



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

**CLASSICAL STUDIES**

**8283/13**

Paper 1 Greek Civilisation

**October/November 2010**

**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 **13** printed pages, **3** blank pages 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) To Gordium came an embassy from Athens, begging Alexander to release the Athenian prisoners, captured at the Granicus fighting for the Persians, who were at that time in chains in Macedonia among the 2,000 prisoners. For the moment the envoys were compelled to return with their mission unaccomplished. With the war against Persia still in being, Alexander did not think it safe to relax his intimidation of the Greeks who had not thought it wrong to fight against Greece for the Asiatics, but he told the envoys that when circumstances improved they might approach him again on the matter. 5

(Arrian 1.29)

- (i) When was Alexander in Gordium? [0.5]
- (ii) Where was Gordium? [1]
- (iii) Briefly describe what happened when Alexander encountered the Gordian Knot. [4]
- (iv) Who had been the leader of the Athenian prisoners? [1]
- (v) Briefly describe the battle of Granicus. [5]
- (vi) Where did Alexander go after Gordium? [1]
- (b) These taunts stung Alexander. 'You villain,' he roared, 'do you think you can go on speaking about me like that and creating divisions among the Macedonians without paying for it?' 'But I am paying for it, Alexander,' retorted Cleitus, 'getting the rewards I do for the hardships I've suffered. The dead I call fortunate; *they* didn't live to see Macedonians flogged by the rods of Medians and begging Persians for permission to have an audience with their king.' As Cleitus continued to speak his mind, and those sitting beside Alexander jumped up and shouted at him, the older officers tried to check the brawl. 5

(Plutarch, Alexander 50-51)

- (i) In which year did Cleitus die? [0.5]
- (ii) What had Cleitus done to help Alexander at the battle of Granicus? [2]
- (iii) Briefly describe what has led up to this argument. [5]
- (iv) What happens immediately after this passage? [5]

- (c) When Alexander had crossed the desert and reached the oasis, he was welcomed by the priest of Ammon on behalf of the god as a son being welcomed by a father. Alexander asked if any of his father's murderers had escaped him, whereupon the priest told him not to use such language, since no mortal was his father. Alexander put his question in another way and asked if all the murderers of Philip had been punished, then he enquired about his empire: did Ammon, he asked, grant that he should rule over all men? The god replied that this would be granted to him and that Philip had been completely avenged. 5

(Plutarch, Alexander 27)

- (i) Where is this temple of Ammon? [0.5]  
 (ii) Briefly describe the murder of Philip. [4]  
 (iii) Why might Philip have been killed? [4]  
 (iv) How old was Alexander when he became king? [1]  
 (v) Why had he come to this temple? [3]

OR

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

- (a) Discuss the impact of Hephaestion on Alexander's life and career.  
 (b) Discuss the role that Parmenio played in Alexander's campaigns.  
 (c) How successful do you think that Alexander was as leader before he left Greece to go East?

OR

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

Either

- (a) How successful was Alexander in manipulating public opinion of himself?

Or

- (b) 'Alexander's upbringing prepared him well for life.' How far do you agree with this statement?

## 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) EUTHYPHRO: Well, I believe that *this* is the part of the just which is pious and holy, the one concerned with looking after the gods, whereas that concerned with looking after men is the remaining part of the just.
- 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? 5
- EUTHYPHRO: Quite so. 10
- 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. 15
- SOCRATES: Because the kennel-master's art is looking after dogs.

(Plato, *Euthyphro*)

- (i) Exactly where does this dialogue take place? [1.5]
- (ii) Briefly describe the case that Euthyphro is bringing. [2]
- (iii) Why does Socrates seek Euthyphro's help at the start of the dialogue? [2]
- (iv) What definition of holiness is given in this passage and why does Socrates reject this definition? [4]
- (v) Give **one** example of the Socratic method found in this passage. How effective do you think this method is? [3]

(b) Presumably the geniuses whom I mentioned just now are wise in a wisdom that is more than human – I do not know how else to account for it, because I certainly do not have this knowledge, and anyone who says that I have is lying and just saying it to slander me. Now, gentlemen, please do not interrupt me even if I seem to make an extravagant claim; for what I am going to tell you is not a tale of my own; I am going to refer you to an unimpeachable authority. I shall call as witness to my wisdom (such as it is) the god of Delphi. 5

You know Chaerephon, I presume. He was a friend of mine from boyhood, and a good democrat who played his part with the rest of you in the recent expulsion and restoration. And you know what he was like; how enthusiastic he was over anything that he had once undertaken. Well, one day he actually went to Delphi and asked this question of the god – ... 10

(Plato, *Apology*)

- (i) Name **two** of the 'geniuses' (line 1) Socrates has just mentioned. [2]
- (ii) To which god (line 7) is Socrates referring? [0.5]
- (iii) Explain what Socrates is talking about when he mentions 'expulsion and restoration' (lines 9-10). [2]
- (iv) What question did Chaerephon ask the oracle? What was the oracle's answer? [2]
- (v) Briefly describe how Socrates attempted to discover the truth of the oracle's answer. [3]
- (vi) What conclusion did Socrates come to as a result of his efforts? [2]
- (vii) What does Socrates say was the result of his efforts to discover the truth of the oracle's answer? [1]

- (c) SOCRATES: I will try to explain. I think I am right in saying that I have to die on the day after the boat arrives?
- CRITO: Yes, that's what the authorities say.
- SOCRATES: Then I don't think it will arrive on this day that is just beginning, but on the day after. I am going by a dream that I had this very night, only a little while ago. It looks as though you were right not to wake me up. 5
- CRITO: Why, what was the dream about?
- SOCRATES: I thought I saw a gloriously beautiful woman dressed in white robes, who came up to me and addressed me in these words: 'Socrates, "To the pleasant land of Phthia on the third day thou shalt come".' 10
- Nor indeed does everybody know how to look after dogs; only the kennel-master.
- CRITO: Your dream was a weird one, Socrates. 15
- SOCRATES: To my mind, Crito, it was perfectly clear.
- CRITO: Too clear, apparently. But look here, Socrates, it is still not too late to take my advice and escape. Your death means a double calamity for me: quite apart from losing a friend whom I can never possibly replace, I'll have this additional problem, that a great many people who don't know you and me very well will think that I let you down, saying that I could have saved you if I had been willing to spend the money; and what could be more shameful than to get a name for thinking more of money than of your friends? Most people will never believe that it was you who refused to leave this place when we tried our hardest to persuade you. 20 25

(Plato, *Crito*)

- (i) Why does Socrates have to wait until 'the day after the boat arrives' (line 2) to die? [2.5]
- (ii) 'To the pleasant land of Phthia...' (line 11). Which poet is Socrates quoting here? [1]
- (iii) What point is Crito making in this passage in his attempts to persuade Socrates to escape? [2]
- (iv) What answer does Socrates make in reply to Crito's point? [3]
- (v) State **three** reasons which Crito goes on to give for Socrates to escape. [3]
- (vi) Name **one** person, other than Crito, who is prepared to help Socrates escape. [1]

OR

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

- (a) What did Socrates say to the jury **both** after being found guilty **and** after being condemned to death? How do his words illustrate his personal beliefs?
- (b) How far would you agree that Plato's *Crito* shows Socrates to have been a man of high personal principles?
- (c) How does Socrates' behaviour in *The Last Days of Socrates* reflect his view of the citizen in public life?

OR

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

**Either**

- (a) 'The Apology did more harm than good to Socrates' defence against the charges brought against him.' Explain how far you agree with this statement.

**Or**

- (b) What did Socrates believe about death and the soul? How consistent are Socrates' views on death and the soul 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) Xanthias:

What he's addicted to is serving on juries, and he moans like anything if he can't get a front seat at every trial. He never sleeps a wink at night – or if he does drop off, his dreams go fluttering round that water-clock till he wakes up again. He's so used to clutching his voting-pebble that he wakes up with his thumb and two fingers glued together, as though he'd been sprinkling incense for a new-moon sacrifice. Why, if he goes past Demos' house and sees what someone's written on the gatepost – you know the sort of thing: 'Beautiful Demos, what charm you have got!' – he goes and writes underneath: 'Beautiful urn, how I long for your slot!' It's true, honestly. Once he complained that the cock was late calling him – and it was well before midnight! Said the retiring magistrates must have bribed it, because their accounts were coming up for review the next day. Oh, he did have it badly: as soon as supper was over he'd shout for his shoes, and off he'd go to the court, and sleep through the small hours at the head of the queue, clinging to the doorpost like a limpet. 5 10

(Aristophanes, *Wasps*)

- (i) What is the name of the person mentioned in line 1? [0.5]
- (ii) For what purposes are the water-clock (line 3), voting-pebble (line 4), and urn (line 8) used? [4]
- (iii) 'What he's addicted to is serving on juries' (line 1). Provide evidence of **four** ways this is shown in the passage. [4]
- (iv) What is the name of the other slave and what job are the slaves doing at the beginning of *Wasps*? [2]
- (v) Give **two** other functions the slaves carry out in *Wasps*. [2]

- (b) CHORUS: Ay, we were dreaded in our day!  
 The Persians tried to get away,  
 But that was not to be;  
 For, having beaten them on land  
 Our gallant three-tiered ships we manned 5  
 And, closing in on every hand,  
 We walloped them at sea.
- Not one of us could make a speech,  
 Denounce, arraign, inform, impeach,  
 Nor yearned such arts to master. 10  
 From these ambitions we forbore:  
 A question that concerned us more  
 Was how to ply a lusty oar  
 And make the ship go faster.
- This being so, we rowed with ease 15  
 To cities far across the seas  
 And took them from the Persians;  
 And if the tribute-money still  
 Flows into the Imperial till  
 (From which the young now steal their fill) 20  
 It's due to *our* exertions.

(Aristophanes, *Wasps*)

- (i) How are the Chorus dressed and what does this indicate about their nature? [1.5]
- (ii) Name the section of the play from which this passage is taken. What is its purpose? [2]
- (iii) 'Having beaten them on land' (line 4). To which battle does this refer? [1]
- (iv) What is the technical term for Athenian 'three-tiered ships' (line 5)? [1]
- (v) 'We walloped them at sea' (line 7). To which battle does this refer? [1]
- (vi) Explain the social and political messages that are conveyed in the last two verses. [4]
- (vii) With reference to *Wasps* as a whole, give **two** different functions the Chorus perform in the play. [2]

- (c) DIONYSUS: Most people would have been frightened by all those threats and long words. Confess, now, weren't you a weeny bit scared yourself?
- XANTHIAS: Didn't turn a hair.
- DIONYSUS: Well, if you're feeling so brave and resolute, how about taking my place? Here you are, you take the club and lion-skin. Chance to show your courage. And I'll carry the luggage for you. There! 5
- XANTHIAS: Anything you say, guvnor; you're the boss.  
[*They make the exchange.*]  
There, how do I look? Reckon the part suits me better than it does you, you old coward! 10
- DIONYSUS: Hm! A very good imitation of a slave dressed up as Heracles. Come on, let me have those bundles.  
[*Persephone's MAID comes out of the palace.*]
- MAID Oh, Heracles, dear, how sweet of you to come and see us again! 15  
[*to Xanthias*]: As soon as my mistress heard you were coming she started baking – and there's several cauldrons full of pea soup, and we're roasting a whole ox for you, and she's been making cakes and biscuits – but come along in!
- XANTHIAS: Well, thank you very much, but I – 20
- MAID: Nonsense, in you come: the birds are done to a turn, and you should just see the dessert! She's mixed the drinks herself, they're very special. [*She tries to drag him inside.*] Come along, there's a dear.
- XANTHIAS: Well, as a matter of fact. I've had breakfast already.
- MAID: Don't be ridiculous. I'm not going to let you get away like that. There's such a pretty flute-girl waiting for you inside, and some other girls to dance for you.
- XANTHIAS Dancing-girls, eh?  
[*rubbing his hands*]:
- MAID: Hand-plucked, and all in the freshest bloom of middle age. Come in and see for yourself. The cook's just ready with the fish, and the table's laid.
- XANTHIAS: Just tell those dancing-girls I'll be with them directly.  
[*To Dionysus*] Boy, bring the luggage in, will you?

(Aristophanes, *Frogs*)

- (i) Where exactly in the Underworld does this scene take place? [1]
- (ii) Who is Dionysus pretending to be at the start of this passage? [0.5]
- (iii) 'All those threats' (line 1). Who has just made these threats and why? [2]
- (iv) Find **five** aspects of this passage which would have made the Athenian audience laugh. Write out each example and explain why the audience would have found it funny. [5]
- (v) How typical is the portrayal of Dionysus in this passage of the way he is portrayed in the rest of *Frogs*? [4]

**OR**

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

- (a) Comment on how *Frogs* conforms to the structure of Aristophanic comedy.
- (b) Choose **two** scenes from *Wasps* and discuss how they might have been staged.
- (c) Comment on the contribution of the Chorus in *Frogs*.

**OR**

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

**Either**

- (a) To what extent is an understanding of the Athenian jury system essential to an appreciation of *Wasps*?

**Or**

- (b) 'Aristophanes wrote *Frogs* solely to make his audience laugh.' To what extent do you agree with this statement?

## SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions.

## EITHER

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

## (a) Plate 1

- (i) Name the painter of these pots. [1]
- (ii) Approximately when were these pots made? [0.5]
- (iii) Give the precise name of the shape of these pots. [1]
- (iv) Give **two** uses of this type of pot. [2]
- (v) What everyday events do these pots portray? [2]
- (vi) What technique was used to decorate these pots? With reference to specific parts of the scenes, discuss any **two** elements of the technique. [3]
- (vii) With reference to specific details from the pots, explain which pot you find more artistically pleasing. [3]

## (b) Plate 2

- (i) Name the painter of this pot. [1]
- (ii) What type of pot is this and how was it used? [2.5]
- (iii) What technique was used to decorate this pot? [1]
- (iv) The artist belonged to a group known as the Pioneers. What were the principal interests of this group? [2]
- (v) What is foreshortening and how well has the painter made use of it in this pot? [6]

## (c) Plate 3

- (i) Name both the painter and the potter of this pot. [2]
- (ii) Approximately when was this pot made? [1]
- (iii) What name is given to this type of pot? [0.5]
- (iv) What are the two stories depicted on this pot? [2]
- (v) The painter shows 'amazing delicacy and attention to detail'. By referring to specific details from Side A, show how far you agree with this statement. [4]
- (vi) What aspects of the scenes do you find artistically pleasing? In your answer, you should make **three** points and refer to specific details from the scenes. [3]

**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 the Niobid Painter's calyx krater showing Apollo and Artemis. In your answer you should make specific reference to details from the pot.
- (b)** Describe the way in which vase-painters portrayed Athena and Dionysus. Why were they portrayed in this way? In your answer you should refer to specific details from pots you have studied.
- (c)** 'The Mannerist Painters were uninspired and lacked creativity.' How far do you agree with this statement? In your answer you should include specific 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)** 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)** You have been asked to contribute to a CD-Rom on pottery through the ages. Which painters and pots would you select to illustrate the black-figure technique? In your answer you should refer to specific pots and painters and explain why you have chosen them.





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Section 2 Question 1a, b, c	© ed. H Tredennick and H Tarrant; Plato; <i>The Last Days of Socrates</i> ; Penguin Classics; 2003.
Section 3 Question 1a, b, c	© ed. D Barrett; Aristophanes; <i>Wasps &amp; Frogs</i> ; Penguin Books Ltd.
Section 4 Question 1a, b, c	© Jonathan Campbell & Kay Harrison; <i>The Art of Greek Vase Painting</i> ; Pearson Education; 2000.

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