



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

CLASSICAL STUDIES

8283/01

Paper 1 Greek Civilisation

October/November 2007

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 **10** printed pages, **2** 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) When Pausanias on the orders of Attalus and Cleopatra was assaulted and failed to obtain satisfaction from Philip, he killed the King. Olympias was held chiefly responsible, since it was believed that she encouraged the young man's resentment and spurred him on, but Alexander was also to some extent regarded as guilty. For it was said that when Pausanias met him after suffering the outrage and bitterly complained about it, Alexander quoted the verse from Euripides' *Medea*, where Medea threatens 'the bride and groom, and the father of the bride'. However, Alexander searched out those responsible for the plot and punished them. 5

(Plutarch, *Alexander* 10)

- (i) In which year did this happen? [0.5]
 (ii) Explain what event Philip was celebrating when he was killed. [3]
 (iii) Exactly where did this take place? [2]
 (iv) Explain who Attalus and Cleopatra were. [3]
 (v) What position did Pausanias hold? [1]
 (vi) Explain the relevance of Euripides' *Medea* to this situation. [3]

- (b) It was there [at Phrada] too that Alexander learned of the plot of Philotas, son of Parmenio. Ptolemy and Aristobulus say that Alexander had been informed of a plot previously, while he was in Egypt, but that he had not thought the information reliable in view of his long-standing friendship with Philotas, the honours that he had bestowed upon his father Parmenio, and the trust he had displayed in Philotas himself. 5

(Arrian 3.26)

- (i) In what year did this plot take place? [0.5]
 (ii) Who was Ptolemy and what position did he hold after Alexander's death? [2]
 (iii) Who was Aristobulus? [1]
 (iv) Give a brief account of what happened next to Philotas. [3]
 (v) How was Parmenio dealt with? [3]
 (vi) Give a brief account of one other plot against Alexander's life. [3]

- (c) When he had landed in Asia, Alexander went up to Troy, sacrificed to Athena and poured libations to the heroes. Anointing himself with oil and running naked with his Companions up to the pillar that marks Achilles' grave, according to tradition, he placed a wreath on the grave and congratulated Achilles for having found a trusty friend in life and a great poet [Homer] to proclaim his fame in death. 5

(Plutarch, *Alexander* 15)

- (i) In what year did this incident take place? [0.5]
 (ii) Explain why Alexander felt so close to Achilles. [4]
 (iii) Explain who the Companions were. [3]
 (iv) Who was the 'trusty friend' (line 4) of Achilles and who was Alexander's closest friend? [2]
 (v) For whose lyre did Alexander show no interest just after this incident? [1]
 (vi) Where did Alexander go after Troy, and why? [2]

OR

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

- (i) What happened during the sieges of Tyre and Gaza? In which siege did Alexander show the greater military skill?
 (ii) How influential was Philip's role in Alexander's life and career?
 (iii) Discuss what happened in Greece after Philip's death and explain how Alexander resolved the situation.

OR

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

Either

- (a) Discuss Alexander's attitude to mythology and religion.

Or

- (b) 'Alexander's attempt to adopt Persian customs was a very bad idea.' Explain to what extent 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: You've understood well what I meant, Socrates.
 SOCRATES: That's because I'm a zealot, Euthyphro, zealous for your wisdom, and I'm keeping a close eye upon it, so that what you say does not fall unfettered to the ground. So tell me, what is this service to the gods? You claim that it's asking from them and giving to them? 5
 EUTHYPHRO: I do.
 SOCRATES: Then wouldn't the correct kind of asking be to ask them for those things that we need?
 EUTHYPHRO: Of course.
 SOCRATES: And again, the correct kind of giving would be to bestow upon them 10 in return what they happen to need from us? It wouldn't be a case of skilled giving, I assume, to give somebody things of which that person has no need.
 EUTHYPHRO: Quite true, Socrates.

(Plato, *Euthyphro* 14d, e)

- (i) Whom is Euthyphro prosecuting? [0.5]
 (ii) Give a brief account to explain how holiness became the subject of the dialogue. [3]
 (iii) How has Euthyphro defined sacrifice and prayer just before this passage begins? [2]
 (iv) What definition of holiness does Socrates propose straight after this passage? [2]
 (v) Why does he reject this definition? [3]
 (vi) Why does this rejection lead to the end of the dialogue? [2]
- (b) Each one of these is perfectly capable of going into any city and actually persuading the young men to leave the company of their fellow-citizens, with any of whom they can associate for nothing, attach themselves to him, pay money for the privilege, and be grateful into the bargain. There is another expert too from Paros who I discovered was here on a visit. I happened to meet a man who has paid more in sophists' fees than all 5 the rest put together – I mean Callias, the son of Hipponicus; so I asked him (he has two sons, you see): 'Callias,' I said, 'if your sons had been colts or calves, we should have had no difficulty in finding and engaging a trainer to make them excel in the appropriate qualities; and this trainer would have been some sort of horse-dealer or agriculturalist. But seeing that they are human beings, whom do you intend to get as their instructor? Who 10 is the expert in perfecting the virtues of people in a society? I assume from the fact of your having sons that you must have considered the question. Is there such person or not?'

(Plato, *Apology* 20a, b)

- (i) Which playwright has Socrates just mentioned? [0.5]
 (ii) Name **three** sophists Socrates has just mentioned. [3]
 (iii) Whom does Callias ask to educate his sons? How much is he paying? [2]
 (iv) Socrates claims not to be a sophist. What arguments does he give for this claim? How convincing do you think these arguments are? [3]
 (v) Identify **one** aspect of the Socratic method found in this passage. Explain how it works and how convincing you find it. [4]

(c) 'Please don't hurry; there is still plenty of time.'

'It is natural that these people whom you speak of should act in that way, Crito,' said Socrates, 'because they think that they gain by it. And it is also natural that I should not; because I believe that I should gain nothing by drinking the poison a little later – I should only make myself ridiculous in my own eyes if I clung to life and hugged it when it has no more to offer. Come, do as I say and don't make difficulties.' 5

At this Crito made a sign to his slave, who was standing nearby. The slave went out and after spending a considerable time returned with the man who was to administer the poison; he was carrying it ready prepared in a cup. When Socrates saw him he said, 'Well, my good fellow, you understand these things; what ought I to do?' 10

(Plato, *Phaedo* 116e–117a)

- (i) Who is narrating this story and to whom? [1.5]
- (ii) Why does Crito tell Socrates not to hurry? [2]
- (iii) Which poison did Socrates take? [1]
- (iv) What does the gaoler tell Socrates to do to make the poison work? [2]
- (v) How do Socrates' friends react after he has taken the poison? [2]
- (vi) What does Socrates say to his friends following their reaction? [2]
- (vii) What was Socrates' last request? [2]

OR

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

- (i) 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*.
- (ii) Discuss Socrates' attitude towards religion in *Apology*.
- (iii) Discuss the role of the Laws of Athens in *Crito*.

OR

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

Either

- (a) If Socrates was, as he claimed, a good citizen, why was he put to death?

Or

- (b) What do we learn from the dialogues in *The Last Days of Socrates* about Socrates' ideas about death?

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: Attention, please, for the indictment. Prosecution initiated by The Dog, of Cydathenaeum, against Labes, of Aexone, on the ground that the said Labes did wilfully and feloniously wrong and injure one Sicilian cheese by eating it all himself. Penalty proposed: a figwood collar.
- PROCLEON: No, no, a dog's death, if he's convicted. 5
- ANTICLEON: The defendant, Labes, stands before the court.
[SECOND DOG *is led forward.*]
- PROCLEON: Oh, the brute! What a furtive look he has! Trying to get round me with that grin of his. Where's the plaintiff, the dog from Cydathenaeum?
[FIRST DOG *leaps forward and licks Procleon's face, wagging his hindquarters ingratiatingly.* PROCLEON *pats him and gives him a plate of soup.*] 10
- FIRST DOG: Bow-wow!
- ANTICLEON [*as interpreter*]: Present!
- PROCLEON: There, there now, quite a different kind of dog. Not like nasty Labes, eh? 15
Knows how to bark and lick the plates, doesn't-um?
- ANTICLEON: Silence in court! Be seated! [*To FIRST DOG*] Proceed with the charge.
- PROCLEON [*ladling out some soup*]: I think I'll have some too, while this is going on.
- FIRST DOG [*mounting the prosecutor's 'stand', an upturned pot*]: Gentlemen of the jury, you have heard the terms of the indictment filed by me against the defendant. 20
He has committed the most atrocious offences, not only against me, but [*his voice rises to a scream*] against every single rating in the fleet – to wit and namely: ran away into a corner and *sicilicated* a large quantity of cheese and stuffed himself with it in the dark.
- PROCLEON: The case is proved. A moment ago he belched in my direction. The 25
odour of cheese was unmistakable. Disgusting creature!
- FIRST DOG: On being asked by me for a share, he refused. I put it to you, gentlemen, how can anyone claim to be serving your interests if I, The Dog, am not given my proper share?

(Aristophanes, *Wasps*)

- (i) Whose idea was it to hold a mock trial? Why? [1.5]
- (ii) Which political figure does Labes represent? [1]
- (iii) To what events does 'injure one Sicilian cheese by eating it all himself' refer? (lines 3–4) [2]
- (iv) Give **three** references to Cleon in this passage and explain how Aristophanes is mocking him. [3]
- (v) How is Procleon portrayed in this passage? How typical is his behaviour in this passage of the way he is portrayed in Act 1? [5]

- (b) AEACUS: Ah, so it's you, foul, shameless, desperate, good-for-nothing villain that you are. Ought to be ashamed of yourself, you ought! Coming down here, trying to throttle a poor little dog! Poor old Cerberus! I was responsible for that there animal, let me tell you. Well, you're caught now, see? Hah! I'll have you flung over the cliff, down to the black-hearted Stygian rocks, and you'll be chased by the prowling hounds of Hell and the hundred-headed viper will tear your guts out and the Tartessian lamprey shall devour your lungs and the Tithrasian Gorgons can have your kidneys and – just wait there a moment while I go and fetch them. 5
 [AEACUS goes back into the palace. DIONYSUS collapses in terror.] 10
- XANTHIAS: Here, what are you doing down there?
 DIONYSUS: Dear me, an involuntary libation! Invoke the god.
 XANTHIAS: Stand up, sir, do: somebody might see you.
 DIONYSUS: I feel a little faint, Xanthias – I don't feel very well, really. Here, give me a sponge. 15
 [XANTHIAS extracts one from the luggage.]
 Press it on my heart, there's a good lad.
- XANTHIAS: There you are.
 DIONYSUS: No, here. That's it.
 XANTHIAS: Heart's slipped a bit, hasn't it, sir? 20
 DIONYSUS: What? Oh, yes, it does that sometimes, you know. Sudden shock. Gets mixed up with the lower intestine.
- XANTHIAS: Looks like a common case of blue funk to me.
 DIONYSUS: Xanthias, how can you say such a thing? After I've had the presence of mind to ask you for a sponge. 25
- XANTHIAS: Very courageous of you, sir.
 DIONYSUS: Yes, I think it was, rather. 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. 30
 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!

(Aristophanes, *Frogs*)

- (i) Where does this scene take place and who does Aeacus think that Dionysus is? [1.5]
 (ii) Apart from looking after Cerberus, what is Aeacus' job? [1]
 (iii) What exactly is Cerberus? What event is referred to in line 3? [3]
 (iv) In lines 5–9, what impression does Aeacus give of the Underworld? [2]
 (v) How far is this impression supported by the portrayal of the Underworld elsewhere in the play? [2]
 (vi) What aspects of this passage will have made the Athenian audience laugh? Provide evidence to illustrate your answer. [3]

- (c) LEADER: So, mid the fun that marks this sacred day,
 We'll put on serious looks, and say our say.
 And first for those misguided souls I plead
 Who in the past to PHRYNICHUS paid heed.
 'Tis history now – their folly they regret; 5
 The time has come to pardon and forget.
 Oh, yes, they erred, but does it seem quite right,
 When slaves who helped us in a single fight
 Now vote beside our allies from Plataea
 And put on masters' clothes, like Xanthias here – 10
 Not that I disagree with that decision;
 No, no, it showed intelligence and vision;
 But if we're going to treat these men as brothers,
 Let's be consistent and forgive the others.

(Aristophanes, *Frogs*)

- (i) Why does the leader refer to the day as being 'sacred'? (line 1) [0.5]
 (ii) Name the section of the play from which this extract is taken. [1]
 (iii) To whom do the 'misguided souls' refer? (line 3) What happened to them? [2]
 (iv) Who was Phrynichus? What fate befell him? [2]
 (v) Why are the slaves in lines 8–9 able to vote? [2]
 (vi) Why is Xanthias wearing Dionysus' clothes and what has happened to both of them in the episode before this passage? [4]
 (vii) What point is Aristophanes making at the end of the passage? [1]

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
 (i) Discuss the structure of Attic Old Comedy and the way Aristophanes uses it in *Frogs* and *Wasps*.
 (ii) Comment on Aristophanes' use of role reversal in **either** *Frogs* **or** *Wasps*.
 (iii) Choose **two** scenes from *Wasps* 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) What different types of humour are used in *Wasps*?

Or

- (b) 'Frogs is just a piece of escapist literature.' How far do you agree with this view?

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 painter of 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) This pot is one of the earliest examples of the 'Grand Style' of Attic black-figure. How is it different from earlier black-figure pots? [3]
- (v) What is depicted on the pot? [2]
- (vi) What aspects of the pot show how the painter has attempted to show innovation? You must refer to specific details from the pot in your answer. [4]

(b) Plate 2

- (i) Name the potter of this pot. [0.5]
- (ii) What shape is the pot and for what purpose was it used? [2]
- (iii) Approximately when was this pot made? [1]
- (iv) What technique has been used to decorate this pot? Briefly describe the main elements of this technique. [3]
- (v) What is depicted on this pot? What other evidence is there to show that this painter was interested in depicting scenes of everyday life? [2]
- (vi) How has the painter enlivened the composition of this scene? [4]

(c) Plate 3

- (i) Who painted this pot? Why is he given this name? [2]
- (ii) When was this pot made? [1]
- (iii) What name is given to the shape of this pot? What was it used for? [1.5]
- (iv) What story is depicted on this pot? [1]
- (v) Who is the figure on the left? What enables us to identify him? [2]
- (vi) What technique has been used to decorate this pot? Identify **two** important characteristics of this technique and show how they are illustrated on this pot. [5]

OR

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

- (i) Analyse the style and composition of the Kleophrades Painter's hydria. In your answer you should make specific reference to details from the pot.
- (ii) Describe the way in which vase-painters portrayed Achilles. Which painter do you think presents the most effective portrayal of Achilles? In your answer you should refer to specific details from examples of pots you have studied.
- (iii) Who were the Pioneer 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) 'Exekias was the finest of all black-figure artists.' To what extent does your study of vase-painting support this view? You should include reference to the works of other painters, as well as Exekias, to explain your answer fully.

Or

- (b) 'Within a decade of its invention, many artists were exploring the effects that could be obtained with red-figure.' What were the effects that could be obtained with the red-figure technique and what advantages did the technique offer to vase-painters? In your answer you should include discussion of a range of specific pots and painters.

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.