

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education Advanced Subsidiary Level

**CLASSICAL STUDIES**

**8283/01**

Paper 1 Greek Civilisation

October/November 2005

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

You may use a soft pencil for any diagrams, graphs or rough working.

Do not use staples, paper clips, highlighters, glue or correction fluid.

**INSTRUCTIONS TO CANDIDATES**

There are **four** sections in this paper.

Each section is worth 25 marks.

You must answer **two** questions. Choose **one** question from **two** different sections.

You should spend 45 minutes on each section.

You are reminded of the need for good English and clear presentation in your answer.

This document consists of **11** printed pages, **1** blank page and **1** insert.

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## SECTION ONE: ALEXANDER THE GREAT

Answer ONE of the following three questions.

Either:

1 Choose **two** of the following passages and answer the questions which follow them: [25]

(a) Hearing of this, Alexander consulted his seers, Aristander and the Spartan Cleomenes, and when they told him the omen was an evil one, he ordered them to hurry and make an expiatory sacrifice on behalf of Cleitus. For, two days earlier, he had had a strange dream: he thought he saw Cleitus sitting with the sons of Parmenio, all dressed in black and all dead. However, before the sacrifice for Cleitus had been carried out, he came at once to dine with Alexander.

*(Plutarch, Alexander 50 – 51)*

(i) Who was Cleitus? [0.5]

(ii) What is the omen referred to? [2]

(iii) Who was Parmenio? Why are his sons dead? [2]

(iv) Which of Alexander's vices does Plutarch single out for discussion in this story? [1]

(v) Give an account of the death of Cleitus. [5]

(vi) What was Alexander's reaction to the death of Cleitus? [2]

(b) To Cleomenes, an evil man who had committed many crimes in Egypt, Alexander wrote a letter at this time. I do not find any fault with this letter in so far as it concerns Alexander's remembrance of Hephaestion and his love for him even after death, but many other things in it seem to me to deserve censure.

*(Arrian, 7.23.7-8)*

(i) Who was Cleomenes? Why is he described as an 'evil man'? [2]

(ii) Who was Hephaestion? Why was he so important to Alexander? [2.5]

(iii) What orders did Alexander give about how Hephaestion was to be remembered? [3]

(iv) What comments does Arrian make about the letter Alexander sent to Cleomenes? [3]

(v) Which city did Alexander have built in Egypt? [1]

(vi) Which oracle in Egypt did Alexander visit? [1]

- (c) In this Alexander's men suffered heavier casualties, since they were outnumbered and the Scythians and their horses were better protected by their defensive armour. But even so the Macedonians did not give way before their attacks; indeed, by vigorous charges, squadron after squadron, they broke the enemy formation.

Meanwhile, the Persians launched their scythed-chariots against Alexander himself, with the intention of throwing his phalanx into confusion. But in this they were bitterly disappointed.

*(Arrian, 3. 11-15)*

- (i) In what year did the Battle of Gaugamela take place? [0.5]
- (ii) Which city did Alexander capture after the Battle of Gaugamela? [1]
- (iii) Who commanded the Macedonian left wing in the battle? [1]
- (iv) How did the Macedonians deal with the scythed chariots? [3]
- (v) What was Alexander's personal role in the battle? How typical is this of the way he usually behaved when fighting? [4]
- (vi) What happened to Darius during and after the battle? [3]

**Or:**

2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

- (i) Discuss the death of Alexander's father, Philip. Explain what happened and how much you think Alexander was implicated.
- (ii) What part did Antipater play in Alexander's success? How important was his role in ensuring that Alexander was able to defeat the Persians?
- (iii) How did Alexander's upbringing and education affect his later life?

**Or:**

3 Choose **one** of the following topics and write a long essay on it: [25]

**Either:**

- (a) 'Alexander was more than a military leader'. Discuss Alexander's attempts to unite the Greeks and the Persians. How successful do you think he was?

**Or:**

- (b) 'Alexander was a great leader of men'. Did Alexander have the complete support of his men? Discuss this with evidence from Alexander's dealings with both his men and his generals.

## SECTION TWO: SOCRATES

Answer ONE of the following questions.

Either:

1 Choose **two** of the following passages and answer the questions which follow them: [25]

(a) SOCRATES: Yes, I think that's a good answer, Euthyphro; but I still need one little thing to be cleared up – I don't understand what it is you mean by 'looking after'. You wouldn't be meaning that we also look after the gods in the same way as we look after other things. We do speak that way, I suppose; for instance, we say that not everybody knows how to look after horses, only the groom, right?

EUTHYPHRO: Quite so.

SOCRATES: Because the groom's art is looking after horses.

EUTHYPHRO: Yes.

SOCRATES: Nor indeed does everybody know how to look after dogs; only the kennel-master.

EUTHYPHRO: That's so.

SOCRATES: Because the kennel-master's art is looking after dogs.

EUTHYPHRO: Yes.

SOCRATES: Whereas the cattle-farmer's is looking after cattle?

EUTHYPHRO: Quite.

SOCRATES: But holiness and piety is looking after the gods, Euthyphro? Is that what you claim?

EUTHYPHRO: I certainly do.

SOCRATES: Surely any case of 'looking after' has the same effect. I'll put it like this: it's for the improvement and benefit of the thing looked after, just as you can see that horses are benefited and improved by grooming. Or don't you think so?

EUTHYPHRO: I do indeed.

SOCRATES: And dogs presumably are benefited by the kennel-master's art, cows by the cattle-farmer's, and so on in all other cases. Or do you think that things are looked after to their detriment?

EUTHYPHRO: No indeed, I don't.

SOCRATES: For their advantage then?

EUTHYPHRO: Of course.

(Plato, *Euthyphro*)

- (i) Outline briefly the court case Euthyphro is involved in. [2.5]
- (ii) Which magistrate was in charge of both Euthyphro's case and that of Socrates? [1]
- (iii) What definition of holiness and piety has Euthyphro just given? [2]
- (iv) Why is Euthyphro's definition unacceptable to Socrates? [3]
- (v) Give **two** aspects of the Socratic method demonstrated by this passage. What shortcomings might these aspects have? [4]

(b) This being so, it would be shocking inconsistency on my part, gentlemen, if when the officers whom you chose to command me assigned me my position at Potidaea and Amphipolis and Delium, I remained at my post like anyone else and faced death, and yet afterwards, when God appointed me, as I supposed and believed, to the duty of leading the philosophic life, examining myself and others, I were then through fear of death or of any other danger to desert my post. That would indeed be shocking, and then I might really with justice be summoned to court for not believing in the gods, and disobeying the oracle, and being afraid of death, and thinking that I am wise when I am not. For let me tell you, gentlemen, that to be afraid of death is only another form of thinking that one is wise when one is not; it is to think that one knows what one does not know.

(Plato, *Apology*)

- (i) Explain the references to Potidaea, Amphipolis and Delium. [3]
- (ii) What does Socrates mean when he says 'examining... others'? [2]
- (iii) Where is 'the oracle' referred to? Which god is associated with this oracle? [1.5]
- (iv) What message did Socrates receive from the oracle? [1]
- (v) What does Socrates believe wisdom consists of? [2]
- (vi) What does Socrates go on to say about death immediately following this passage? [3]

(c) Really, I am ashamed, both on your account and on ours your friends'; it will look as though we had played something like a coward's part all through this affair of yours. First there was the way you came into court when it was quite unnecessary – that was the first act; then there was the conduct of the defence – that was the second; and finally, to complete the farce, we get this situation, which makes it appear that we have let you slip out of our hands through some lack of courage and enterprise on our part, because we didn't save you, and you didn't save yourself, when it would have been quite possible and practicable, if we had been any use at all.

(Plato, *Crito*)

- (i) Where does this conversation take place? [0.5]
- (ii) Why is Socrates' court appearance described as 'quite unnecessary'? [1]
- (iii) What provision had Crito and his friends made to ensure that Socrates could escape? [3]
- (iv) Name **one** of the friends Crito names as being prepared to help Socrates escape. [1]
- (v) Why does Crito state that 'the whole thing will have to be carried out that night'? [3]
- (vi) Outline briefly Socrates' reasons for refusing to escape. [3]
- (vii) How did Socrates die? [1]

**Or:**

**2** Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

- (i) How did Socrates' own life, as seen in *The Last Days of Socrates*, illustrate his ideas on the role of the citizen?
- (ii) Discuss Socrates' attitude towards death as seen in the *Phaedo*.
- (iii) How does Socrates explain his attempts to gain wisdom in the *Apology*? Why did these attempts make him unpopular?

**Or:**

**3** Choose **one** of the following topics and write a long essay on it: [25]

**Either:** How good a defence was Socrates' *Apology*? Why did it fail to either get him acquitted or to prevent him from being put to death?

**Or:** Discuss Socrates' attitude to the gods and worship. Was the charge of impiety justified? Answer this question with reference to the dialogues in *The Last Days of Socrates*.

## SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

Either:

1 Choose **two** of the following passages and answer the questions which follow them: [25]

- (a) ANTICLEON: Much better, you mean. All right, you can let the *donkey* out.  
 XANTHIAS: That was a subtle one! Just an excuse to get out.  
 ANTICLEON: Ha, but it didn't come off: I saw what he was up to. I think I'd better go in and fetch the donkey myself, in case the old blighter slips out. [*He carefully lets himself in, and shortly afterwards opens the door from the inside. He is trying to induce the donkey to come out, but the animal seems reluctant to move.*] Come on, gee up there, what's the matter with you? Fed up at being sold? C'mern there, get a move on: what are you groaning for? Anyone'd think you'd got Odysseus hanging on underneath.  
 XANTHIAS: Ye gods, but he has! There's somebody under there, anyway.  
 ANTICLEON: Where? Let me look.  
 XANTHIAS: Here he is, up this end.  
 ANTICLEON: Now then, what's all this? Who do you think you are?  
 PROCLEON: [*from under the donkey*]: No-man.  
 ANTICLEON: No-man, eh? Where are you from?  
 PROCLEON: Ithaca.  
 ANTICLEON: Well, No-man, you can get back to No-man's-land, sharp! Pull him from under there, quickly. Oh, the disgusting old rascal – look where he's stuffed his head. I never thought we'd see our old donkey giving birth to a juryman!  
 PROCLEON: Leave me alone, can't you, or there'll be a fight,

(Aristophanes, *Wasps*)

- (i) Why is Procleon trying to escape? [0.5]
- (ii) Find **two** ways the scene parallels the *Odyssey*. [2]
- (iii) Describe how this scene might have been staged. [2]
- (iv) What aspects of this passage would have made the audience laugh? Provide evidence to illustrate your answer. [4]
- (v) How is Anticleon portrayed in this passage and the rest of the *Wasps*? [4]

(b) AESCHYLUS: He didn't become so, he *was* so all along. Look at his story. First of all, as a new-born baby, he is dumped out in the cold, cold snow in an earthenware utensil, to prevent him from growing up and murdering his father; then he comes limping to Corinth with both his feet swollen: then he marries a woman old enough to be his mother; and then, as though that wasn't bad enough, he finds out that she *is* his mother. And finally he blinds himself.

DIONYSUS: Better to have been an Athenian Commander at Arginusae!

EURIPIDES: I still maintain that prologues are good.

AESCHYLUS: Even without splitting hairs over every word, I assure you I can demolish any prologue of yours with a little bottle of oil.

(Aristophanes, *Frogs*)

- (i) Why are Euripides and Aeschylus having a contest? [0.5]
- (ii) What part of the play is this passage from? [1]
- (iii) Who does 'He' refer to in Line 1? Why are his feet 'swollen'? What were the names of his mother and father? [4]
- (iv) What is Dionysus referring to when he says 'Better to have been an Athenian Commander at Arginusae'? [2]
- (v) How does Aeschylus demolish Euripides' prologues with a 'little bottle of oil'? [1]
- (vi) Give **three** other criticisms Aeschylus has made of Euripides' plays. [3]
- (vii) Who eventually goes on to win this contest? [1]

- (c) Some people have been saying that since Cleon tanned my hide—  
I've made a coward's peace with him and let my wrath subside.  
They heard me scream blue murder when the dirty deed was done,  
And rolled up in their hundreds – it was their idea of fun.  
They didn't care a rap for me: they shouted Treat him rough!  
He may say something funny if you squeeze him hard enough.  
And so I bluffed them for a while, but now it's time to stop:  
And won't the vine look foolish when I pull away the prop!  
[XANTHIAS *comes out of the house, mopping his brow, and sits down. The LEADER rejoins the Chorus.*]  
XANTHIAS: Phew! You've no idea of the pandemonium that's broken  
loose in this house. The old man's not used to all that strong drink,  
and what with that and the music, he's so elated that we can't do  
anything with him. Looks as if he'll go on dancing all night, at this  
rate. He's been giving us 'Scenes from Thespis', if you please: says  
the modern dancers are all old dotards, and threatens to come out  
and prove it by dancing a match with them.

(Aristophanes, *Wasps*)

- (i) Who is speaking lines 1-8 and who is he masked to represent? [1.5]  
(ii) What part of the play do these lines come from? What function did it serve? [2]  
(iii) Who was Cleon? How was it that he 'tanned my hide'? [3]  
(iv) 'The old man's not used to all that strong drink.' Give three other things he has done  
whilst under its influence. [3]  
(v) Who was 'Thespis'? Who does Procleon have a dancing contest with at the end of the  
play? [3]

Or:

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]  
(i) What were the origin and development of Greek theatre? In your answer you should  
make specific reference to Attic Old Comedy.  
(ii) Discuss the role and contribution of the Chorus in *Wasps*.  
(iii) What was the structure of Attic Old Comedy? How does *Frogs* conform to this?

Or:

- 3 Choose **one** of the following topics and write a long essay on it: [25]

Either:

- (a) '*Wasps* cannot appeal to modern audiences because it is mainly about the Athenian jury  
system.' Discuss whether you agree with this statement.

Or:

- (b) Why do you think the Athenians demanded a second showing of *Frogs* soon after its first  
performance?

## SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions.

Either:

- 1 Refer to Plates 1-3 in the booklet attached. Choose **two** of the plates and answer the appropriate questions. [25]

(a) Plate 1

- (i) Who painted this pot? [0.5]
- (ii) Approximately when was this pot made? [1]
- (iii) Name the shape of this pot and give its function. [2]
- (iv) Name the **two** figures depicted on the pot. [2]
- (v) Briefly describe the technique used to decorate this pot. [3]
- (vi) This painter is often described as 'the finest of all painters to use this technique'. Comment on **four** different features of this pot which support this view. [4]

(b) Plate 2

- (i) Name the shape of this pot and give its function. [1.5]
- (ii) Who painted this pot, and in approximately what year? [2]
- (iii) State briefly the subject matter of this scene. [1]
- (iv) Briefly describe the technique used to decorate this pot. How has the painter used the technique to good effect here? [5]
- (v) Give **three** features of this pot which are considered to be revolutionary in the development of vase painting. [3]

(c) Plate 3

- (i) Who painted this pot? [1]
- (ii) Approximately when was this pot made? [0.5]
- (iii) Name the shape of this pot and give its function. [2]
- (iv) Briefly describe what is depicted on each of the friezes depicted on this pot. [4]
- (v) What mood is the painter trying to create in the lower frieze and what techniques does he use to do this? How artistically pleasing do you find the scene? [5]

Or:

2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]

- (i) Analyse the style and composition of the Berlin Painter's volute krater. Make specific reference to details from the pot in your answer.
- (ii) 'A powerful criticism of war'. How far do you agree with this view of the Kleophrades Painter's hydria depicting the 'Sack of Troy'? Make reference to specific details from the pot in your answer.
- (iii) What do you think were the main problems experienced by Greek vase painters in decorating the inside and outside of drinking-cups? Support your answer with reference to specific examples of decorated cups.

Or:

3 Choose **one** of the following topics and write a long essay on it: [25]

Either:

- (a) What conventions did Athenian vase painters adopt to depict women as different from men? In your answer you should make reference to specific examples of pots depicting women and you should consider techniques of painting as well as the types of scenes and occupations in which women were depicted.

Or:

- (b) What did Athenian vase painters gain and lose by the transition from the black-figure to the red-figure technique? You should refer to at least **two** black-figure vases and **two** red-figure vases in your answer.

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