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93404Q



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New Zealand Qualifications Authority

Scholarship 2025 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.

Begin each answer on a new page. Write the number of your chosen question at the top of the page.

SECTION A

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

CONTEXT A: ALEXANDER THE GREAT

EITHER: QUESTION ONE

"Alexander punished the Greeks

for deliberately serving against him."

– M. F. Trundle

To what extent did Alexander's treatment of the Greek mercenaries after the Battle of the Granicus reflect his overall treatment of the Greek city-states?

OR: QUESTION TWO

"His Friends asked: the strongest."

– Diodorus

To what extent did Alexander's lack of concern for the future of his empire reflect his reign?

CONTEXT B: ATHENIAN VASE PAINTING

EITHER: QUESTION THREE

"Diaphanous* drapery

folds hid their bodies."

– A. Stewart

* *sheer or see-through*

** *a long garment worn by women, usually pinned at the shoulders and folded over and tied at the waist.*

Discuss the ways in which Athenian vase painters used drapery to display or hide the female body.

OR: QUESTION FOUR

"Previous images of warfare,

is the message."

– J. M. Barringer

How did artists manipulate viewers' reactions in the depictions of myths in vase paintings?

CONTEXT C: AUGUSTUS

EITHER: QUESTION FIVE

"He [Augustus] was gentle [redacted] and the
proscriptions." – Seneca

How accurate is Seneca's assessment of Augustus' "mercy"?

OR: QUESTION SIX

"In many ways, Augustus [redacted]
[redacted] secure system after he'd gone." – A. Wallace-Hadrill

To what extent were the failures of Augustus a reminder of the tenuous peace he had created?

CONTEXT D: HOMER'S *ILIAD*

EITHER: QUESTION SEVEN

"Meriones, dogging him, [redacted]
[redacted] and a mist of darkness closed over both eyes." – Homer, *Iliad* 13.566-75

How does the *Iliad* balance the reality of death in battle with the heroic ideal of the noble death?

OR: QUESTION EIGHT

[Briseis speaks]: "So evil in my life [redacted]
[redacted] one day to
destruction." – Homer, *Iliad* 19.290-4

Discuss the roles that mortal women play in the *Iliad*.

CONTEXT E: ROMAN ART AND ARCHITECTURE

EITHER: QUESTION NINE

"[When looking at Trajan's column], we find

presence of one great man."

– M. Wheeler

To what extent is the Emperor used as a symbol of Roman power in Roman art and architecture?

OR: QUESTION TEN

"Building went on rapidly in Rome

so many types of building possible."

– P. Clayton

Does the diversity seen in Roman architecture merely reflect the advancements made in construction techniques?

CONTEXT F: VIRGIL'S *AENEID*

EITHER: QUESTION ELEVEN

"Tearing from her metal-blue hair

throw all the palace into confusion."

– Virgil, *Aeneid VII*

To what extent do the supernatural forces take the focus away from the human tragedy of the narrative in the *Aeneid*?

OR: QUESTION TWELVE

"You must lift up your eyes

willingly and easily."

it will come

– Virgil, *Aeneid VI*

To what extent do the challenges facing Aeneas differ from those facing humanity as a whole?

SECTION B

Answer this question with reference to the source material provided in the resource booklet. Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world. 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 how the Greeks or Romans made use of the gods for political purposes.

Acknowledgements

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

Question One	Trundle, M. F. (1996). <i>The Classical Greek mercenary and his relationship to the Greek polis</i> . McMaster University.
Question Two	Diodorus Siculus. (1963). <i>The library of the history of Diodorus Siculus Vol. VIII</i> . (Loeb Classical Library Edition).
Question Three	Stewart, A. (1997). <i>Art, desire, and the body in Ancient Greece</i> . Cambridge University Press.
Question Four	Barringer, J. M. (2014). <i>The art and archaeology of Ancient Greece</i> . Cambridge University Press.
Question Five	L. Annaeus Seneca. (1900). <i>Minor dialogues together with the dialogue "On clemency"</i> (Bohn's Classical Library Edition). (A. Stewart, Trans.) George Bell and Sons.
Question Six	Wallace-Hadrill, A. (2001). in Episode 1 [Order from Chaos]. In Ron Devillier & Brian Donegan (Executive Producers) <i>The Roman Empire in the first century</i> . Goldfarb & Koval Productions, Inc.; Devillier Donegan Enterprises.
Question Seven	Homer. (1951). <i>The Iliad</i> . (R. Lattimore, Trans.). University of Chicago Press.
Question Eight	Homer. (1951). <i>The Iliad</i> . (R. Lattimore, Trans.). University of Chicago Press.
Question Nine	Wheeler, M. (1964). <i>Roman art and architecture</i> . Thames and Hudson.
Question Ten	Clayton, P. (1986). <i>Treasures of Ancient Rome</i> . Gallery Books.
Question Eleven	Virgil. (1958). <i>The Aeneid</i> . (W. F. Jackson Knight, Trans.). Penguin Books.
Question Twelve	Virgil. (1958). <i>The Aeneid</i> . (W. F. Jackson Knight, Trans.). Penguin Books.

