



## Victorian Certificate of Education 2004

# CLASSICAL SOCIETIES AND CULTURES

## Written examination

**Monday 8 November 2004**

**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**

So she spoke in tears but the wife of Hektor had not yet heard: for no sure messenger had come to her and told her how her husband had held his ground there outside the gates; but she was weaving a web in the inner room of the high house, a red folding robe, and inworking elaborate figures. She called out through the house to her lovely-haired handmaidens to set a great cauldron over the fire, so that there would be hot water for Hektor's bath as he came back out of the fighting; poor innocent, nor knew how, far from waters for bathing, Pallas Athene had cut him down at the hands of Achilleus. She heard from the great bastion the noise of mourning and sorrow. Her limbs spun, and the shuttle dropped from her hand to the ground.

Then she called aloud to her lovely-haired handmaidens: 'Come here. Two of you come with me, so I can see what has happened. I heard the voice of Hektor's honoured mother; within me my own heart rising beats in my mouth, my limbs under me are frozen. Surely some evil is near for the children of Priam. May what I say come never close to my ear; yet dreadfully I fear that great Achilleus might have cut off bold Hektor alone, away from the city, and be driving him into the flat land, might put an end to that bitter pride of courage, that always was on him, since he would never stay back where the men were in numbers but break far out in front, and give way in his fury to no man.'

So she spoke, and ran out of the house like a raving woman with pulsing heart, and her two handmaidens went along with her. But when she came to the bastion and where the men were gathered she stopped, staring, on the wall; and she saw him being dragged in front of the city, and the running horses dragged him at random toward the hollow ships of the Achaians. The darkness of night misted over the eyes of Andromache.

*Iliad* (Book 22)  
Lattimore translation  
Chicago UP edition

**OR**

So she spoke with her tears falling. But Hektor's wife had not yet heard anything. No messenger had come to bring her clear news that her husband had stayed outside the gates, but she was in a corner of their high house working at a web of purple cloth for a double cloak, and weaving a pattern of flowers in it. She had told the lovely-haired maids in her house to set a great three-legged cauldron over the fire, so there could be hot water for Hektor's bath when he came home from battle – poor child, she did not know that far away from any baths bright-eyed Athene had brought him down at the hands of Achilleus. But now the sound of wailing and lamentation reached her from the tower. Her body shook, and the shuttle dropped to the ground from her hands. She called once more to her lovely-haired maidservants: 'Come, two of you come with me, so I can find out what has happened. I could hear the voice of my husband's honoured mother, and the heart in my own breast is leaping up to my mouth, and my legs are freezing under me – some disaster must be coming on Priam's children. May my ears never hear such a thing as I say, but I am terribly afraid that Achilleus may have caught my brave Hektor alone and cut him off from the city, driving him out to the plain, and now he may have put an end to that dangerous pride which always possessed him – he would never stay among the mass of men, but was always charging out far ahead and yielding to no-one in his fury.'

So speaking, she rushed out of the house like a woman in frenzy, her heart jumping: and her maids went with her. When she came to the tower and the crowd of men gathered there, she stood on the wall and stared out, and saw him being dragged in front of the city, and fast horses pulling him ruthlessly away to the hollow ships of the Achaians. Black night covered over her eyes . . .

*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 whichever of the following translations you have used.

**EITHER***Chorus*

I cannot say your remedy was good;  
you would be better dead than blind and living.

*Oedipus*

What I have done here was best done—don't tell me  
otherwise, do not give me further counsel.

I do not know with what eyes I could look  
upon my father when I die and go  
under the earth, nor yet my wretched mother—  
those two to whom I have done things deserving  
worse punishment than hanging. Would the sight  
of children, bred as mine are, gladden me?

No, not these eyes, never. And my city,  
its towers and sacred places of the Gods,  
of these I robbed my miserable self  
when I commanded all to drive *him* out,  
the criminal since proved by God impure  
and of the race of Laius.

To this guilt I bore witness against myself—  
with what eyes shall I look upon my people?

No. If there were a means to choke the fountain  
of hearing I would not have stayed my hand  
from locking up my miserable carcase,  
seeing and hearing nothing; it is sweet  
to keep our thoughts out of the range of hurt.

Cithaeron, why did you receive me? why  
having received me did you not kill me straight?  
And so I had not shown to men my birth.

*Oedipus*  
Greene translation  
Chicago UP edition

**OR**

CHORUS:

How can I say you've chosen for the best?  
Better to die than be alive and blind.

OEDIPUS:

What I did was best—don't lecture me,  
no more advice. I, with *my* eyes,  
how could I look my father in the eyes  
when I go down to death? Or mother, so abused . . .  
I have done such things to the two of them,  
crimes too huge for hanging.

Worse yet,  
the sight of my children, born as they were born,  
how could I long to look into their eyes?  
No, not with these eyes of mine, never.  
Not this city either, her high towers,  
the sacred glittering images of her gods—  
I am misery! I, her best son, reared  
as no other son of Thebes was ever reared,  
I've stripped myself, I gave the command myself.  
All men must cast away the great blasphemer,  
the curse now brought to light by the gods,  
the son of Laius—I, my father's son!

Now I've exposed my guilt, horrendous guilt,  
could I train a level glance on you, my countrymen?  
Impossible! No, if I could just block off my ears,  
the springs of hearing, I would stop at nothing—  
I'd wall up my loathsome body like a prison,  
blind to the sound of life, not just the sight.  
Oblivion—what a blessing . . .  
for the mind to dwell a world away from pain.

O Cithaeron, why did you give me shelter?  
Why didn't you take me, crush my life out on the spot?  
I'd never have revealed my birth to all mankind.

*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

EURIPIDES: And you think that the right and proper way to teach them is to write your kind of high-flown Olympian language, instead of talking like a human being?

AESCHYLUS: My poor dear fellow, noble themes and noble sentiments must be couched in suitably dignified language. If your characters are demigods, they should talk like demigods – and, I might add, they should *dress* like demigods. I showed the way in this respect; but you have distorted the whole thing.

EURIPIDES: How?

AESCHYLUS: Well, you dress your kings in rags. You make pitiable creatures of them.

EURIPIDES: But why shouldn't I? What harm does it do?

AESCHYLUS [*still serious*]: Well, nowadays you can't get the wealthier classes to pay their naval-defence contributions. They dress up in rags and tell you how poor they are.

DIONYSUS: With nice fleecy underwear underneath. And the next day you see them buying their dinner at the most expensive fish stall in the market.

AESCHYLUS: And then look how you have encouraged people to babble and prate. The wrestling schools are empty, and where have all the young men gone? Off to these infamous establishments where they practise the art of debating – and that isn't all they practise there either. And now even the sailors argue with their officers – why, in my day the only words they knew were 'slops' and 'yo-heave-ho'!

DIONYSUS: Whereas now they refuse to row, and the ship drifts all over the place.

AESCHYLUS: And think of all the other harm he has done. Hasn't he shown us pimps and profligates, women giving birth in temples and sleeping with their brothers and saying that life is not life? Isn't that why the city is so full of lawyers' clerks and scrounging mountebanks, swindling the community right and left? And not a decent athlete left in the whole city – they're all out of training.

DIONYSUS: How right you are! I nearly died of laughing during the torch race at the Pan-Athenian Games. There was a little, fat, white-skinned fellow plugging along miles behind everyone else, making terribly heavy going of it. And when he got to the Potters' Gate and they all ran out and slapped him, here and here and here, the way they do, you know, with the flat of the hand – well, talk about second wind! He produced enough back-draught to keep his torch alight till the end of the race!

*The Frogs*  
D Barrett translation  
Penguin edition

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

**Question 4 – Plato**

CRITO: Your dream was a weird one, Socrates.

SOCRATES: To my mind, Crito, it was perfectly clear.

CRITO: Too clear, apparently. But look here, Socrates, it is still not too late to take my advice and escape. Your death means a double calamity for me: quite apart from losing a friend whom I can never possibly replace, I'll have this additional problem, that a great many people who don't know you and me very well will think that I let you down, saying that I could have saved you if I had been willing to spend the money; and what could be more shameful than to get a name for thinking more of money than of your friends? Most people will never believe that it was you who refused to leave this place when we tried our hardest to persuade you.

SOCRATES: But my dear Crito, why should we pay so much attention to what 'most people' think? The most sensible people, who have more claim to be considered, will believe that things have been done exactly as they have.

CRITO: As you can see for yourself, Socrates, one is obliged to bear in mind popular opinion as well. Present circumstances are quite enough to show that the capacity of ordinary people for doing one harm is not confined to petty annoyances, but has hardly any limits if you once get a bad name with them.

SOCRATES: I only wish that ordinary people had an unlimited capacity for doing harm; that would mean they had an unlimited power for doing good, which would be a splendid thing. In actual fact they have neither. They cannot make a man wise or foolish; they achieve whatever luck would have it.

*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 – Greek temple architecture and architectural sculpture**



*Temple of Apollo at Bassae*

Discuss the significance of this temple in terms of the issues it represents and the techniques used to present them.

**Question 6 – Virgil**

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

**EITHER**

Meantime, Troy was shaken through and through by her  
last pangs—  
Yes, more and more, although the house of my father,  
Anchises,  
Lay far back from the street, detached, and screened by  
trees,  
The sounds of death came clearly, the battle alarm swelled.  
I shook myself out of sleep, and clambering onto the ridge  
Of the roof, I stood up there, straining my ears to listen.  
You know how it is when southerly gales are fanning a fire  
through  
A cornfield, or when a torrent in spate with mountain water  
Smears flat the fields, flattens the crops which the oxen have  
worked for,  
Drags forests down in its course—how then a shepherd,  
perched on  
A rock, hearing the noise, is bemused and quite at a loss.  
Now what I saw in my dream came true, and the Greeks’  
treachery  
Was plain to behold. Deiphobus’ house flared up and hugely  
Collapsed; the house of Ucalegon, next door, was blazing:  
You could see the flames reflected all over the Sigeon straits.  
Everywhere rose the shouting of men, the braying of  
trumpets.  
Madly I snatch up my arms, beyond thinking how best to  
employ them;  
Only I’m wild to rally some fighters and counter-attack  
To relieve the citadel: blind rage and desperation  
Drive me; one thought comes—that death in battle is a fine  
thing.

*Aeneid* (Book 2)  
C Day-Lewis translation  
Oxford edition

**OR**

Meanwhile the city was in utter confusion and despair. Although the house of my father Anchises stood apart and was screened by trees, the noise was beginning to be heard and the din of battle was coming closer and closer. I shook the sleep from me and climbed to the top of the highest gable of the roof, and stood there with my ears pricked up like a shepherd when a furious south wind is carrying fire into a field of grain, or a mountain river whirls along in spate, flattening all the fields, the growing crops and all the labour of oxen, carrying great trees headlong down in its floods while the shepherd stands stupefied on the top of the rock, listening to the sound without knowing what it is. Then in that moment I knew the truth. The treacherous scheming of the Greeks was there to see. Soon the great house of Deiphobus yielded to the flames and fell in ruins. Soon his neighbour Ucalegon was burning and the broad waters of the strait of Sigeum reflected the flames. The clamour of men and the clangour of trumpets rose to high heaven. Mindlessly I put on my armour, for reason had little use for armour, but my heart was burning to gather comrades for battle and rush to the citadel with them. Frenzy and anger drove me on and suddenly it seemed a noble thing to die in arms.

*Aeneid* (Book 2)  
West translation  
Penguin Edition

**OR**

While I dreamed,  
 The turmoil rose, with anguish, in the city.  
 More and more, although Anchises' house  
 Lay in seclusion, muffled among trees,  
 The din at the grim onset grew; and now  
 I shook off sleep, I climbed to the roof top  
 To cup my ears and listen. And the sound  
 Was like the sound a grassfire makes in grain,  
 Whipped by a Southwind, or a torrent foaming  
 Out of a mountainside to strew in ruin  
 Fields, happy crops, the yield of plowing teams,  
 Or woodlands borne off in the flood; in wonder  
 The shepherd listens on a rocky peak.  
 I knew then what our trust had won for us,  
 Knew the Danaan fraud: Deïphobus'  
 Great house in flames, already caving in  
 Under the overpowering god of fire;  
 Ucalegon's already caught nearby;  
 The glare lighting the straits beyond Sigeum;  
 The cries of men, the wild calls of the trumpets.

To arm was my first maddened impulse—not  
 That anyone had a fighting chance in arms;  
 Only I burned to gather up some force  
 For combat, and to man some high redoubt.  
 So fury drove me, and it came to me  
 That meeting death was beautiful in arms.

*Aeneid* (Book 2)  
 Fitzgerald translation  
 Harvill edition

Discuss the significance of this passage in *Aeneid* Book 2. Your answer should refer to both the issues raised and to Virgil's literary techniques.

**Question 7 – Seneca**

HIPPOLYTUS:

. . . Woman, say what you will,  
Is the prime mover of all wickedness;  
Expert in every evil art, woman  
Lays siege to man; for her adulteries  
Cities have burned, nation made war on nation,  
Multitudes perished in the fall of kingdoms.  
Let one example speak for all: Medea,  
Aegeus' wife, proclaims all women damned.

NURSE: If some have been at fault, must all be damned?

HIPPOLYTUS: I hate them all; I dread, I shun, I loathe them.

I choose – whether by reason, rage, or instinct –  
I choose to hate them. Can you marry fire  
To water? Can ships safely sail the quicksands?  
Can Tethys make the sun rise in the west?  
Can wild wolves smile on does? No more can I  
Consent to have a tender thought for woman.

NURSE: It has been known for Love to put a bridle

On fractious tempers, and to cast out hate.  
Think of the women whom your mother ruled;  
Fighters they were, yet knew the bonds of Venus –  
Witness yourself, their one surviving son.

HIPPOLYTUS: One thing consoles me for my mother's  
death:

There is no woman now whom I must love.

NURSE: He will not listen; he throws back my words

As some unshakable hard rock, immune  
On every side to the assaulting sea,  
Flings back the waters. . . .

But here Phaedra comes,  
In such impatient haste, no hand can stop her.  
How will Fate shape the outcome of this passion? . . .

*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****Nero and his Helpers**

NERO had long desired to drive in four-horse chariot races. Another equally deplorable ambition was to sing to the lyre, like a professional. ‘Chariot-racing’, he said, ‘was an accomplishment of ancient kings and leaders – honoured by poets, associated with divine worship. Singing, too, is sacred to Apollo: that glorious and provident god is represented in a musician’s dress in Greek cities, and also in Roman temples.’

There was no stopping him. But Seneca and Burrus tried to prevent him from gaining both his wishes by conceding one of them. In the Vatican valley, therefore, an enclosure was constructed, where he could drive his horses, remote from the public eye. But soon the public were admitted – and even invited; and they approved vociferously. For such is a crowd: avid for entertainment, and delighted if the emperor shares their tastes. However, this scandalous publicity did not satiate Nero, as his advisers had expected. Indeed, it led him on. But if he shared his degradation, he thought it would be less; so he brought on to the stage members of the ancient nobility whose poverty made them corruptible. They are dead, and I feel I owe it to their ancestors not to name them. For though they behaved dishonourably, so did the man who paid them to offend (instead of not to do so). Well-known knights, too, he induced by huge presents to offer their services in the arena. But gifts from the man who can command carry with them an obligation.

However, Nero was not yet ready to disgrace himself on a public stage. Instead he instituted ‘Youth Games’. There were many volunteers. Birth, age, official career did not prevent people from acting – in Greek or Latin style – or from accompanying their performances with effeminate gestures and songs. Eminent women, too, rehearsed indecent parts. In the wood which Augustus had planted round his Naval Lake, places of assignation and taverns were built, and every stimulus to vice was displayed for sale. Moreover, there were distributions of money. Respectable people were compelled to spend it; disreputable people did so gladly. Promiscuity and degradation thrived. Roman morals had long become impure, but never was there so favourable an environment for debauchery as among this filthy crowd. Even in good surroundings people find it hard to behave well. Here every form of immorality competed for attention, and no chastity, modesty, or vestige of decency could survive.

*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**

One globe seemed all too small for the youthful Alexander:  
 Miserably he chafed at this world's narrow confines  
 As though pent on some rocky islet. Yet when he entered  
 Brick-walled Babylon, a coffin was measure enough  
 To contain him. Death alone reveals the puny dimensions  
 Of our human frame. A fleet, we are told, once sailed  
 Through Athos (the lies those old Greek historians  
 Got away with!), the sea was spanned with a bridge of boats  
 And chariots drove across it: deep streams and rivers  
 Were drunk dry by the Persians at breakfast-time. (The rest  
 You can hear when some tame poet, sweating under the armpits,  
 Gives his wine-flown recital.) Here was a barbarian  
 Monarch who flogged the winds with a rigour they'd never  
     known  
 In Aeolus' prison-house, who clapped chains on Poseidon  
 And thought it an act of mercy, no doubt, to spare the God  
 A branding as well: what God would serve *this* master?  
 But mark his return from Salamis – the single unescorted  
 Vessel, the blood-red sea, the prow slow-thrusting  
 Through shoals of corpses. Such was the price he paid  
 For that long-cherished dream of glory and conquest.  
     '*Grant us a long life, Jupiter; O grant us many years!*'  
 In the bloom of youth it's this which, pale with anxiety,  
 You pray for, and this alone. Yet how grisly, how unrelenting  
 Are longevity's ills! Look first | at your face, you'll see an ugly  
 And shapeless caricature of its former self: your skin  
 Has become a scaly hide, you're all chapfallen, the wrinkles  
 Scored down your cheeks now make you resemble nothing so  
     much  
 As some elderly female baboon in darkest Africa.

*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 mosaics**

*Theatre players*

Discuss the way the artist has treated this scene. How typical of Roman mosaics is it?

**END OF SECTION A  
TURN OVER**

**SECTION B****Instructions for Section B**

Answer **one** question only 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, either translated by Richard Lattimore, Chicago University Press or Martin Hammond, Penguin Classics.

Sophocles, *Oedipus*, either translated by Robert Fagles in *The Theban Plays*, Penguin Classics or David Grene in *Sophocles* Vol 1 or *Greek Tragedies* 1ed. by Grene and Lattimore, Chicago University Press.

Aristophanes, *The Frogs*, translated by Barrett, David in *The Wasps, the Poet and the Women, The Frogs*, Penguin Classics.

Plato, *Crito*, translated by Hugh Tredennick in *The Last Days of Socrates*, Penguin Classics.

Greek Temple Architecture and Architectural Sculpture, The Parthenon, Temple of Athene Nike, Temple of Apollo at Bassae, in *A Handbook of Greek Art* by Gisela Richter, Phaidon, London, first published 1957

**Roman**

Virgil, *Aeneid Book 2*, either translated by Robert Fitzgerald, Harvill or C Day-Lewis, Oxford World Classics or David West, Penguin Classics.

Seneca, *Phaedra*, in *Four Tragedies and Octavia*, translated by Watling, Penguin Classics.

Juvenal, *The Satires* Books 1, 6, 10, translated by Peter Green in *Roman Poets of the Early Empire*, Penguin Classics

Tacitus, *Annals – Nero and his Helpers*, translated by Michael Grant, Penguin Classics Chapter 12

**Roman Art****Mosaics**

The following works are to be studied:

The Battle of Issus, Theatre players, Death and the wheel of necessity, Marine fauna, Street musicians (all in Naples museum), Small hunt, Ladies in bikinis, Odysseus and Polyphemus (all from the Piazza Armenia), Nilotic scene from Praeneste, Theatre masks from the Capitoline Museum, Venus Anadyomene from Ostia, Neptune from Ostia, Aeneas and Dido from Low Ham, Britain.

**Question 1**

‘The greatest suffering in Classical literature involves the separation from loved ones.’

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

**OR**

**Question 2**

‘In Classical literature, destiny is determined by family.’

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

**OR**

**Question 3**

‘Roman writers suggest the pursuit of power always conflicts with virtue.’

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

**OR**

**Question 4**

‘Classical writing about war shows that the winners are also losers.’

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

**OR**

**Question 5**

‘Philosophers and poets will always be disliked because they tell the truth.’

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

**OR**

**Question 6**

‘Mosaics were for private enjoyment and therefore had no serious message.’

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

**OR**

**Question 7**

‘A fear of women pervades Roman literature.’

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

**OR**

**Question 8**

‘The architecture and art of Greek temples were not primarily for the worship of the gods.’

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

**OR**

**Question 9**

‘Cities were saved by poets and philosophers as often as by soldiers.’

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

**OR**

**Question 10**

‘A true hero accepts the consequences of his actions.’

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