



Victorian Certificate of Education 2001

CLASSICAL SOCIETIES AND CULTURES

Written examination

Wednesday 7 November 2001

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>
A	10	2	30
B	10	1	30
			Total 60

Materials

- Question book of 20 pages, including **Assessment criteria** on page 20.
- 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.

SECTION A**Instructions for Section A**

Answer **two** questions in this section. Clearly number your answers. Spend approximately 30 minutes on each of your answers.

Question 1 – Sophocles

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

EITHER

Creon: You cannot learn of any man the soul,
the mind, and the intent until he shows
his practise of the government and law.
For I believe that who controls the state
and does not hold to the best plans of all,
but locks his tongue up through some kind of fear,
that he is worst of all who are or were.
And he who counts another greater friend
than his own fatherland, I put him nowhere.
So I—may Zeus all-seeing always know it—
could not keep silent as disaster crept
upon the town, destroying hope of safety.
Nor could I count the enemy of the land
friend to myself, not I who know so well
that she it is who saves us, sailing straight,
and only so can we have friends at all.
With such good rules shall I enlarge our state.

Antigone
(lines 175–191)
Wyckoff translation
Chicago UP edition

OR

CREON: It is impossible to know any man—
I mean his soul, intelligence, and judgment—
until he shows his skill in rule and law.
I think that a man supreme ruler of a whole city,
if he does not reach for the best counsel for her,
but through some fear, keeps his tongue under lock and key,
him I judge the worst of any;
I have always judged so; and anyone thinking
another man more a friend than his own country,
I rate him nowhere. For my part, God is my witness,
who sees all, always, I would not be silent
if I saw ruin, not safety, on the way
towards my fellow citizens. I would not count
any enemy of my country as a friend—
because of what I know, that she it is
which gives us our security. If she sails upright
and we sail on her, friends will be ours for the making.
In the light of rules like these, I will make her greater still.

Antigone
(lines 195–210)
Greene translation
Chicago UP edition

OR

CREON: Of course you cannot know a man completely,
his character, his principles, sense of judgment,
not till he's shown his colors, ruling the people,
making laws. Experience, there's the test.
As I see it, whoever assumes the task,
the awesome task of setting the city's course,
and refuses to adopt the soundest policies
but fearing someone, keeps his lips locked tight,
he's utterly worthless. So I rate him now,
I always have. And whoever places a friend
above the good of his own country, he is nothing:
I have no use for him. Zeus my witness,
Zeus who sees all things, always—

I could never stand by silent, watching destruction
march against our city, putting safety to rout,
nor could I ever make that man a friend of mine
who menaces our country. Remember this:
our country *is* our safety.
Only while she voyages true on course
can we establish friendships, truer than blood itself.
Such are my standards. They make our city great.

Antigone
(lines 194–214)
R Fagles translation
Penguin edition

Discuss the significance of this passage in *Antigone*. Your answer should refer to both the issues raised and to Sophocles' way of presenting them.

Question 2 – Homer

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

EITHER

He spoke and the goddess silver-foot Thetis did not disobey him but descended in a flash of speed from the peaks of Olympos and made her way to the shelter of her son, and there found him in close lamentation, and his beloved companions about him were busy at their work and made ready the morning meal, and there stood a great fleecy sheep being sacrificed in the shelter. His honoured mother came close to him and sat down beside him, and stroked him with her hand and called him by name and spoke to him:

‘My child, how long will you go on eating your heart out in sorrow and lamentation, and remember neither your food nor going to bed? It is a good thing even to lie with a woman in love. For you will not be with me long, but already death and powerful destiny stand closely above you. But listen hard to me, for I come from Zeus with a message. He says that the gods frown upon you, that beyond all other immortals he himself is angered that in your heart’s madness you hold Hektor beside the curved ships and did not redeem him. Come, then, give him up and accept ransom for the body.’

Then in turn Achilles of the swift feet answered her: ‘So be it. He can bring the ransom and take off the body, if the Olympian himself so urgently bids it.’

Iliad (Book 24)
(lines 120–140)
Lattimore translation
Chicago UP edition

OR

So he spoke, and the silver-footed goddess Thetis did not fail to obey. She went darting down from the peaks of Olympos, and came into her son's hut. She found him there in ceaseless lamentation, while around him his dear companions were busying themselves to prepare the morning meal: they had a great woolly sheep slaughtered there in the hut. His honoured mother sat down close beside him, and stroked him with her hand, and spoke to him saying: 'My child, how long will you eat out your heart in sorrow and mourning, with no thought for either food or bed? It is a good thing to join with a woman in love – as I shall not see you live long now, but already death and strong fate are standing close beside you. Listen quickly to me now – I bring you a message from Zeus. He says the gods are enraged at you, and his own anger is the greatest among all the immortals, because in the madness of your heart you are keeping Hektor by the beaked ships and have not released him. Come, release him now, and accept a ransom for the body.'

Then swift-footed Achilleus answered her: 'So be it. The man who brings the ransom can take the body, if the Olympian himself in all earnest wishes it.'

Iliad (Book 24)

(lines 122–142)

Hammond translation

Penguin edition

Discuss the significance of this passage in *Iliad* Book 24. Your answer should refer both to the issues raised and to Homer's way of presenting them.

Question 3 – Aristophanes

STREPSIADES: That my son, is the Thinkery. For clever brains only, they say. It's where the scientists live, the ones who try to prove that the sky is like one of those round things you use to bake bread. They say it's all around us and we're –

PHEIDIPPIDES: And we're the lumps of coal, I suppose?

STREPSIADES: Exactly – you've got the idea. Anyway, if you pay them well, they can teach you how to win your case – whether you're in the right or not.

PHEIDIPPIDES: [*guardedly*]: Who are these people?

STREPSIADES: I don't remember their name, but they're very fine – what do they call themselves? – philosophers.

PHEIDIPPIDES: Ugh! I know the buggers. You mean those stuck-up white-faced barefoot characters – like that bloody Socrates and Chaerephon.

STREPSIADES: Really, you shouldn't talk so childishly! My boy [*emotionally*], if you care at all whether your poor father gets his daily bread, will you forget about horses for a bit and go and join them? Just for me!

PHEIDIPPIDES: I wouldn't, by – Dionysus, not if you gave me all the pheasants in Athens.

STREPSIADES [*on his knees*]: My – my beloved son – I beg of you – do go and study with them.

PHEIDIPPIDES: What am I supposed to learn?

STREPSIADES [*raising himself to his feet*]: They say they have two Arguments in there – Right and Wrong, they call them – and one of them, Wrong, can always win any case, however bad. Well, if you can learn this Argument or whatever it is, don't you see, all those debts I've run into because of you, I needn't pay anyone an obol of them ever.

The Clouds

(lines 94–118)

Sommerstein translation

Penguin edition

Discuss the significance of this passage in *The Clouds*. Your answer should refer both to the issues raised and to Aristophanes' way of presenting them.

Question 4 – Thucydides

So far as the favour of the gods is concerned, we think we have as much right to that as you have. Our aims and our actions are perfectly consistent with the beliefs men hold about the gods and with the principles which govern their own conduct. Our opinion of the gods and our knowledge of men lead us to conclude that it is a general and necessary law of nature to rule wherever one can. This is not a law that we made ourselves, nor were we the first to act upon it when it was made. We found it already in existence, and we shall leave it to exist for ever among those who come after us. We are merely acting in accordance with it, and we know that you or anybody else with the same power as ours would be acting in precisely the same way. And therefore, so far as the gods are concerned, we see no good reason why we should fear to be at a disadvantage. But with regard to your views about Sparta and your confidence that she, out of a sense of honour, will come to your aid, we must say that we congratulate you on your simplicity but do not envy you your folly. In matters that concern themselves or their own constitution the Spartans are quite remarkably good; as for their relations with others, that is a long story, but it can be expressed shortly and clearly by saying that of all people we know the Spartans are most conspicuous for believing that what they like doing is honourable and what suits their interests is just. And this kind of attitude is not going to be much help to you in your absurd quest for safety at the moment.

History of the Peloponnesian War (Book 5:105)

Warner translation

Penguin edition

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

Question 5 – Classical sculpture

Delphic Charioteer

Discuss the way the sculptor has treated this figure. How typical of the Classical Period is this work?

Question 6 – Virgil

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

EITHER

As soon as his winged feet had carried him to the shacks
there,
He noticed Aeneas superintending the work on towers
And new buildings: he wore a sword studded with yellow
Jaspers, and a fine cloak of glowing Tyrian purple
Hung from his shoulders—the wealthy Dido had fashioned it,
Interweaving the fabric with threads of gold, as a present to
him.

Mercury went for him at once:—

So now you are laying
Foundations for lofty Carthage, building a beautiful city
To please a woman, lost to the interests of your own realm?
The king of the gods, who directs heaven and earth with his
deity,

Sends me to you from bright Olympus: the king of the gods
Gave me this message to carry express through the air:—

What do you

Aim at or hope for, idling and fiddling here in Libya?
If you're indifferent to your own high destiny
And for your own renown you will make no effort at all,
Think of your young hopeful, Ascanius, growing to manhood,
The inheritance which you owe him—an Italian kingdom,
the soil of

Rome.

Such were the words which Mercury delivered;
And breaking off abruptly, was manifest no more,
But vanished into thin air, far beyond human ken.

Dazed indeed by that vision was Aeneas, and dumb-
founded:

His hair stood on end with terror, the voice stuck in his
throat.

Awed by this admonition from the great throne above,
He desired to fly the country, dear though it was to him.

Aeneid (Book 4)

(lines 259–282)

C Day Lewis translation

Oxford edition

OR

As soon as his winged feet had carried him as far as the hut-villages of Africa, he saw Aeneas engaged on the foundations of the citadel and the construction of new dwellings. He had a sword starred with golden-brown jasper, and wore a cloak of bright Tyrian purple draped from his shoulders, a present from a wealthy giver, Dido herself, who had made it, picking out the warp-thread with a line of gold. Mercury immediately delivered his message: 'What, are you siting foundations for proud Carthage and building here a noble city? A model husband! For shame! You forget your destiny and that other kingdom which is to be yours. He who reigns over all the gods, he who sways all the earth and the sky by the power of his will, has himself sent me down to you from glittering Olympus. It is he who commanded me to carry this message to you swiftly through the air. What do you mean to do? What can you gain by living at wasteful leisure in African lands? If the glory of your great destiny is powerless to kindle your ardour, and if you will exert no effort to win fame for yourself, at least think of Ascanius, now growing up, and all that you hope from him as your heir, destined to rule in an Italy which shall become the Italy of Rome.' With this stern rebuke, and even while he was still speaking, Mercury vanished from mortal vision and melted from sight into thin air.

Aeneas was struck dumb by the vision. He was out of his wits, his hair bristled with a shiver of fear, and his voice was checked in his throat. Already he was ardently wishing to flee from the land of his love and be gone; so violent had been the shock of this peremptory warning from the gods.

Aeneid (Book 4)

(lines 259–282)

Jackson-Knight translation

Penguin edition

OR

Alighting tiptoe

On the first hutments, there he found Aeneas
 Laying foundations for new towers and homes.
 He noted well the swordhilt the man wore,
 Adorned with yellow jasper; and the cloak
 Gold thread in the fabric. Mercury
 Took him to task at once:

“Is it for you
 To lay the stones for Carthage’s high walls,
 Tame husband that you are, and build their city?
 Oblivious of your own world, your own kingdom!
 From bright Olympus he that rules the gods
 And turns the earth and heaven by his power—
 He and no other sent me to you, told me
 To bring this message on the running winds:
 What have you in mind? What hope, wasting your days
 In Libya? If future history’s glories
 Do not affect you, if you will not strive
 For your own honor, think of Ascanius,
 Think of the expectations of your heir,
 Iulus, to whom the Italian realm, the land
 Of Rome, are due.”

And Mercury, as he spoke,
 Departed from the visual field of mortals
 To a great distance, ebbed in subtle air.
 Amazed, and shocked to the bottom of his soul
 By what his eyes had seen, Aeneas felt
 His hackles rise, his voice choke in his throat.
 As the sharp admonition and command
 From heaven had shaken him awake, he now
 Burned only to be gone, to leave that land
 Of the sweet life behind.

Aeneid (Book 4)

(lines 352–385)

Fitzgerald translation

Harvill edition

Discuss the significance of this passage in *Aeneid* Book 4. Your answer should refer both to the issues raised and to Virgil’s way of presenting them.

Question 7 – Seneca

ATREUS: I walk among the stars! Above the world
 My proud head reaches up to heaven's height!
 Mine is the kingdom and the glory now,
 Mine the ancestral throne. I need no gods;
 I have attained the summit of my wishes.
 Well done – and more than well. I ask no more. . . .
 No more? Enough? Nay, but I will do more.
 I will yet see this father eat his fill
 Of his dead offspring. Shame need not deter me;
 Daylight is gone. Yes . . . I need have no fear
 While heaven itself is empty; gods have fled;
 Would I could stop them, drag them back by force
 And make them see this banquet of revenge!
 Yet *he* shall see it; that will be enough.
 Day hides its face, but I will bring a light
 Into your darkness, brother, and unseal
 Your sorrows from the night that covers them.
 You have sat long enough at your repast,
 Now it is the time to rouse you from your rest
 And change that happy smile. I need Thyestes
 Sober, to face so terrible a sight

Thyestes
 (lines 885–901)
 Watling translation
 Penguin edition

Discuss the significance of this passage in *Thyestes*. Your answer should refer both to the issues raised and to Seneca's way of presenting them.

Question 8 – Tacitus

Still, the savage British tribesmen were disinclined for peace, especially as the newly arrived imperial agent Gaius Julius Alpinus Classicianus, successor to Catus Decianus, was on bad terms with Suetonius, and allowed his personal animosities to damage the national interests. For he passed round advice to wait for a new governor who would be kind to those who surrendered, without an enemy's bitterness or a conqueror's arrogance. Classicianus also reported to Rome that there was no prospect of ending the war unless a successor was appointed to Suetonius, whose failures he attributed to perversity – and his successes to luck.

So a former imperial slave, Polyclitus, was sent to investigate the British situation. Nero was very hopeful that Polyclitus' influence would both reconcile the governor and agent and pacify native rebelliousness. With his enormous escort, Polyclitus was a trial to Italy and Gaul. Then he crossed the Channel and succeeded in intimidating even the Roman army. But the enemy laughed at him. For them, freedom still lived, and the power of ex-slaves was still unfamiliar. The British marvelled that a general and an army who had completed such a mighty war should obey a slave.

But all this was toned down in Polyclitus' reports to the emperor. Retained as governor, Suetonius lost a few ships and their crews on the shore, and was then superseded for not terminating the war. His successor, the recent consul Publius Petronius Turpilianus, neither provoking the enemy nor provoked, called this ignoble inactivity peace with honour.

Annals

(xiv.38–39)

Grant translation

Penguin edition

Discuss the significance of this passage in the *Annals*. Your answer should refer both to the issues raised and to Tacitus' way of presenting them.

Question 9 – Horace

Friends, now is the time to drink,
 now tread the earth with our dancing,
 now set Salian delicacies
 before the Gods' couches.

Heretofore it had been a sin
 to produce Caecuban from ancient racks,
 while a crazy queen was plotting,
 with her polluted train

of evil debauchees, to demolish
 the Capitol and topple the Empire –
 a hopeful derangement drunk
 with its luck. But the escape

from the flames of scarcely one ship
 dampened her fury, and Caesar
 dragged back to fearful reality
 her mind swimming in Mareotic:

his galleys harried her fleeing from
 Italy (just as the hawk the mild dove,
 or the quick hunter the hare across
 Thessaly's plains of snow), in order

to put the curs'd monster in chains. Yet she,
 seeking to die more nobly, showed
 no womanish fear of the sword nor retired
 with her fleet to uncharted shores.

Her face serene, she courageously viewed
 her fallen palace. With fortitude
 she handled fierce snakes, her corporeal
 frame drank in their venom:

resolved for death, she was brave indeed.
 She was no docile woman but truly scorned
 to be taken away in her enemy's ships,
 deposed, to an overweening Triumph.

The Odes (Book 1)

(1:37)

Shepherd translation

Penguin edition

What issues are raised in this poem and how does Horace present them? How would you relate these issues to those raised in other poems in Book 1 of *The Odes*?

**SECTION A – continued
 TURN OVER**

Question 10 – Roman wall-painting

Chiron teaching Achilles to play the lyre

Discuss the way the artist has treated this episode. How typical is this work of the Roman wall-painting style of this period?

SECTION B

Instructions for Section B

Answer **one** question only in this section.

Before responding to this section, read the Assessment criteria on page 20.

Your essay will be assessed according to these criteria.

Spend approximately 60 minutes on your answer.

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 24. **Either** translated by Richmond Lattimore, Chicago University Press **or** by Martin Hammond, Penguin.

Sophocles, *Antigone*. **Either** translated by Elizabeth Wyckoff in *Sophocles 1* edited by Grene and Lattimore, Chicago University Press **or** translated by Robert Fagles in *Three Theban Plays*, Penguin **or** translated by David Grene in *Greek Tragedies* vol 1 edited by Grene and Lattimore.

Aristophanes, *The Clouds* translated by Alan Sommerstein in *Lysistrata, Acharnians, The Clouds*, Penguin.

Thucydides, *The Peloponnesian War* translated by Rex Warner, Penguin Classics – 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 151–6, 212–23, 236–45, 400–8.

Sculpture from the Early Classical and Classical Periods (490–400 BC)

The following 12 works:

Kritios Boy, Charioteer of Delphi, Poseidon/Zeus of Artemision, Discobolos, Doryphoros, Riace Warrior A, Seer from East Pediment (Temple of Zeus, Olympia), Gods (Poseidon, Apollo, Artemis) from East Frieze of Parthenon, Nike of Paionios, Diadoumenos, Parthenon Metope South 27, Nike untying her sandal from parapet of temple of Athene Nike.

Roman

Virgil, *Aeneid* Book 4. **Either** translated by Robert Fitzgerald, Harvill **or** translated by C Day Lewis, Oxford World Classics **or** translated by Jackson-Knight, Penguin.

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

Tacitus, *Annals – Nero and His Helpers* and *The Burning of Rome* translated by Michael Grant, Penguin Classics, chapters 12 and 14, pages 320–44 and 360–7.

Horace, *The Odes* Book 1 in *The Complete Odes and Epodes* translated by Shepherd, Penguin.

Roman wall-painting Fourth Style

The following 12 pictures: *The Bakery Stall, The young woman with a stilus, Riot in the amphitheatre, Pentheus being killed by the Maenads, Hercules strangling the snakes, Ixion room, Daedalus and Pasiphae, Sacrifice of Iphigenia, Theseus and the Minotaur, Punishment of Dirce, Chiron teaching Achilles to play the lyre, Aeneas wounded.*

Question 1

‘Classical societies punished those who challenged their rituals and traditions.’

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

OR

Question 2

‘The play *Thyestes* shows that revenge rather than justice motivates individuals.’

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

OR

Question 3

‘Classical texts and/or artworks show that leadership must be learned.’

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

OR

Question 4

‘War only brings out the worst in people!’

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

OR

Question 5

‘History is nothing more than propaganda.’

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

OR

Question 6

‘Women always suffer more than men in Classical texts.’

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

OR

Question 7

‘Fourth Style Roman wall-painting does not deserve its reputation as the high point of Roman wall-painting.’

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

OR

Question 8

‘Classical texts such as *The Clouds* show that words are powerful weapons.’

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

OR

Question 9

‘Classical sculpture does not deserve its reputation as the superior sculptural form.’

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

OR

Question 10

‘Classical texts and/or artworks deal exclusively with public issues.’

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

END OF QUESTION BOOK