

3

90511

Level 3 Classical Studies, 2004

90511 Examine and analyse passage(s) from work(s) of classical literature in translation

Credits: Six

There are THREE topics:

- Topic One: Aristophanes' comedies
- Topic Two: Virgil's *Aeneid*
- Topic Three: Juvenal's *Satires*

Choose ONE of the three topics.

In the topic that you have chosen, choose TWO of the three extracts and answer ALL questions relating to these two extracts.

Achievement Criteria		<i>For Assessor's use only</i>	
Achievement		Achievement with Merit	
Examine and analyse details of the work(s).	<input type="checkbox"/>	Examine and analyse details of the work(s).	<input type="checkbox"/>
Examine and analyse in depth details of the work(s).	<input type="checkbox"/>	Examine and analyse in depth details of the work(s).	<input type="checkbox"/>
Relate material in the work(s) to literary and/or social and/or historical context(s).	<input type="checkbox"/>	Relate, with supporting evidence, material in the work(s) to literary and/or social and/or historical context(s).	<input type="checkbox"/>
Relate, with comprehensive supporting evidence, material in the work(s) to literary and/or social and/or historical context(s).	<input type="checkbox"/>	Relate, with comprehensive supporting evidence, material in the work(s) to literary and/or social and/or historical context(s).	<input type="checkbox"/>
Overall Level of Performance (all criteria within a column are met)			<input type="checkbox"/>

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You are advised to spend 50 minutes answering the questions in this booklet.

TOPIC ONE: ARISTOPHANES' COMEDIES

Choose TWO of the following extracts and answer ALL of the questions relating to these two extracts.

EXTRACT A

For copyright reasons the resource cannot be reproduced here. See below.

[Reference: Aristophanes, *The Wasps, the Poet and the Women, The Frogs*, Penguin, 1964.

ANTICLEON: All jurors to take their places in the courtroom! No admittance after the proceedings have begun. ...

FIRST DOG: On being asked by me for a share, he refused. I put it to you, gentlemen, how can any one claim to be serving your interests if I, The Dog, am not given my proper share?]

- (a) At what point in the play do the events in this extract take place?
- (b) Why has the courtroom been set up at Anticleon's house?
- (c) Explain the political significance of the reference to Cydathenaeum (line 13).
- (d) The Second Dog, Labes, does not speak during the trial. Suggest a reason why.
- (e) Labes is acquitted at the end of this trial. Why?
- (f) The charge against Labes (lines 22–27) is that he 'sicilicated a large quantity of cheese and stuffed himself with it in the dark'. Explain the historical background of this charge, with particular reference to:
 - (i) Labes:
 - (ii) 'sicilicated':
 - (iii) 'a large quantity of cheese':
- (g) What does this extract show about Procleon's attitude to jury service? You must make TWO points.
 - (1)
 - (2)
- (h) (i) Discuss TWO aspects of the First Dog's character revealed in this extract.
 - (1)
 - (2)
 - (ii) How does Anticleon defend the character and / or behaviour of Labes in this trial scene? You must explain in detail TWO of his claims.
 - (1)
 - (2)

EXTRACT B

For copyright reasons the resource cannot be reproduced here. See below.

[Reference: Aristophanes, *The Wasps, the Poet and the Women, The Frogs*, Penguin, 1964.

DIONYSUS [with a shudder]: It must be the Empusa. ...

DIONYSUS: You'd better keep quiet, or you won't get so much as a sausage.]

- (a) At what point in the play do the events in this extract take place?
- (b) (i) Who is Dionysus pretending to be?
(ii) How does he disguise himself?
- (c) (i) To which priest does Dionysus turn for help?
(ii) Why is the priest present on this occasion?
- (d) What aspect of Dionysus' character is emphasised in this extract? You must provide evidence from the extract to support your answer.
- (e) Why is the Chorus of Initiates considered the principal chorus of the *Frogs*?
- (f) Identify, give an example of, and explain **THREE different** types of humour illustrated in this extract.
Humour type:
Example:
Explanation:

Humour type:
Example:
Explanation:

Humour type:
Example:
Explanation:
- (g) Why were the Athenians who watched the original performance of the *Frogs* **not** able to 'dance across the meadows ... in the mystic rout' (lines 29–30)? Discuss with reference to the historical and / or political background of 405 BC.
- (h) Discuss the entry of the Chorus of Initiates. You should identify their place of entry into the theatre, explain their costume, and comment on their dramatic impact. You must provide evidence from the play to support your answer.

EXTRACT C

For copyright reasons the resource cannot be reproduced here. See below.

[Reference: Aristophanes, *The Wasps, the Poet and the Women, The Frogs*, Penguin, 1964.

SLAVE: Oh, he's a real gentleman, your master is, I can tell that. ...

XANTHIAS: What's it all about?]

- (a) What choral scene immediately precedes the conversation in this extract?
- (b)
 - (i) Name the master of the slave to whom Xanthias is talking.
 - (ii) Where, in the theatre of Dionysus, would the slave and Xanthias have been standing?
- (c) Why might the audience have laughed when Xanthias says: 'There are only two things a real gentleman understands: soaking and poking' (lines 2–3)?
- (d) Describe TWO grotesque or ridiculous features of the costumes the two actors would have been wearing.
 - (1)
 - (2)
- (e) This comic episode is followed by the *agon*. How is the placement of the *agon* in *Frogs* different from its placement in *Wasps*?
- (f) Explain in detail why Xanthias has been 'making out' that he was master. You must provide evidence from the play to support your answer.
- (g) At the end of this comic episode Xanthias leaves the stage and does not reappear again in the play. Suggest TWO reasons why.
 - (1)
 - (2)
- (h) The slave gives Xanthias information about the 'great goings on' in Hades.
 - (i) Explain the cause of this 'civil war' (lines 26–27).
 - (ii) How is it resolved?
 - (iii) How does the 'civil war' in the Underworld reflect the social and / or political situation of Athens in 405 BC?

You are advised to spend 50 minutes answering the questions in this booklet.

TOPIC TWO: VIRGIL'S *AENEID*

Choose TWO of the following extracts and answer ALL of the questions relating to these two extracts.

EXTRACT A

For copyright reasons the resource cannot be reproduced here. See below.

[Reference: Virgil, *The Aeneid*, Penguin, 1958.
He made no reply ... her hearth-fire which burns for ever.]

- (a) (i) Who is speaking to Aeneas in this passage?
(ii) How is this person related to Priam?
- (b) (i) What has the speaker just been questioned about?
(ii) Why were Aeneas' questions 'vain' (line 2)?
- (c) (i) Why is Aeneas called 'Son of the Goddess' (line 3)?
(ii) Who was Aeneas' father?
- (d) Why has the speaker not been able to help defend the 'fortress' (line 7)?
- (e) Where is Aeneas to take the 'sanctities and ... Guardians of the Home' (lines 8–9)?
- (f) Aeneas discovers that Troy is indeed falling.
 - (i) What is Aeneas' immediate response to the instructions he is given in this extract?
 - (ii) What aspect of his character is revealed by his behaviour?
 - (iii) Explain how, in another incident in Book 2, Aeneas reveals the same characteristic.
- (g) (i) Who persuaded the Trojans to bring the wooden horse inside the walls?
(ii) What strategies did this person use to persuade the Trojans to do so, thus ensuring that '(the) walls are captured and all Troy from her highest tower is falling' (lines 4–5)?
- (h) (i) Discuss in detail THREE ways in which the Trojans are portrayed as contributing to the downfall of their city.
 - (1)
 - (2)
 - (3)
(ii) Why does Virgil evoke sympathy for the Trojans? Support your answer with evidence from Book 2 of the *Aeneid*.

EXTRACT B

For copyright reasons, the resource cannot be reproduced here. See below.

[Reference: Virgil, *The Aeneid*, Penguin, 1958.

'What, are you siting foundations for proud Carthage ... destined to rule in an Italy which shall become the Italy of Rome.']

- (a) (i) In what capacity is Mercury relaying this information to Aeneas?
- (ii) Which mountain has Mercury visited on his way to Carthage?
- (b) Why are the Trojans in Carthage and not in Italy, as planned by destiny?
- (c) What do the Trojans and the Carthaginians have in common?
- (d) (i) Who is Ascanius?
- (ii) By what other name is he known?
- (e) How would Aeneas' clothing have confirmed Mercury's view of him as a 'model husband' (lines 2–3)?
- (f) (i) Describe the incident in Book 4 which has led Dido to believe that Aeneas is now her husband.
- (ii) In what ways did events in the natural world appear to confirm her interpretation of this incident?
- (g) (i) Describe Aeneas' reactions to the message Mercury delivers in this extract.
- (ii) Give TWO reasons why he reacted in this way.
 - (1)
 - (2)
- (h) (i) In what ways does Virgil convey the magnitude of Aeneas' mission in this extract?
- (ii) What other information has Jupiter already provided about Aeneas' great destiny in his instructions to Mercury? Make THREE points in your answer.
 - (1)
 - (2)
 - (3)

EXTRACT C

For copyright reasons, the resource cannot be reproduced here. See below.

[Reference: Virgil, *The Aeneid*, Penguin, 1958.

'Phoebus, you have always pitied Troy ... He set an end to his lips' utterance.]

- (a) (i) Where have the Trojans landed?
(ii) Why has Aeneas brought them to this part of Italy?
- (b) (i) Give another name for Phoebus.
(ii) What is Phoebus god of?
- (c) (i) Name the prophetess to whom Aeneas is speaking in this extract.
(ii) Who gave her the gift of prophecy?
- (d) Who built the temple of Apollo on the Palatine in Rome?
- (e) By what other name are the 'oracular lots' known (line 19)?
- (f) (i) Name ONE goddess who was 'jealous of Ilium and the too brilliant grandeur of our Dardan land' (lines 9–10).
(ii) Explain TWO reasons for her hostility.
(1)
(2)
- (g) Describe in detail TWO tasks which Aeneas must perform before he can enter the Underworld **and** for each task, explain why he must perform it.
(1) Task:
Explanation:
(2) Task:
Explanation:
- (h) (i) Identify and explain TWO references in this extract which indicate the nature of Aeneas' mission.
(1) Reference:
Explanation:
(2) Reference:
Explanation:
- (ii) Name TWO people Aeneas encounters in the Underworld **and** explain how each is relevant to the completion of his mission.
(1) Person:
Relevance:
(2) Person:
Relevance:

You are advised to spend 50 minutes answering this question.

TOPIC THREE: JUVENAL'S SATIRES

Choose TWO of the following extracts and answer ALL of the questions relating to these two extracts.

EXTRACT A

For copyright reasons, the resource cannot be reproduced here. See below

[Reference: Juvenal, *The Sixteen Satires*, Penguin, 1998.

'There are various other nocturnal perils to be considered: ... big brass lamps and a numerous bodyguard.]

- (a) Who is speaking in this extract and to whom?
- (b) (i) Where is the speaker planning to settle?
(ii) Why has he chosen this time in his life to leave Rome?
- (c) Who was Achilles and how did his friend Patroclus die?
- (d) (i) Whom does the bully attack in the passage immediately following this one?
(ii) What makes this victim more vulnerable than 'the man in the scarlet cloak' (line 17)?
- (e) What technique does Juvenal use to make his point in the words: 'You'll be thought most improvident, a catastrophe-happy fool, if you don't make your will before venturing out to dinner' (lines 5–7)?
- (f) Explain clearly the point Juvenal is making in lines 5–7. Support your answer with evidence from this extract **and** from elsewhere in the satire.
- (g) Describe in detail TWO other aspects of life in Rome to which the speaker objects. Do not repeat material used elsewhere in your answers.
(1)
(2)
- (h) Outline in detail the structure of *Satire* 3. Locate this extract in the correct section within your outline.

EXTRACT B

For copyright reasons, the resource cannot be reproduced here. See below.

[Reference: Juvenal, *The Sixteen Satires*, Penguin, 1998.

No way: he resents attending to some ancient hanger-on – ... or some sudden cloudburst that drips from my sodden cloak?']

- (a) Who is meant by 'he' (line 1)?
- (b) (i) Name the person meant by 'my lord' (line 8).
(ii) Name the person to whom Juvenal is addressing these comments.
- (c) Where would a person such as the one named in question (b) (ii) be seated at a typical dinner party?
- (d) What was significant about the Esquiline area of Rome?
- (e) What technique does Juvenal use to make his point in the words: 'Kindly keep to your proper basket *if* you don't mind, remember the colour of your bread!' (lines 11–12)?
- (f) (i) Explain clearly what the dinner guest is being told to do in the words quoted in question (e) (lines 11–12).
(ii) What happens, later in the satire, to the lower-income guest who ignores this advice and tries to join in the conversation?
- (g) (i) Explain clearly the situation to which Juvenal is objecting in lines 1–3 of this extract.
(ii) Explain what is meant by 'supercilious flunkeys' (line 3).
- (h) (i) What social relationship is referred to in the last four lines of this extract?
(ii) How does Juvenal use this satire to illustrate the decline of this relationship? Support your answer with evidence from this extract and from elsewhere in the satire. Do not repeat material used elsewhere in your answers.

EXTRACT C

For copyright reasons, the resource cannot be reproduced here. See below.

[Reference: Juvenal, *The Sixteen Satires*, Penguin, 1998.

The ropes are heaved, down come the statues, ... Only two things really concern them: bread and the Games.]

- (a) (i) To what position did Sejanus rise?
(ii) How did he die?
- (b) Why would 'Etruscan luck' (line 17) be appropriate for Sejanus?
- (c) Why would people be told to 'lead a big white-chalked bull up to the Capitol' (lines 8–9)?
- (d) Name TWO other people referred to by Juvenal to illustrate the same fault that Sejanus has.
- (e) Name the person who wrote the 'long and wordy letter from Capri' (lines 14–15).
- (f) What comment is Juvenal making on the nature of Rome's general populace? You must make TWO points and support your answer with evidence from the extract.
(1)
(2)
- (g) Identify, give an example of, and explain TWO techniques used by Juvenal in this extract to illustrate the points he is making about Sejanus.
(1) Technique:
Example:
Explanation:
(2) Technique:
Example:
Explanation:
- (h) (i) Give a detailed outline of the overall structure of Satire 10.
(ii) Which section of Satire 10 is this extract taken from, and how does it illustrate the points Juvenal is making in that section?