did Homer use the gods to counterbalance the brutality of war in the *Iliad*?

OR: QUESTION EIGHT

"The sense of distance and separation between men and women [redacted]

[redacted] not just 'the concern of men'."

– B. Graziosi

To what extent did the priorities of men and women differ in the *Iliad*?

CONTEXT E: ROMAN ART AND ARCHITECTURE

***EITHER:* QUESTION NINE**

“As Rome’s first citizen, [redacted] the land of plenty.” – N. H. and A. Ramage

How did Roman emperors use art to cultivate their image as benevolent patrons?

***OR:* QUESTION TEN**

“[Greek] styles were deployed [redacted] also for government and entertainment buildings ...” – R. Kousser

To what extent was Roman architecture a creative extension of the art of other culture(s)?

CONTEXT F: VIRGIL’S *AENEID*

***EITHER:* QUESTION ELEVEN**

“I, vanquished? I, to abandon the fight? [redacted]
[redacted] have been making war for all these years on a single clan.” – Virgil, *Aeneid I*

To what extent was Aeneas responsible for the delays in fulfilling his destiny?

***OR:* QUESTION TWELVE**

“The Greeks held and blocked every entrance-gate [redacted]
[redacted] moved towards the mountains.” – Virgil, *Aeneid II*

To what extent is the *Aeneid* primarily centred on the theme of hope rather than tragedy?

SECTION B

Answer this question with reference to the source material provided in the resource booklet.
Answer in **paragraph or essay** format.

QUESTION THIRTEEN: INTERACTIONS BETWEEN GODS AND MORTALS

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

Discuss at least THREE of the resources and the insight they give into the benefits the gods give to mortals and/or receive from them.

Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

Acknowledgements

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

- | | |
|------------------------|--|
| Question One | Bosworth, A. B. (1980). Alexander and the Iranians. <i>The Journal of Hellenic Studies</i> , 100, 1–21. https://doi.org/10.2307/630729 |
| Question Two | Zambrini, A. (2007). The historians of Alexander the Great. In J. Marincola (Ed.), <i>A Companion to Greek and Roman Historiography</i> . Blackwell. https://doi.org/10.1002/9781405185110.ch17 |
| Question Three | Sparkes, B. A. (1996). <i>The red and the black: Studies in Greek pottery</i> . Routledge. |
| Question Four | Robertson, M. (1992). <i>The art of vase-painting in classical Athens</i> . Cambridge University Press. |
| Question Five | Dio Cassius. (1927). <i>Roman history, volume IX: Books 71–80</i> (E. Cary, Trans.). Harvard University Press. |
| Question Six | Zanker, P. (1988). <i>The power of images in the age of Augustus</i> . (A. Shapiro, Trans.). University of Michigan Press. |
| Question Seven | Richardson, N. (1993). <i>The Iliad: A commentary</i> . (G. S. Kirk, Ed.). Cambridge University Press. |
| Question Eight | Graziosi, B, and Haubold, J. (Eds.). (2010). <i>Homer: Iliad book VI</i> . Cambridge University Press. |
| Question Nine | Ramage, A., and Ramage, N. H. (2009). <i>Roman art</i> . (5th ed.). Pearson. |
| Question Ten | Kousser, R. (2015). Adapting Greek art. In B. Borg (Ed.), <i>A Companion to Roman art</i> . Wiley-Blackwell. |
| Question Eleven | Virgil. (1958). <i>The Aeneid</i> . (W. F. Jackson, Trans.). Penguin Books. |
| Question Twelve | Virgil. (1958). <i>The Aeneid</i> . (W. F. Jackson, Trans.). Penguin Books. |

