

General Certificate of Education  
June 2008  
Advanced Level Examination



**CLASSICAL CIVILISATION**  
**Unit 4 Greek History and Culture**

**CIV4**

Thursday 5 June 2008 1.30 pm to 3.00 pm

**For this paper you must have:**

- an 8-page answer book
- a photographic insert for use in Topic 2 (enclosed).

Time allowed: 1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is CIV4.
- Answer **two** questions.
- Choose your two questions from **one topic only**. Answer **one** question from Section 1 and **one** question from Section 2 in the topic you have chosen.

**Information**

- The maximum mark for this paper is 65.
- The marks for questions are shown in brackets.
- You will be marked on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary where appropriate. The legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

---

Answer questions on **ONE TOPIC** only.

---

**Topic 1** *The Persian Wars, 490 - 479 BC*

Answer **one** question from Section 1 and **one** question from Section 2.

---

**Section 1** Answer **one** question.

There are 25 marks for each question.

---

**EITHER**

- 1 Read the passage from Herodotus below and answer the questions which follow.

The Greeks who had united for resistance to Persia next dispatched their representatives to Argos. The Argives themselves explain their subsequent behaviour as follows: they were aware from the beginning of the Persian preparations against Greece, and knew very well that the Greeks would try to enlist their support in meeting the invasion; so they sent  
5 to Delphi for advice upon what action would, under the circumstances, be best for them to take.

Herodotus, *The Histories*, Book 7.148

- (a) (i) What was the advice given to the Argives by the oracle at Delphi? (1 mark)
- (ii) How far did they act on it? (3 marks)
- (b) Herodotus' phrase 'The Argives themselves explain' (line 2) suggests a second version of events. How far did the second version differ from the first? (6 marks)
- (c) To what extent does Herodotus' story of the embassy to Argos and its outcomes illustrate the nature of relationships between Greek states in 480-479 BC? You should support your answer by reference to the text. (15 marks)

**OR**

- 2 Read the passage from *The Persians* below, and answer the questions which follow.

Such was the flower of manhood,  
The pride of Persian valour,  
That we saw march away;  
For whom the land that nursed them  
5 Now grieves with ardent longing  
And counts each empty day  
That shakes our hearts, and lengthens long delay.

Long since, the king led his destroying ranks  
 Over the strait to Europe's neighbour ground;  
 10 Crossed Helle's channel with a road that floats,  
 A ribbon of lashed timbers and nailed planks  
 Yoking the sea's neck in a bridge of boats.

Thus the Great King, in one impetuous bound,  
 Launches this myriad flock, this prodigy  
 15 Of armies, in two sweeps, by land and sea,  
 Against the whole earth; his resolve made bold  
 By all his captains' fierce fidelity;  
 Himself the peer of gods, whose race was sown in gold.

Aeschylus, *The Persians*, lines 59-80

- (a) Briefly describe the events of the scene that follows this opening chorus. (4 marks)
- (b) To what extent does this passage highlight themes which will be significant in the rest of the play? (6 marks)
- (c) How far does Aeschylus explore differences in the nature and size of the Greek and Persian forces as a theme in *The Persians*? You should support your answer by reference to the whole play. (15 marks)

---

**Section 2** Answer **one** question.

There are 40 marks for each question.

---

**EITHER**

- 3 How far do Herodotus and Aeschylus succeed in giving the Greeks and the Persians national identities in *The Histories* and *The Persians*? Support your answer by reference to both texts. (40 marks)

**OR**

- 4 'The battle of Salamis is the key to both Herodotus' and Aeschylus' versions of the Persian invasion.'

How far do you think that this is a helpful explanation of the way in which both authors constructed their versions of events? You should refer to both texts in your answer.

(40 marks)

---

**Topic 2** *Greek Sculpture*

Answer **one** question from Section 1 and **one** question from Section 2.

You may use drawings or diagrams to illustrate answers in this topic.

Do **not** answer questions on this topic if you have answered questions on Topic 1.

---

**Section 1** Answer one question.

**Photographs A, B, C and D are provided for use in this section.**

There are 25 marks for each question.

---

**EITHER**

- 5** Open out the insert and study **Photographs A and B** which are printed on **pages 4 and 1** respectively.

Both statues represent Apollo; **Statue B** is a Roman copy of a lost original.

- (a) Identify the site and approximate date of **Statue A**, **and** the sculptor and approximate date of the original of **Statue B**. (4 marks)
- (b) What features of each statue support the date you have assigned to it? (6 marks)
- (c) How far do you think **Statue B** represents a more developed idea of the nature of Apollo than that represented by **Statue A**? (15 marks)

**OR**

- 6** Open out the insert and study **Photographs C and D** which are printed on **pages 2 and 3** respectively.

The figure on the right of the group in **Photograph C** represents Aphrodite; **Photograph D** shows a Roman copy of a lost original, which also represented Aphrodite.

- (a) Identify the site and approximate date of **Statue C**, **and** the sculptor and approximate date of the original of **Statue D**. (4 marks)
- (b) What features of each statue support the date you have assigned to it? (6 marks)
- (c) How far do you think **Statue D** represents a more developed idea of the nature of Aphrodite than that represented by **Statue C**? (15 marks)

---

**Section 2** Answer **one** question.

There are 40 marks for each question.

---

**EITHER**

- 7 You have been asked to write an illustrated account of the ancient Greek concept of heroism. Which **six** sculptures would you choose from the ones you have studied, and why? Examples may include architectural, freestanding, relief and group sculptures. *(40 marks)*

**OR**

- 8 How far do you think that the main aim for the designer of a set of temple sculptures was to tell a story? You should refer in your answer to at least **two** sets of temple sculptures that you have studied. *(40 marks)*

**Turn over for Topic 3**

---

### Topic 3 *Greek Tragedy*

Answer **one** question from Section 1 and **one** question from Section 2.

Do **not** answer questions on this topic if you have answered questions on Topic 1 or Topic 2.

---

#### Section 1 Answer **one** question.

There are 25 marks for each question.

---

#### EITHER

- 9 Read the passage from *Oedipus the King* below in the translation which you have studied, and answer the questions which follow.

*The translation of E.F. Watling*

OEDIPUS:

I grieve for you, my children. Believe me, I know  
All that you desire of me, all that you suffer;  
And while you suffer, none suffers more than I.  
You have your several griefs, each for himself;

- 5 But my heart bears the weight of my own, and yours  
And all my people's sorrows. I am not asleep.  
I weep; and walk through endless ways of thought.

- But I have not been idle; one thing I have already done –  
The only thing that promised hope. My kinsman  
10 Creon, the son of Menoeceus, has been sent  
To the Pythian house of Apollo, to learn what act  
Or word of mine could help you. This is the day  
I reckoned he should return. It troubles me  
That he is not already here. But when he comes,  
15 Whatever the god requires, upon my honour  
It shall be done.

Sophocles, *King Oedipus*, lines 58-77

*The translation of Robert Fagles*

OEDIPUS:

My children

I pity you. I see – how could I fail to see  
what longings bring you here? Well I know  
you are sick to death, all of you,

- 5 but sick as you are, not one is sick as I.  
Your pain strikes each of you alone, each  
in the confines of himself, no other. But my spirit  
grieves for the city, for myself and all of you.  
I wasn't asleep, dreaming. You haven't wakened me –  
10 I've wept through the nights, you must know that,

- groping, laboring over many paths of thought.  
 After a painful search I found one cure:  
 I acted at once. I sent Creon  
 my wife's own brother, to Delphi –  
 15 Apollo the Prophet's oracle – to learn  
 what I might do or say to save our city.

- Today's the day. When I count the days gone by  
 it torments me ... what is he doing?  
 Strange, he's late, he's gone too long.  
 20 But once he returns, then, then I'll be a traitor  
 if I do not do all the god makes clear.

Sophocles, *Oedipus the King*, lines 58-77

- (a) What are the major points in Creon's report of the message from Apollo? (4 marks)
- (b) To what extent does this passage highlight themes which will be significant in the rest of the play? (6 marks)
- (c) How far is *Oedipus the King* made more effective by the audience's knowledge of the truth? You should refer to the whole play to support your answer. (15 marks)

**OR**

- 10 Read the passage from *Hippolytus* below, and answer the questions which follow.

- PHAEDRA:  
 I hate those women whose tongues talk of chastity,  
 Who all the while are bold in every secret sin.  
 Oh, sovereign, sea-born Aphrodite! How can they  
 Look in their husbands' eyes, without a shudder felt  
 5 Lest sheltering darkness and their guilty walls should speak?  
 It is for this, friends, that I am dying; I will never  
 Be known to bring dishonour on my husband or  
 My children. I want my two sons to go back and live  
 In glorious Athens, hold their heads high there, and speak  
 10 Their minds like free men, honoured for their mother's name.  
 One thing can make the most bold-spirited man a slave:  
 To know the secret of a parent's shameful act.

Euripides, *Hippolytus*, lines 413-424

- (a) Outline the Nurse's response to this speech. (4 marks)
- (b) How far does the whole of Phaedra's speech highlight themes which will be significant in the rest of the play? (6 marks)
- (c) How far do you think that the use of a legendary story helped Euripides to explore the major issues of the play? (15 marks)

---

**Section 2** Answer **one** question.

There are 40 marks for each question.

---

**EITHER**

- 11** How important is the idea of self-sacrifice in *Oedipus the King*, *Antigone* and *Hippolytus*?  
You should support your answer by reference to all three plays. (40 marks)

**OR**

- 12** How far do the endings of *Oedipus the King*, *Antigone* and *Hippolytus* achieve closure to the story? You should refer to all three plays in your answer. (40 marks)

**END OF QUESTIONS**

**ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS**

Permission to reproduce all copyright material has been applied for. In some cases efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

**Topic 1**

Extract from *The Histories* by Herodotus, translated by AUBREY DE SÉLINCOURT, revised with an introduction and notes by A.R. Burn (Penguin Books 1954, Revised edition 1972). Copyright © the Estate of Aubrey de Sélincourt, 1954. Copyright © A.R. Burn, 1972

Extract from *The Persians* from *Prometheus Bound and Other Plays* by Aeschylus, translated with an introduction by PHILIP VELLACOTT (Penguin Classics, 1961). Copyright © Philip Vellacott, 1961

**Topic 2**

Photograph A Copyright © Bildarchiv Foto Marburg  
Photograph B Copyright © Alinari Archives  
Photograph C Copyright © Hirmer Fotoarchiv München  
Photograph D Copyright © G Becatti

**Topic 3**

Extract from *King Oedipus* from *The Theban Plays* by Sophocles, translated with an introduction by E. F. WATLING (Penguin Classics, 1947). Copyright © E. F. Watling, 1947

Extract from *Oedipus the King*, by Sophocles, from *Three Theban Plays* by Sophocles, translated by ROBERT FAGLES. Copyright © 1982 by Robert Fagles. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

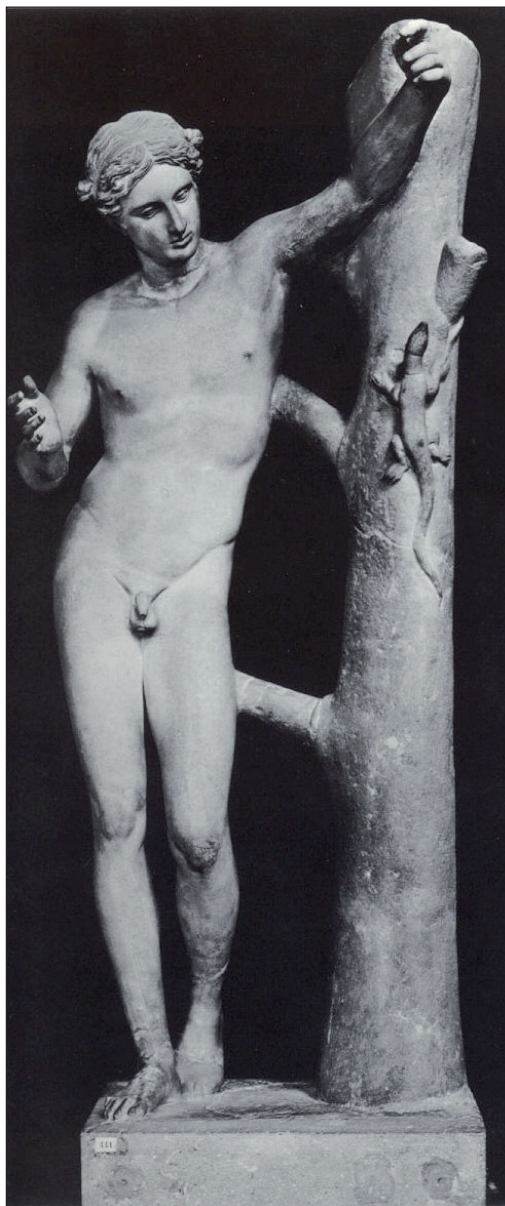
Extract from *Hippolytus* from *Three Plays: Alcester; Hippolytus; Iphigenia in Tauris* by Euripides, translated by PHILIP VELLACOTT (Penguin Books, 1953). Copyright © Philip Vellacott, 1953



## Insert

For use in Topic 2

Photograph B



Copyright © Alinari Archives

**For use in Topic 2**

## Photograph C

The photograph is not reproduced here due to third party copyright constraints. Printed copies of this paper and insert can be obtained by ordering CIV4 from AQA Publications during the 12 months following the examination. Tel: 0870 4101036

**For use in Topic 2**

## Photograph D

The photograph is not reproduced here due to third party copyright constraints. Printed copies of this paper and insert can be obtained by ordering CIV4 from AQA Publications during the 12 months following the examination. Tel: 0870 4101036

---

**For use in Topic 2**

Photograph A



Copyright © Bildarchiv Foto Marburg