



Victorian Certificate of Education 2005

CLASSICAL SOCIETIES AND CULTURES

Written examination

Tuesday 8 November 2005

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 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 unauthorised electronic 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

We are all held in a single honour, the brave with the weaklings.
 A man dies still if he has done nothing, as one who has done much.
 Nothing is won for me, now that my heart has gone through its
 afflictions
 in forever setting my life on the hazard of battle.
 For as to her unwinged young ones the mother bird brings back
 morsels, wherever she can find them, but as for herself it is suffering,
 such as I, as I lay through all the many nights unsleeping,
 such as I wore through the bloody days of the fighting,
 striving with warriors for the sake of these men's women.
 But I say that I have stormed from my ships twelve cities
 of men, and by land eleven more through the generous Troad.
 From all these we took forth treasures, goodly and numerous,
 and we would bring them back, and give them to Agamemnon,
 Atreus' son; while he, waiting back beside the swift ships,
 would take them, and distribute them little by little, and keep many.
 All the other prizes of honour he gave the great men and the princes
 are held fast by them, but from me alone of all the Achaians
 he has taken and keeps the bride of my heart. Let him lie beside her
 and be happy. Yet why must the Argives fight with the Trojans?
 And why was it the son of Atreus assembled and led here
 these people? Was it not for the sake of lovely-haired Helen?
 Are the sons of Atreus alone among mortal men the ones
 who love their wives? Since any who is a good man, and careful,
 loves her who is his own and cares for her, even as I now
 loved this one from my heart, though it was my spear that won her.
 Now that he has deceived me and taken from my hands my prize of
 honour,
 let him try me no more. I know him well. He will not persuade me.
 Let him take counsel with you, Odysseus, and the rest of the princes
 how to fight the ravening fire away from his vessels.

Iliad (Book 9)
 Lattimore translation
 Chicago UP edition

OR

The same honor waits
for the coward and the brave. They both go down to Death,
the fighter who shirks, the one who works to exhaustion.
And what's laid up for me, what pittance? Nothing—
and after suffering hardships, year in, year out,
staking my life on the mortal risks of war.

Like a mother bird hurrying morsels back
to her unfledged young—whatever she can catch—
but it's all starvation wages for herself.

So for me.

Many a sleepless night I've bivouacked in harness,
day after bloody day I've hacked my passage through,
fighting other soldiers to win their wives as prizes.
Twelve cities of men I've stormed and sacked from shipboard,
eleven I claim by land, on the fertile earth of Troy.
And from all I dragged off piles of splendid plunder,
hauled it away and always gave the lot to Agamemnon,
that son of Atreus—always skulking behind the lines,
safe in his fast ships—and he would take it all,
he'd parcel out some scraps but keep the lion's share.
Some he'd hand to the lords and kings—prizes of honor—
and they, they hold them still. From me alone, Achilles
of all Achaeans, he seizes, he keeps the bride I love . . .
Well *let* him bed her now—
enjoy her to the hilt!

Why must we battle Trojans,
men of Argos? Why did he muster an army, lead us here,
that son of Atreus? Why, why in the world if not
for Helen with her loose and lustrous hair?
Are *they* the only men alive who love their wives,
those sons of Atreus? Never! Any decent man,
a man with sense, loves his own, cares for his own
as deeply as I, I loved that woman with all my heart,
though I won her like a trophy with my spear . . .
But now that he's torn my honor from my hands,
robbed me, lied to me—don't let him try me now.
I know *him* too well—he'll never win me over!

No, Odysseus

let him rack his brains with you and the other captains
how to fight the raging fire off the ships.

Iliad (Book 9)
Fagles translation
Penguin edition

Discuss the significance of this passage in *Iliad* Book 9. 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

Ajax: Strangely the long and countless drift of time
 Brings all things forth from darkness into light,
 Then covers them once more. Nothing so marvelous
 That man can say it surely will not be—
 Strong oath and iron intent come crashing down.
 My mood, which just before was strong and rigid,
 No dipped sword more so, now has lost its edge—
 My speech is womanish for this woman's sake;
 And pity touches me for wife and child,
 Widowed and lost among my enemies.
 But now I'm going to the bathing place
 And meadows by the sea, to cleanse my stains,
 In hope the goddess' wrath may pass from me.
 And when I've found a place that's quite deserted,
 I'll dig in the ground, and hide this sword of mine,
 Hatefulest of weapons, out of sight. May Darkness
 And Hades, God of Death, hold it in their safe keep-
 ing.
 For never, since I took it as a gift
 Which Hector, my great enemy, gave to me,
 Have I known any kindness from the Greeks.
 I think the ancient proverb speaks the truth:
 An enemy's gift is ruinous and no gift.
 Well, then,
 From now on this will be my rule: Give way
 To Heaven, and bow before the sons of Atreus.
 They are our rulers, they must be obeyed.
 I must give way, as all dread strengths give way,
 In turn and deference. Winter's hard-packed snow
 Cedes to the fruitful summer; stubborn night
 At last removes, for day's white steeds to shine.
 The dread blast of the gale slackens and gives
 Peace to the sounding sea; and Sleep, strong jailer
 In time yields up his captive. Shall not I
 Learn place and wisdom? Have I not learned this
 Only so much to hate my enemy
 As though he might again become my friend,
 And so much good to wish to do my friend,
 As knowing he may yet become my foe?
 Most men have found friendship a treacherous harbor
 Enough: this will be well.

Ajax

Greene and Lattimore translation
 Chicago UP edition

OR

AJAX:

The long unmeasured pulse of time moves everything.
 There is nothing hidden that it cannot bring to light,
 Nothing once known that may not become unknown.
 Nothing is impossible. The most sacred oath
 Is fallible; a will of iron may bend.
 A little while ago, I was tough-tempered
 As the hardest iron; but now my edge is blunted
 By a woman's soft persuasion. I am loth
 To leave a widow and a fatherless child
 Here among enemies. This is what I must do:
 I must go down to the meadows by the sea
 And wash till I am clean of all this filth,
 So that the Goddess may withhold her wrath
 And spare me. I will take this sword of mine,
 My adversary, to some secret place
 And hide it, bury it out of sight for ever,
 Consigned to death and darkness. It was Hector's,
 My deadliest enemy's gift, and since I had it
 The Greeks have done me nothing but ill. How true
 The saying is, it is always dangerous
 To touch an enemy's gifts. I have learned my lesson,
 To obey the gods – and not be disrespectful
 To the sons of Atreus; they are in command,
 And we are under them; that is as it should be.
 There is no power so sacred, none so strong
 As to defy all rank and precedence.
 The snowy feet of Winter walk away
 Before ripe Summer; and patrolling Night
 Breaks off her rounds to let the Dawn ride in
 On silver horses lighting up the sky.
 The winds abate and leave the groaning sea
 To sleep awhile. Even omnipotent Sleep
 Locks and unlocks his doors and cannot hold
 His prisoners bound for ever. Must not we
 Learn this self-discipline? I think we must.
 I now know this, that while I hate my enemy
 I must remember that the time may come
 When he will be my friend; as, loving my friend
 And doing him service, I shall not forget
 That he one day may be my enemy.
 Friendship is but a treacherous anchorage,
 As most men know . . . Well, never mind . . .

Ajax
 Watling translation
 Penguin edition

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

Question 3 – Aristophanes

EURIPIDES: [*leaping to his feet*]: I see no reason at all why I should withdraw. I happen to be the better poet.

DIONYSUS: What do you say to that, Aeschylus? No comment?

[AESCHYLUS *remains speechless with rage.*]

EURIPIDES: Isn't that rather typical of the whole Aeschylean approach? The majestic silence, the pregnant pause?

DIONYSUS: I do feel, Euripides, that you've made rather a sweeping claim, you know.

EURIPIDES: I saw through him years ago. All that rugged grandeur – it's all so *uncultivated*. No restraint. No subtlety at all. Just a torrent of verbiage, stiff with superlatives, and padded out with pretentious polysyllables.

AESCHYLUS: [*on the verge of apoplexy*]: Ohh! Well, I suppose that is about the level of criticism to expect from a person of your rustic ancestry. And what are *your* tragedies but a concatenation of commonplaces, as threadbare as the tattered characters who utter them?

DIONYSUS: Now, Aeschylus, aren't we getting a little heated? Calm down!

AESCHYLUS: Not till I've told this – this cripple-merchant where he gets off.

DIONYSUS: Fetch me a black lamb quickly! Stormy weather blowing up.

AESCHYLUS: Not only do you clutter your stage with cripples and beggars, but you allow your heroes to sing and dance like Cretans. You build your plots round unsavoury topics like incest and –

DIONYSUS: Whoa there, stand back! [*He thrusts Aeschylus firmly back into his seat.*] With all due respect, Aeschylus! Euripides, you poor fellow, wouldn't it be wiser if you moved back out of range a little? I should hate you to get hit on the head by a principal clause and give birth to a premature tragedy. Aeschylus, you must try not to lose your temper. Surely two literary men can criticize each other's work without screaming at each other like fishwives, or flaring up like a forest fire.

EURIPIDES: I'm ready for him! Let Aeschylus have the first word if he likes: I can take it! Criticize what you like – diction, lyrics, plot. I don't care which play you take: *Peleus, Aeolus, Meleager, Telephus* – yes, even *Telephus*.

DIONYSUS: Aeschylus?

AESCHYLUS: I had hoped to avoid having a contest here: it puts me at a considerable disadvantage.

DIONYSUS: How so?

AESCHYLUS: Well, you see, *my* works happen to have outlived me, so I don't have them down here with me. His died with him. But never mind: let's have a match by all means, if you think that's a good idea.

The Frogs
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.

SECTION A – continued

Question 4 – Thucydides

Athenians: As for us, even assuming that our empire does come to an end, we are not despondent about what would happen next. One is not so much frightened of being conquered by a power which rules over others, as Sparta does (not that we are concerned with Sparta now), as of what would happen if a ruling power is attacked and defeated by its own subjects. So far as this point is concerned, you can leave it to us to face the risks involved. What we shall do now is to show you that it is for the good of our own empire that we are here and that it is for the preservation of your city that we shall say what we are going to say. We do not want any trouble in bringing you into our empire, and we want you to be spared for the good both of yourselves and of ourselves.

Melians: And how could it be just as good for us to be the slaves as for you to be the masters?

Athenians: You, by giving in, would save yourselves from disaster; we, by not destroying you, would be able to profit from you.

Melians: So you would not agree to our being neutral, friends instead of enemies, but allies of neither side?

Athenians: No, because it is not so much your hostility that injures us; it is rather the case that, if we were on friendly terms with you, our subjects would regard that as a sign of weakness in us, whereas your hatred is evidence of our power.

Melians: Is that your subjects' idea of fair play – that no distinction should be made between people who are quite unconnected with you and people who are mostly your own colonists or else rebels whom you have conquered?

Athenians: So far as right and wrong are concerned they think that there is no difference between the two, that those who still preserve their independence do so because they are strong, and that if we fail to attack them it is because we are afraid. So that by conquering you we shall increase not only the size but the security of our empire. We rule the sea and you are islanders, and weaker islanders too than the others; it is therefore particularly important that you should not escape.

History of the Peloponnesian War
Warner translation
Penguin edition

Discuss the significance of this passage in *History of the Peloponnesian War*. Your answer should refer both to the issues raised and to Thucydides' literary techniques.

Question 5 – Greek temple architecture and architectural sculpture

The Three Female Figures
East pediment

Discuss the significance of these figures to the art and architecture of the Parthenon. In your answer refer to the techniques used and the issues raised.

Question 6 – Virgil

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

EITHER

Loudly she cried these words, and filled the house with her
crying.
Just then a miracle happened, a wonderful miracle.
Imagine it!—our hands and our sad eyes were upon
Ascanius, when we beheld a feathery tongue of flame
Luminously alight on his head, licking the soft curls
With fire that harmed them not, and playing about his
temples.
Anxious, in great alarm, his mother and I hurried to
Beat out, put out with water, that holy blaze on his hair.
But father Anchises, greatly heartened, lifted his eyes up,
Stretched up his hands to heaven, with words of prayer,
saying:—
O god omnipotent, if any prayers can sway you,
Give ear to mine. One thing I ask: if by our goodness
We have deserved it, grant your aid, confirm this omen!
The old man had hardly spoken when from our left hand
came
A sudden crash of thunder, and a shooting star slid down
The sky's dark face, drawing a trail of light behind it.
We watched that star as it glided high over the palace roof,
And blazing a path, buried its brightness deep in the woods of
Ida; when it was gone, it left in its wake a long furrow
Of light, and a sulphurous smoke spread widely over the
terrain.
That did convince my father. He drew himself upright,
Addressed the gods above, and worshipped the heaven-sent
star:—
No more, no more lingering! I follow, I'm there, where
you guide me!
Gods of our fathers, guard this family, guard my grandson!
This sign is yours, and Troy is still in your heavenly keep-
ing.
Yea, I consent. I refuse no longer, my son, to go with you.

Aeneid (Book 2)
Day-Lewis translation
Oxford edition

OR

Her cries of anguish were filling the whole house, when suddenly there was a great miracle. At the very moment when we were both holding Iulus and he was there between our sorrowing faces, a light began to stream from the top of the pointed cap he was wearing and the flame seemed to lick his soft hair and feed round his forehead without harming him. We took fright and rushed to beat out the flames in his hair and quench the holy fire with water, but Father Anchises, looking joyfully up to the stars of heaven and raising his hands palms upward, lifted his voice in prayer: 'O All-powerful Jupiter, if ever you yield to prayers, look down upon us, that is all we ask, and if we deserve anything for our devotion, give us help at last, Father Jupiter, and confirm this omen.'

Scarcely had he spoken when a sudden peal of thunder rang out on the left and a star fell from the sky, trailing a great torch of light in its course through the darkness. We watched it glide over the topmost pinnacles of the house and bury itself, still bright, in the woods of Mount Ida, leaving its path marked out behind it, a broad furrow of light, and the whole place smoked all around with sulphur. Now at last my father was truly convinced. He rose up and addressed the gods, praying to the sacred star: 'There is now no more delay. Now I follow, O gods of my fathers. Wherever you lead, there am I. Preserve this house. Preserve my grandson. This is your sign. Troy is in your mighty hands. Anchises yields. I am willing to go with you, my son, and be your companion.'

Aeneid (Book 2)
West translation
Penguin edition

OR

She went on, and her wailing filled the house,
 But then a sudden portent came, a marvel:
 Amid his parents' hands and their sad faces
 A point on Iulus' head seemed to cast light,
 A tongue of flame that touched but did not burn him,
 Licking his fine hair, playing round his temples.
 We, in panic, beat at the flaming hair
 And put the sacred fire out with water;
 Father Anchises lifted his eyes to heaven
 And lifted up his hands, his voice, in joy:

'Omnipotent Jupiter, if prayers affect you,
 Look down upon us, that is all I ask,
 If by devotion to the gods we earn it,
 Grant us a new sign, and confirm this portent!'
 The old man barely finished when it thundered
 A loud crack on the left. Out of the sky
 Through depths of night a star fell trailing flame
 And glided on, turning the night to day.
 We watched it pass above the roof and go
 To hide its glare, its trace, in Ida's wood;
 But still, behind, the luminous furrow shone
 And wide zones fumed with sulphur.

Now indeed

My father, overcome, addressed the gods,
 And rose in worship of the blessed star.

'Now, now, no more delay. I'll follow you.
 Where you conduct me, there I'll be.

Gods of my fathers,
 Preserve this house, preserve my grandson, yours
 This portent was. Troy's life is in your power.
 I yield. I go as your companion, son.

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

ULYSSES: I am not deaf to a grieved mother's plea;
 But all the mothers of Greece concern me more.
 With that child's life great grief must grow for them.
 ANDROMACHE: You think that he will bring to life again
 All this – this smoking ruin of a city?
 Will his two hands rebuild the towers of Troy?
 If that is Troy's one hope, she has no hope.
 Troy, fallen as she is, can never be
 A Troy which any man can fear again.
 You think his father's courage will inspire
 This child? A father tumbled in the dust!
 And even had he lived, the end of Troy
 Would soon have quenched that courage; no man's
 courage
 Outlives defeat. If we must pay the debt,
 What greater price can you demand but this –
 The yoke of service on his royal neck;
 Make him your slave; can that be too much mercy
 For royalty to ask?
 ULYSSES: Not from Ulysses;
 But it is more than Calchas will allow.
 ANDROMACHE: O arch-contriver of deceit and crime!
 Whose open valour never killed a foe;
 Whose cunning wiles have been the cause of death
 To your own people. Now you put the blame
 Upon the prophet and the innocent gods?
 Not so, this outrage is your own invention.
 The famous fighter in the dark has found
 Courage to dare a deed alone in daylight –
 Courage enough to kill a child.
 ULYSSES: The Greeks
 Know all about the courage of Ulysses,
 And Trojans more than enough. But time is short;
 We cannot spend the whole day bandying words;
 Our anchors are aweigh; we must be gone.
 ANDROMACHE: Yet grant me just a little time, to pay
 A mother's last attentions to her son –
 One last embrace to fill my hungry grief.
 ULYSSES: I only wish I could have mercy on you;
 But yet, as much as is within my duty
 I can allow, a few more moments' grace.
 Make what lament you wish; it lightens sorrow.

The Trojan Women
 Watling translation
 Penguin edition

Discuss the significance of this passage in *The Trojan Women*. Your answer should refer to both the issues raised and to Seneca's literary techniques.

Question 8 – Tacitus

Visiting her uncle frequently – ostensibly as a close relation – she tempted him into giving her the preference and into treating her, in anticipation, as his wife. Once sure of her marriage, she enlarged the scope of her plans and devoted herself to scheming for her son Lucius Domitius Ahenobarbus, whose father was Cnaeus Domitius Ahenobarbus. It was her ambition that this boy, the future Nero, should be wedded to the emperor's daughter Octavia. Here criminal methods were necessary, since Claudius had already betrothed Octavia to Lucius Junius Silanus Torquatus (I) – and had won popularity for his distinguished record by awarding him an honorary Triumph, and giving a lavish gladiatorial display in his name. But with an emperor whose likes and dislikes were all suggested and dictated to him, anything seemed possible.

Lucius Vitellius had an eye for future despots. Using his post as censor to cloak his servile fabrications, he sought Agrippina's favour by involving himself in her projects and prosecuting Lucius Junius Silanus Torquatus. Silanus' attractive but shameless sister, Junia Calvina, had until lately been married to Vitellius' son: using this as a handle, Vitellius put an unsavoury construction on the unguarded (but not incestuous) affection between Silanus and his sister. Claudius, particularly ready to suspect the future husband of the daughter he loved, gave attention to the charge. Silanus, unaware of the plot, happened to be praetor for the year. Suddenly, though the roll of senators and the ceremonies terminating the census were long complete, an edict of Vitellius struck him off the senate. Simultaneously, Claudius cancelled Octavia's engagement with Silanus, and he was forced to resign his office and was superseded for the one remaining day, in favour of Titus Clodius Eprius Marcellus.

Mother of Nero in 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 – Petronius

‘I remember Safinius – he used to live by the old arch then; I was a boy at the time. He wasn’t a man, he was all pepper. He used to scorch the ground wherever he went. But he was dead straight – don’t let him down and he wouldn’t let you down. You’d be ready to play *morra*²³ with him in the dark. But on the city council, how he used to wade into some of them – no beating about the bush, straight from the shoulder! And when he was in court, his voice got louder and louder like a trumpet. He never sweated or spat – I think he’d been through the oven all right. And very affable he was when you met him, calling everyone by name just like one of us. Naturally at the time corn was dirt cheap. You could buy a penny loaf that two of you couldn’t get through. Today – I’ve seen bigger bull’s-eyes.

‘Ah me! It’s getting worse every day. This place is going down like a calf’s tail. But why do we have a third-rate food officer who wouldn’t lose a penny to save our lives? He sits at home laughing and rakes in more money a day than anyone else’s whole fortune. I happen to know he’s just made a thousand in gold. But if we had any balls at all, he wouldn’t be feeling so pleased with himself. People today are lions at home and foxes outside.

‘Take me. I’ve already sold the rags off my back for food and if this shortage continues I’ll be selling my bit of a house. What’s going to happen to this place if neither god nor man will help us? As I hope to go home tonight, I’m sure all this is heaven’s doing.

‘Nobody believes in heaven, see, nobody fasts, nobody gives a damn for the Almighty. No, people only bow their heads to count their money. In the old days high-class ladies used to climb up the hill barefoot, their hair loose and their hearts pure, and ask God for rain. And he’d send it down in bucketfuls right away – it was then or never – and everyone went home like drowned rats. Since we’ve given up religion the gods nowadays keep their feet wrapped up in wool. The fields just lie . . .’

‘Please, please,’ broke in Echion the rag-merchant, ‘be a bit more cheerful. “First it’s one thing, then another,” as the yokel said when he lost his spotted pig. What we haven’t got today, we’ll have tomorrow. That’s the way life goes.’

F.N. 23 A Roman game whereby two people put up a number of fingers and each tries to guess the total.

Dinner with Trimalchio in The Satyricon
Sullivan translation
Penguin edition

Discuss the significance of this passage to *Dinner with Trimalchio*. Your answer should refer both to the issues raised and to Petronius’ literary techniques.

Question 10 – Roman mosaics

Battle of Issus
(Alexander mosaic)

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 9, either translated by Richmond Lattimore, Chicago University Press or by Robert Fagles, Penguin Classics.

Sophocles, *Ajax*, either translated by E F Watling in *Electra and Other Plays*, Penguin Classics or Greek Tragedies II ed. by Grene and Lattimore, Chicago University Press.

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

Thucydides, *The Peloponnesian War*, translated by R Warner, Penguin Classics.

Sections: The Plague (2.47–54) The Debate over Mytilene (3.36–50) Civil War in Corcyra (3.69–85) The Melian Dialogue (5.84–116) pages 151–56, 212–23, 236–45, 400–08.

Greek Temple Architecture and Architectural Sculpture, **The Parthenon**: Architecture and all sculpture, *A Handbook of Greek Art* by Gisela Richter, Phaidon, London. Additional illustrations in *Greek Art and Archaeology* by John Griffiths Pedley, Laurence King Publishing.

Roman

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

Seneca, *The Trojan Women*, in *Four Tragedies and Octavia*, translated by Watling, Penguin Classics.

Petronius, *Dinner with Trimalchio* in *The Satyricon*, translated by J P Sullivan, Penguin Classics.

Tacitus, *Mother of Nero*, Chapter 10 in *The Annals of Imperial Rome*, translated by Michael Grant, Penguin Classics.

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 Piazza Armerina), Nilotic scene from Praeneste, Theatre masks from the Capitoline Museum, Neptune from Ostia, Aeneas and Dido from Low Ham, Britain.

Question 1

‘In Classical works change is always threatening.’

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

OR

Question 2

‘It is not in battle that the real suffering of war takes place.’

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

OR

Question 3

‘Individuals who make choices that conflict with the values of society will always suffer.’

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

OR

Question 4

‘The mosaics, unlike other forms of Roman Art, have no message, they are only beautiful.’

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

OR

Question 5

‘The Parthenon is the most impressive message of power in the Classical world.’

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

OR

Question 6

‘The Classical world was one of excess and extremes.’

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

OR

Question 7

‘In Roman Literature, the needs of the Empire must always come before the desires of the individual or family.’

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

OR

Question 8

‘Good leadership never misuses power.’

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

OR

Question 9

‘Classical literature presents lessons through entertainment.’

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

OR

Question 10

‘The gods are unjust in their dealings with mortals.’

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