

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

CLASSICAL STUDIES

8283/01

Paper 1 Greek Civilisation

October/November 2006

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
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.

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.

At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [] at the end of each question or part question.

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



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) ... he had heard that no one had previously crossed this desert with an army, apart from Semiramis on her headlong retreat from India. And even she, according to the natives, had escaped with only twenty of her whole force; Cyrus son of Cambyses, they said, had got through with only seven. For Cyrus did come into these regions with the intention of invading India, but before he could do so he lost the bulk of his army because of the barren and difficult terrain. These stories made Alexander seek to outdo Cyrus and Semiramis.

(Arrian, 6.24)

- (i) In which region is the desert referred to here? [5]
- (ii) Who were Semiramis and Cyrus? [2]
- (iii) Only some of Alexander's men accompanied him on this march. Who was leading the other group and how were they travelling? [2]
- (iv) For what reason had Alexander's army split? [2]
- (v) Give an account of what happened when Alexander passed the river Hab. [4]
- (vi) What do we learn about Alexander's character from this passage? [2]

- (b) [After the Granicus battle] Alexander sent the Greek prisoners in chains to hard labour in Macedonia because they had contravened the resolutions of the Greeks [in the League of Corinth] by fighting with foreigners against Greece. He sent to Athens 300 complete suits of Persian armour as an offering to Athena on the Acropolis, with the following inscription attached: 'Alexander, son of Philip, and the Greeks, except the Spartans, dedicate these spoils taken from the Persians living in Asia.'

(Arrian, 1.16)

- (i) Where was Granicus? [5]
- (ii) Briefly explain how Alexander won this battle. [4]
- (iii) Who are the Greek prisoners? [2]
- (iv) Who had set up the League of Corinth and what was its main aim? [3]
- (v) Who was Athena? [1]
- (vi) Why does Alexander say 'except the Spartans'? [2]

- (c) At first Alexander, depressed and angry, shut himself up in his tent and lay there, not at all grateful for what the Macedonians had achieved if they did not cross the Ganges, but construing turning back as an admission of defeat. But when his companions suitably consoled him and the soldiers standing near his tent, crying and lamenting, added their entreaties, he gave in and issued orders to depart.

(Plutarch, Alexander 62)

- (i) Why was Alexander depressed and angry? [2]
- (ii) In which country is the Ganges? [.5]
- (iii) At which place did the events in this passage occur? [1]
- (iv) How much farther East had Alexander hoped to go? [1]
- (v) What leadership qualities does Alexander show in this passage? [3]
- (vi) What monument did Alexander leave behind at this site? [3]
- (vii) What happened to Coenus shortly afterwards? [2]

Or:

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) Discuss the role that Alexander's mother played in his life. What sort of influence did she have on him?
- (b) What do we learn about Alexander from the way he dealt with Parmenio and Philotas?
- (c) What happened when Alexander visited the shrine of Ammon and why was it significant?

Or:

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

Either:

- (a) Does Alexander deserve to be called 'the Great'? In your answer, you should include discussion of Alexander as a military and political leader and a political thinker.

Or:

- (b) Discuss the role played by Hephaestion in Alexander's life.

SECTION TWO: SOCRATES

Answer ONE of the following three questions.

Either:

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

(a) SOCRATES: Could this be why I'm defending a prosecution, Euthyphro, that whenever somebody talks like this about the gods, I find it very difficult to accept? That would be a natural reason for somebody to claim I'm in error. So now, if their view is shared even by you who understand such things, then evidently the rest of us are going to have to agree. What more could we say, when we admit for ourselves that we know nothing about them? But be a good fellow and tell me, do you really believe that these things happened like this?

EUTHYPHRO: These and still more wonderful things, Socrates, which ordinary people do not know.

SOCRATES: Then do you think that there is really civil war among the gods, and fearful hostility and battles, and so on – the kind of thing described by the poets and depicted by fine artists upon sacred artefacts, not least upon the Robe at the Great Panathenaea which is brought up to the Acropolis, covered in decorations of that kind? Are we to say that it's all true, Euthyphro?

(Plato, Euthyphro 6a, b)

- (i) On what charges was Socrates called to trial? [2]
- (ii) Who were prosecuting Socrates? [1.5]
- (iii) Who are the poets mentioned? Give an example of 'civil war among the gods'. [2]
- (iv) Explain the reference to the Robe, the Great Panathenaea and the Acropolis. [3]
- (v) What definition of what is holy and what is unholy does Euthyphro go on to give after this passage? [2]
- (vi) Explain **one** feature of the Socratic method found in this passage. What drawbacks could this method have? [2]

- (b) Perhaps someone may say, ‘But surely, Socrates, after you have left us you can spend the rest of your life in quietly minding your own business.’ This is the hardest thing of all to make some of you understand. If I say that this would be disobedience to God, and that is why I cannot ‘mind my own business’, you will not believe me – you’ll think I’m pulling your leg. If on the other hand I tell you that to let no day pass without discussing goodness and all the other subjects about which you hear me talking and examining both myself and others is really the very best thing that a man can do, and that life without this sort of examination is not worth living, you will be even less inclined to believe me. Nevertheless that is how it is, gentlemen, as I maintain; though it is not easy to convince you of it. Besides, I am not accustomed to think of myself as deserving punishment. If I had money, I would have suggested a fine that I could afford, because that would not have done me any harm. As it is, I cannot, because I have none; unless of course you like to fix the penalty at what I could pay. I suppose I could probably afford a hundred drachmae and I suggest a fine of that amount.

(Plato, *Apology* 37e – 38b)

- (i) What penalty did Socrates originally propose for himself? [1.5]
- (ii) What reasons does he give for proposing this penalty? [2]
- (iii) What possible punishments does Socrates reject just before this passage? [3]
- (iv) What reasons does he give for rejecting them? [1]
- (v) What sum of money does Socrates suggest immediately after this passage? [1]
- (vi) Name **two** of the people he says have agreed to act as his guarantors for this sum. [2]
- (vii) Describe briefly the reaction of the jurors to this part of Socrates’ *Apology*. [2]

- (c) Cebes laughed gently and said, ‘Aye, that it does,’ slipping into his own dialect. ‘Yes,’ went on Socrates, ‘put in that way it would seem unreasonable – but no, perhaps it has good reason. The hidden message about it from mystics who say that we men are put in a sort of lock-up, from which one must not release oneself or run away, seems to me to be a lofty belief and difficult to understand. All the same, Cebes, I believe that this much is true: that we men are in the care of the gods, one of their possessions. Don’t you think so?’ ‘Yes, I do,’ said Cebes.

(Plato, *Phaedo* 62a, b)

- (i) Where is this dialogue set? [.5]
- (ii) Name **two** people, apart from Phaedo and Cebes, who were with Socrates at his death. [2]
- (iii) Whose stories was Socrates putting into verse to pass the time before his death? [1]
- (iv) Who was Socrates’ wife? Why is she not present at this time? [2]
- (v) Explain briefly the reference to mystics. [1]
- (vi) What is the subject of the debate at this stage of *Phaedo*? [1]
- (vii) What does Socrates go on to say about why a philosopher should welcome death? [5]

Or:

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

- (a)** What definitions of holiness are given in *Euthyphro*? Why are they rejected?
- (b)** What are the strengths and weaknesses of the Socratic Method? Answer this question with reference to **one** of the Dialogues in *The Last Days of Socrates*.
- (c)** What arguments are put forward by Socrates' friends in *Crito* to persuade him to escape? How does he answer these arguments?

Or:

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

Either: How far is the *Apology* more of a justification for Socrates' life than a defence against the charges placed against him?

Or: 'Socrates was a man of high moral principles'. Discuss this statement 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) Now look, I'd better tell the audience what this is all about. Just a few words by way of introduction. [*He turns to the audience.*] You mustn't expect anything too grand: but you're not going to get any crude Megarian stuff either. And I'm afraid we can't run to a couple of slaves with baskets full of nuts to throw to you. You won't see Heracles being cheated of his dinner; we're not going to sling any mud at Euripides; and we don't intend to make mincemeat of Cleon this time – even if he *has* covered himself with glory just lately. No, this is just a little fable, with a moral: not too highbrow for you, we hope, but a bit more intelligent than the usual knockabout stuff. That's our master, the big man sleeping up there on the roof. He's told us to stand guard over his father and keep him locked up inside, so that he can't get out. You see, the old man's suffering from a very peculiar complaint, which I'm sure none of you have ever heard of, and you'll never guess what it is unless we tell you.

(Aristophanes, *Wasps*)

- (i) Who is speaking at this point in the play and whom is he addressing? [1.5]
- (ii) Name the section of the play from which this extract is taken. [1]
- (iii) Why was Megara important in the history of Attic comedy? [1]
- (iv) 'We're not going to sling any mud at Euripides' – give **three** examples of how Euripides is criticised in *Frogs*. [3]
- (v) 'This is just a little fable, with a moral'. Briefly explain what you think the message of *Wasps* is. [3]
- (vi) What is the name of the 'big man' on the roof? [1]
- (vii) Why is he guarding his father? From what complaint is his father suffering? [2]

- (b) DIONYSUS: You'll have to think of something, if you want to come back with me.
 AESCHYLUS: I'd rather reserve my opinion till I get there.
 DIONYSUS: Oh, no, you don't: fair's fair. You must send them your good advice from here.
 AESCHYLUS: Well, in my day everyone knew the answer:
 Treat enemy soil as yours, your own let go:
 Your ships are wealth, all other wealth is woe.
 DIONYSUS: That's all right, except that the 'other wealth' all goes to the jurymen these days.
 PLUTO: Now please decide.
 DIONYSUS: Well, in my heart of hearts I have known all the time. No question about it, the man for me is –
 EURIPIDES: Now remember you swore by the gods to take me home! [*Emotionally*] Our old friendship ... you can't go back on an oath!
 DIONYSUS [*quoting that fatal line*]: 'My tongue it was that swore ...' Come, Aeschylus.
 EURIPIDES: What? – Why, what have you done, you unspeakable monster?
 DIONYSUS: What have I done? I have declared Aeschylus the winner, that's all. Any objections?

(Aristophanes, *Frogs*)

- (i) To which place is Dionysus offering to take one of the tragedians? Why? [1.5]
 (ii) 'Treat enemy soil...' To which enemy is Aeschylus referring? [1]
 (iii) Why does the wealth go 'to the jurymen these days'? [1]
 (iv) Give **two** reasons why you think Aristophanes has Dionysus select Aeschylus as the winner? [2]
 (v) At what festival was *Frogs* performed, and how may this have influenced its content? [2]
 (vi) What aspects of Dionysus' character are illustrated in this passage? How far is this characterisation consistent with his behaviour in the rest of the play? [5]

- (c) PROCLEON: Nobody's going to strip me of this, I tell you. Not while there's breath in my body. We've stood shoulder to shoulder against many a cold north wind, my cloak and I.
 ANTICLEON: Don't you *want* to be given a treat?
 PROCLEON: No, I don't. Treats aren't good for me. Last time it was grilled sprats, and look what happened afterwards. The whole of my three obols went to pay the cleaner's bill.
 ANTICLEON: Now, look – you've put yourself in my hands, for your own good: you might at least make an effort.
 PROCLEON: What is it you want me to do?
 ANTICLEON: Take off that shabby old cloak and throw this gown over your shoulders.
 PROCLEON: Lot of good having sons and bringing them up, if all they can do is try and suffocate you!
 ANTICLEON: Come along, get it on and don't talk so much.
[The SLAVE holds up the gown as ANTICLEON removes the old man's cloak.]
 PROCLEON: *[wriggling away]*: In the name of all the gods, what *is* this horrible thing?
 ANTICLEON: It's a Persian gown: some people call it a 'full-waister'.
 PROCLEON: I thought it must be one of those goatskin things from the country.
 ANTICLEON: You *would*. Now, if you'd ever been to Sardis, you'd have known what it was; but it seems you don't.

(Aristophanes, *Wasps*)

- (i) Why is Anticleon trying to get Procleon out of his cloak? For what was this particular type of cloak used? [1.5]
- (ii) 'Treats aren't good for me'. Give **three** examples how Procleon's subsequent behaviour in *Wasps* illustrates this statement. [3]
- (iii) Where would Procleon have earned the three obols mentioned in Line 5? [1]
- (iv) On what **two** famous occasions did the Athenians defeat the Persians? [2]
- (v) What else does Anticleon make Procleon wear immediately after this scene? [1]
- (vi) What aspects of this passage would have made the audience laugh? Provide evidence to illustrate your answer. [4]

Or:

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) What types of humour are found in *Frogs*?
- (b) Discuss the portrayal of the Athenian jury system in *Wasps*.
- (c) Choose **two** scenes from *Frogs* and discuss how they would have been staged.

Or:

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

Either:

- (a) How has Aristophanes used *Wasps* to present his social and political views?

Or:

- (b) Explain whether you think the comedy in *Frogs* is more important than its message.

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) Name the potter and painter of this pot. [2]
- (ii) Name the shape of this pot and give its function. [2]
- (iii) When was the pot made and what technique was used to decorate it? [1.5]
- (iv) Name **two** aspects of orientalising decoration used by the painter of this pot. [2]
- (v) Choose any **one** of the narrative bands. Give the subject matter of the band and show how the painter has made it vivid. [5]

(b) Plate 2

- (i) Name the painter of this pot. Why is he given this name? [1.5]
- (ii) What shape is the pot and for what purpose was it used? [2]
- (iii) Approximately when was this pot made? [1]
- (iv) Briefly explain what is depicted on this pot. [3]
- (v) State **two** techniques of black-figure painting which the artist has used to depict the detail of the figures. [2]
- (vi) Show how the painter has attempted to show depth in the scenes from this pot. [3]

(c) Plate 3

- (i) Name the shape of this pot and give its function. [1.5]
- (ii) Who painted this pot, and when? [2]
- (iii) Name **three** of the scenes depicted on this pot. [3]
- (iv) Explain how the scenes depicted are typical of the period of transition from the Archaic style to the Classical style of vase-painting. Refer to specific examples from the pot in your answer. [6]

Or:

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

- (a)** Analyse the style and composition of Exekias's kylix depicting Dionysus. Make specific reference to details from the pot in your answer.
- (b)** Describe the way in which vase-painters portrayed any **three** gods or goddesses. Why were they portrayed in this way? In your answer you should refer to specific details from examples of pots you have studied.
- (c)** Who were the Mannerist Painters? What were the features of decoration typical of such painters? In your answer you should include reference to **two** scenes from the pots you have studied.

Or:

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

Either:

- (a)** With reference to at least **two** examples of pots from each technique, explain whether you prefer black-figure or red-figure pots.

Or:

- (b)** Stories connected with the Trojan War were very popular in Greek Art. What opportunities and challenges did the subject of the Trojan War offer to vase-painters? In your answer you should refer to specific details from some of the pots you have studied.

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