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90511



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Level 3 Classical Studies, 2005

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

Credits: Six

9.30 am Monday 21 November 2005

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

There are THREE topics:

- Topic One: Aristophanes' comedies (pages 2–13)
- Topic Two: Virgil's *Aeneid* (pages 14–25)
- Topic Three: Juvenal's *Satires* (pages 26–37)

Choose ONE of the three topics. Write the number of the topic you have chosen in the box below.

If you need more space for any answer, use the page(s) provided at the back of this booklet and clearly number the question.

Check that this booklet has pages 2–42 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

<i>For Assessor's use only</i>		Achievement Criteria			
Achievement	<input type="checkbox"/>	Achievement with Merit	<input type="checkbox"/>	Achievement with Excellence	<input type="checkbox"/>
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"/>
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"/>
Overall Level of Performance (all criteria within a column are met)					<input type="checkbox"/>

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

EITHER:

TOPIC ONE: ARISTOPHANES' COMEDIES

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

EXTRACT A

Anticleon [*making a further note*]: No, you're not held to account, and that's the first

...

finished, I'll tell you where you can put your precious power.

Aristophanes, *Wasps*

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- (a) (i) Give the Greek term for the part of the play that this extract is taken from.

- (ii) What is the purpose of this part of the play?

- (b) (i) What has Anticleon stopped Procleon from doing at the start of the play?

- (ii) What reason did Anticleon give for his decision to act in this way?

- (c) Describe THREE actions taken by Procleon to avoid being 'shut away'.

(1)

(2)

(3)

- (d) (i) Why was Cleon called "the Great Roarer" (line 9)?

- (ii) Explain ONE reason, not mentioned by Procleon in this extract, for the gratitude of the jurymen towards Cleon.

- (e) Explain ONE feature of Procleon's costume that might help the audience to understand his character.

- (f) What **additional** arguments are advanced by Procleon to justify his belief in the supreme power of the jurymen? Explain in detail **THREE** points **not made in this extract**. Provide evidence from the play to illustrate your answers.

(1) _____

(2) _____

(3) _____

- (g) Explain in detail **THREE** arguments advanced by Anticleon to persuade Procleon that he does not have real power. Provide evidence from the play to illustrate your answers.

(1) _____

(2) _____

(3) _____

EXTRACT B

Leader: Should it strike you, dear spectators, as a somewhat curious thing

...

And make the ship go faster.

Aristophanes, *Wasps*

For copyright reasons, this resource cannot be reproduced here.

- (a) (i) Give the Greek term for the part of the play that this extract is taken from.

- (ii) What is the purpose of this part of the play?

- (b) Describe in detail what happens in the comic episode that follows this part of the play.

- (c) (i) How many performers were there in a comic chorus?

- (ii) Explain ONE reason why the chorus members are old men.

- (d) (i) What historical event is referred to in the phrase "smoke us from our nests" (line 10)?

- (ii) In what battle were the Persians "walloped ... at sea" (line 27)?

- (e) What complaint has the Leader of the Chorus made earlier about the audience's unfair treatment of Aristophanes?

- (f) Explain in detail THREE ways in which the jurors resemble wasps, according to the Leader of the Chorus. Provide evidence from the play to illustrate your answer. You may refer to this extract and/or elsewhere in the play.

(1) _____

(2) _____

(3) _____

- (g) (i) Who accompanied the chorus of old men when they first entered the theatre?

- (ii) What did this group contribute to the play? Explain in detail TWO reasons why they were included.

(1) _____

(2) _____

- (h) (i) Explain in detail ONE criticism made by the Chorus about the younger generation **in this extract**. Provide evidence from the extract to illustrate your answer.

- (ii) What other comments are made about the younger generation **elsewhere** in *Wasps*? You must explain in detail THREE points and provide examples from the play to support your answer.

(1)

(2)

(3)

EXTRACT C

Dionysus: Well, it's like this, you see. I was on Cleisthenes' ship –

...

Dionysus: No one on earth can stop me from going to seek him out.

Aristophanes, *Frogs*

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(a) (i) Who was Heracles?

(ii) What question does Dionysus want to ask him?

(b) Why is Dionysus “consumed with desire” for a dead poet (line 16)?

(c) Explain the joke about Euripides in lines 24–25: “Well, that is the kind of desire ...” / “But he’s – a corpse! I mean to say!”

(d) Give ONE reason explaining why Dionysus changes his mind about bringing Euripides back from the Underworld.

(e) (i) This part of the play is called the *prologos* or prologue. Give the Greek term for the **next** section of the play.

(ii) Describe what happens in this next section of the play.

- (f) (i) Describe in detail the costume worn by the actor playing Dionysus when he visits Heracles.

- (ii) Explain TWO reasons why Dionysus is costumed in this particular way.

(1) _____

(2) _____

- (g) Why did Aristophanes consider poets and poetry important to society? Explain in detail TWO points the playwright made about this topic in *Frogs*. Provide evidence from the play to illustrate your answers.

(1) _____

(2) _____

- (h) (i) How is Dionysus portrayed in the early episodes of *Frogs*? Provide evidence from the play to illustrate your answer.

- (ii) How does Dionysus' character change in the later episodes of the play? You must make TWO detailed points and provide evidence from the play to support your answer.

(1) _____

(2) _____

- (iii) What is the significance of this change of character?

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

OR:

TOPIC TWO: VIRGIL'S *AENEID*

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

EXTRACT A

To Romans I set no boundary in space or time. I have

...

fast by a hundred chains of bronze knotted behind his back.

Virgil, Aeneid, Book 1

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(a) (i) Who is speaking in this extract?

(ii) To whom is this person speaking?

(b) Place this passage in its context in the *Aeneid*.

(c) (i) Who was the father of Romulus and Remus?

(ii) Give one reason why he was important to the Romans.

(d) (i) What exactly are Juno's "plans" (line 4)?

(ii) What is her main reason for these plans?

(e) Explain in detail how Juno attempts to fulfil her plans in Book 1.

- (f) Identify and explain in detail TWO political ideas expressed in lines 1–9. You must provide evidence from the extract to illustrate your answers.

(1) _____

(2) _____

- (g) Identify, give an example of, and explain the intended effect of TWO different literary techniques used by Virgil in lines 16–23.

Technique (1): _____

Example: _____

Explanation: _____

Technique (2): _____

Example: _____

Explanation: _____

- (h) (i) Discuss the messages delivered about Augustus in this extract. You must explain in detail THREE different messages and provide evidence from the extract to illustrate your answers.

(1) _____

(2) _____

(3) _____

- (ii) To what extent are the messages delivered about Augustus in this passage consistent with those delivered in Book 6? You must discuss TWO examples and provide evidence to illustrate your answers.

(1) _____

(2) _____

EXTRACT B

... She had proved a curse alike

...

satisfied the ashes of all that were ever dear to me!"

Virgil, *Aeneid*, Book 2

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(a) (i) To whom is Aeneas telling this story?

(ii) Where is Aeneas at this time?

(b) (i) Who is "she" in line 5?

(ii) Who is her husband, mentioned in line 8?

(c) Why did the woman referred to in question (b) above prove "a curse alike for Troy and for her homeland" (lines 1–2)?

(d) Describe in detail the circumstances of Priam's death.

(e) "Our Dardan coast" (line 11) refers to Troy. Explain the reference to Dardan.

(f) (i) What message do the words “she lurked concealed” (line 2) convey about this woman?

(ii) Explain in detail how this message is reinforced in Book 6 when Aeneas meets the spirit of Deiphobus.

(g) (i) What advice does Venus give Aeneas in the passage that follows this extract?

(ii) How does she persuade him to follow her advice?

(iii) Explain in detail why Venus' intervention is critical for Aeneas at this time. You must provide evidence from this extract to illustrate your answer.

- (h) (i) Discuss THREE characteristics of Aeneas as he is portrayed **in this extract**. You must provide evidence from the extract to illustrate your answers.

(1) _____

(2) _____

(3) _____

- (ii) To what extent does Aeneas act as a man of *pietas* in the episodes that follow this extract? You must discuss TWO episodes and provide evidence from the final events of Book 2 to illustrate your answer.

(1) _____

(2) _____

EXTRACT C

... Then her fury broke: "Traitor, no goddess was ever your

...

words. Go, quest for Italy before the winds ... "

Virgil, *Aeneid*, Book 4

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(a) Place this passage in its context in Book 4 of the *Aeneid*.

(b) What does Dido mean when she says to Aeneas:

(i) “your parent was Mount Caucasus” (lines 2–3)?

(ii) “tigers of Hyrcania nursed you” (line 4)?

(c) (i) Who is the “Spokesman of the Gods” (line 17)?

(ii) What command has he delivered, and why does Dido refer to it as “ghastly” (line 18)?

(d) (i) What is the name of the city to be established by Aeneas in Italy?

(ii) Who will this city be named after?

(e) (i) What emotional effect does this speech have on Aeneas?

(ii) What does Aeneas do in response to this speech?

- (f) (i) Who were the Furies? (Line 15: "The Furies have me now, they burn, they drive ... !") Explain in detail why they are relevant to Dido at this point in time.

- (ii) Describe and explain the significance of ONE other fire image used **elsewhere** in Book 4.

- (g) Discuss THREE characteristics of Dido as she is portrayed **in this extract**. You must provide evidence from the extract to illustrate your answers. Do not repeat material used elsewhere in your answers.

(1)

(2)

(3)

- (h) To what extent and why does the reader sympathise with Dido in the *Aeneid*? You should make at least FOUR detailed points and provide evidence from Books 1, 4, and 6 in support of your answer.

(1) _____

(2) _____

(3) _____

(4) _____

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

OR:

TOPIC THREE: JUVENAL'S SATIRES

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

EXTRACT A

When a rake who's lost his family fortune

...

to bury their blackened husbands, ignore the gossip.

15

Juvenal, *Satire 1*

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(a) (i) What sort of person is a “rake” (line 1)?

(ii) Why does he anger Juvenal?

(b) (i) What figure of speech is Juvenal using in the phrase “like Achilles’ charioteer” (line 3)?

(ii) What point is Juvenal making here?

(c) (i) Who was Maecenas (line 10)?

(ii) Why does Juvenal mention him here?

(d) (i) Who was Locusta (line 14)?

(ii) Why does Juvenal mention her here?

(e) Explain why the husbands are “blackened” (line 15).

- (f) (i) Explain in detail the point Juvenal is making in the question "Don't you want to cram whole notebooks with scribbled invective ... ?" (line 6).

- (ii) What earlier question is he answering with such comments?

- (g) Explain in detail TWO ways in which Juvenal's imagined position on a street corner allows him to make his points more convincing.

(1)

(2)

- (h) (i) *Satire 1* is said to be Juvenal's introductory or 'programmatic' satire. Discuss in detail THREE important issues raised by Juvenal in *Satire 1*. Support your answer with specific evidence from the satire for each issue.

(1) _____

(2) _____

(3) _____

- (ii) Identify and explain ONE common theme in Juvenal's *Satires*, raised by any one of these issues.

EXTRACT B

“Newly patched tunics are torn again. Here’s the tall trunk

...

channel for *him*, poor devil, with no fare-coin in his mouth.”

Juvenal, *Satire 3*

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(a) (i) Who is speaking in this extract?

(ii) Where is he going to live after leaving Rome?

(b) Earlier in the satire, the speaker has compared himself with “a paralysed cripple, right hand useless.” What did he mean by that?

(c) (i) When does the scene in Extract B take place?

(ii) Explain how you have reached this conclusion. Provide evidence to support your answer.

(d) (i) Who is the “filthy old ferryman” (line 13)?

(ii) Which “channel” is being spoken of in line 14?

(e) Identify and give an example of a satirical technique used by Juvenal in lines 4–8 (“Just suppose ... with his soul.”).

Technique: _____

Example: _____

- (f) Give specific details of TWO other objectionable features of the street scene described immediately before this extract. Explain in detail why each one is offensive to the speaker as a pedestrian.

(1) _____

(2) _____

- (g) Describe in detail TWO situations in this satire, apart from those concerning foreigners, that illustrate the speaker's earlier point that "poverty makes men look ridiculous".

(1) _____

(2) _____

- (h) (i) Discuss the speaker's disapproval of foreigners as illustrated in this satire. Support your answer with detailed reference to THREE negative characteristics that he attributes to them.

(1) _____

(2) _____

(3) _____

- (ii) Explain a possible reason for Juvenal's dislike of foreigners.

EXTRACT C

In the days when the last Flavian was flaying a half-dead world,

...

rather than perish!

20

Juvenal, *Satire 4*

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(a) (i) Who is the "hairless Nero" (line 2)?

(ii) Why is he referred to in this way?

(b) Give TWO other names this person is called in this extract.

(1) _____

(2) _____

(c) (i) What other sort of fish has already been mentioned in this satire?

(ii) How much did it cost?

(d) (i) Who ate the fish referred to in question (c) (i)?

(ii) Give ONE criticism of this person that Juvenal has already made in *Satire 4*.

(e) (i) What crisis occurs when the turbot (line 4) reaches its destination?

(ii) What action does the emperor take in response to this?

- (f) (i) Explain in detail what Juvenal is suggesting about the government of Rome by his reference to "Every Inspector of Seaweed" (line 12).

- (ii) Explain ONE other point made in this extract that reinforces this comment.

- (g) Identify, give an example of, and explain the intended effect of TWO literary techniques used by Juvenal in lines 1–8.

Technique (1): _____

Example: _____

Explanation: _____

Technique (2): _____

Example: _____

Explanation: _____

Acknowledgements

Topic One

Extract A: Aristophanes, *The Wasps, The Poet and the Women, The Frogs*, trans. D. Barrett (London: Penguin Books, 1964), p59.

Extract B: *Ibid.*, p 78.

Extract C: *Ibid.*, p 158.

Topic Two

Extract A: Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1958), p 36.

Extract B: *Ibid.*, p 68.

Extract C: *Ibid.*, pp 108–109.

Topic Three

Extract A: Juvenal, *The Sixteen Satires*, trans. P. Green (London: Penguin Books, 1998), pp 4–5.

Extract B: *Ibid.*, p 21.

Extract C: *Ibid.*, p 25.