



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

CLASSICAL STUDIES

8283/01

Paper 1 Greek Civilisation

October/November 2008

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 **12** printed 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) We are told that on the death of Philip in 336BC Alexander succeeded to the throne of Macedon as Philip's son at about the age of twenty. He came to the Peloponnese and assembled the Peloponnesian Greeks, from whom he requested the leadership of the Persian expedition which they had already granted to Philip. Each state agreed except Sparta, for the Spartans said that ancestral custom enjoined them not to follow others but to lead. At Athens too there was some movement towards resistance, but the Athenians were too terrified at Alexander's first approach and granted him even greater honours than had been granted to Philip. Alexander then returned to Macedonia to prepare himself for the Asian expedition. 5

(Diodorus 17.4)

- (i) Describe how Philip died. [4.5]
 (ii) Explain where the Peloponnese is. [1]
 (iii) Where did the assembly referred to take place (line 3)? [1]
 (iv) When, earlier, had the Spartans behaved differently to the other Greek States? [2]
 (v) Where did Alexander actually go after his return to Macedonia, before he set out on his Asian expedition? [3]
 (vi) When he went to Asia, whom did Alexander leave in charge of Greece? [1]

- (b) Generally speaking, Alexander adopted a haughty attitude towards non-Greeks, as if he were completely convinced of his divine birth and parentage, but towards the Greeks he behaved more moderately and only occasionally acted as if he were more than human. His letter to the Athenians about Samos was an exception to his usual attitude. In it he writes, 'I would never have given you that free and famous city you now hold; it was from the man who was then its master that you received it, my so-called father.' 5

(Plutarch, *Alexander* 28)

- (i) Explain how Alexander came to believe that he was of a divine family. [4]
 (ii) Explain the reference to Samos (line 4). Why had Alexander written to the Athenians about it? [3]
 (iii) When did he write this letter? [0.5]
 (iv) To whom is Alexander referring as his 'so-called father' (line 6)? [1]
 (v) Where was Alexander when he wrote this letter? [1]
 (vi) Whose funeral was Alexander planning to hold in this place? How and where had this person died? [3]

- (c) The barbarians, who were drawn up in squadrons and therefore in depth, rallied and met Alexander's troopers head-on. The hurling of javelins and the manoeuvring of horses, usual in a cavalry battle, were abandoned; instead, each man tried to break through on his own, regarding this as his sole chance of escape, giving and receiving blows without counting the cost, since he was no longer fighting for another's victory but his own survival. About 60 of Alexander's companions were killed there. 5

(Arrian 3.11-15)

- | | |
|---|-------|
| (i) Where did this battle occur? | [0.5] |
| (ii) Against whom was Alexander fighting here? | [1] |
| (iii) What roles did 'Alexander's companions' serve (line 6)? | [4] |
| (iv) What was significant about the cavalry in this battle? | [1] |
| (v) Why did this battle occur where it did? | [3] |
| (vi) What were the outcomes of the battle? | [3] |

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) Explain how successful Alexander's leadership skills were at the battle of Issus.
- (b) What did Alexander do at Troy and why?
- (c) 'Alexander wasn't really all that "great" when it came to politics.' Explain to what extent you agree with this statement.

OR

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

Either

- (a) 'Alexander's rather unusual family explains a lot about why he grew up the way that he did.' How far do you think that Alexander's childhood and family account for the way he behaved when he was older?

Or

- (b) 'Alexander should have been more understanding of the men around him.' Explain how effective you think Alexander was as a leader of men.

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: Perhaps, Euthyphro, I've turned out cleverer than him in my craft, in so far as he only made his own products mobile, while I apparently make other people's mobile as well as my own. And surely this is the most ingenious feature of my art, that I don't want to be so clever. I should prefer our explanations to stay put and be securely founded rather than have the wealth of Tantalus to complement my Daedalan cleverness. But enough of this! Seeing that you seem to me to be taking things easy, I'll try to help you find a way of explaining holiness to me. And don't you withdraw exhausted before the finish! See whether it doesn't seem necessary to you that everything holy is just. 5 10

EUTHYPHRO: It seems so to me.

SOCRATES: Then is all that is just holy? Or is it the case that all that's holy is just, whereas not all that's just is holy – part of it's holy and part of it's different?

EUTHYPHRO: I don't follow your question, Socrates. 15

SOCRATES: But surely you're younger than me no less than you're wiser! As I say, you're taking it easy, basking in the wealth of your wisdom. Make a bit of an effort, Euthyphro; it's actually not hard to grasp what I mean. I am really claiming the opposite of what was said by the poet who composed the lines: 20

But to speak of Zeus, the agent who nurtured all this,
You don't dare; for where is found fear, there is also found shame.

I disagree with this poet. Shall I tell you how?

EUTHYPHRO: Certainly.

(Plato, *Euthyphro*)

- (i) Where is this dialogue taking place? [1]
- (ii) Explain the references to 'the wealth of Tantalus' and 'Daedalan cleverness' (line 6). [2]
- (iii) Which definition of holiness has Socrates just rejected? [2]
- (iv) Who is the poet referred to (line 19)? [0.5]
- (v) What does Socrates go on to say to explain why he disagrees with the poet? How far do you agree with Socrates? [4]
- (vi) Give one example of the Socratic method found in the passage and explain how it works. How effective do you find it in this passage? [3]

(b) You surprise me, Meletus; what is your object in saying that? Do you suggest that I do not believe that the sun and moon are gods, like other men do?

'He certainly does not, gentlemen of the jury, since he says that the sun is a stone and the moon a mass of earth.'

Do you imagine that you are prosecuting Anaxagoras, my dear Meletus? Have you so poor an opinion of these gentlemen, and do you assume them to be so illiterate as not to know that the writings of Anaxagoras of Clazomenae are full of theories like these? And do you seriously suggest that it is from me that the young get these ideas, when they can buy them on occasion in the orchestra for a drachma at most, and so have the laugh on Socrates if he claims them for his own, especially when they are so peculiar? Tell me honestly, Meletus, is that your opinion of me? Do I believe in no god?

'No, none at all; not in the slightest degree.'

(Plato, *Apology*)

- (i)** Apart from Meletus, who were the others prosecuting Socrates? [1]
- (ii)** How large would the jury at Socrates' trial have been? [0.5]
- (iii)** Who was Anaxagoras? What were his theories about the sun and moon, and why are they relevant here? [4]
- (iv)** What does Socrates mean when he talks about the orchestra (line 9)? [1]
- (v)** Which of the charges laid against him is Socrates trying to disprove here? How does he do this, and how successful do you feel he is in this passage and subsequently? [5]
- (vi)** What effect do you think this part of Socrates' defence had on the jury? [1]

- (c) SOCRATES: To pass on, then: what do you think of the sort of illustration that I used to employ? When a man is in training, and taking it seriously, does he pay attention to all praise and criticism and opinion indiscriminately, or only when it comes from the one qualified person, the actual doctor or trainer? 5
- CRITO: Only when it comes from the one qualified person.
- SOCRATES: Then he should be afraid of the criticism and welcome the praise of the one qualified person, but not those of the general public.
- CRITO: Obviously.
- SOCRATES: So he ought to regulate his actions and exercises and eating and drinking by the judgement of his instructor, who has expert knowledge, rather than by the opinions of all the rest put together. 10
- CRITO: That is so.
- SOCRATES: Very well. Now if he disobeys the one man and disregards his opinion and commendations, and prefers the advice of the many who have no expert knowledge, surely he will suffer some bad effect? 15
- CRITO: Certainly.
- SOCRATES: And what is the bad effect? Where is its impact? – I mean, in what part of the disobedient person?
- CRITO: His body, obviously; that is what's ruined. 20
- SOCRATES: Very good. Well now, tell me, Crito – we don't want to go through all the examples one by one – does this apply as a general rule, and above all to the issues which we are trying now to resolve: just and unjust, honourable and dishonourable, good and bad?

(Plato, *Crito*)

- (i) Where is this dialogue taking place? [0.5]
- (ii) Why has Socrates not been executed yet? [2]
- (iii) List three of the points Crito has just made in his attempt to persuade Socrates to escape. [3]
- (iv) Explain the point Socrates is making in this passage. [2]
- (v) What analogy does Socrates use in his argument? How effective do you think this analogy is? [3]
- (vi) What does Socrates go on to say about justice and the attempts to free him? [2]

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) 'The structure of *Phaedo* is simple, but the ideas are complex.' With reference to the sections of the dialogue you have read, how far would you agree with this statement?
- (b) Explain how convincing you find Socrates' defence against the charge of impiety in *Apology*.
- (c) With reference to any **one** of the dialogues in *The Last Days of Socrates*, how far would you agree with the Delphic Oracle that Socrates was the wisest man alive?

OR

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

Either

- (a) '*Euthyphro* shows the Socratic method at its best and at its worst.' Explain how far you agree with this statement.

Or

- (b) 'Socrates' attitude made his death inevitable.' With reference to *Apology* and *Crito*, explain how far you agree with this statement.

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) SLAVE: Oh, he's a real gentleman, your master is, I can tell that.
 XANTHIAS: Yes, you can always tell. There are only two things a real gentleman understands: soaking and poking.
 SLAVE: No, but I mean, fancy him not beating you for making out that you was the master and him the slave! 5
 XANTHIAS: He'd have been sorry if he'd tried.
 SLAVE: Ah, that's the way I like to hear a slave talking. He, he, he! I love that.
 XANTHIAS: Love it, eh?
 SLAVE: Why, there's nothing I like better than cursing the master behind his back. 10
 XANTHIAS: Ah, you sly old beggar! I bet you mutter a few things under your breath when he's had a bash at you, eh?
 SLAVE: Muttering? He, he, he! Yes, I like a bit of muttering.
 XANTHIAS: [*encouraging the chuckles*]: And what about prying into his private affairs? 15
 SLAVE: Prying? He, he, he! Yes, I like a bit of prying.
 XANTHIAS: Ah, we're going to get along fine, you and me. Have you ever tried eavesdropping when he's got company?
 SLAVE: Eavesdropping? Ah, that's real sport, that is.
 XANTHIAS: And then you pass it all on to the neighbours, eh? 20
 SLAVE: Well, that's where the fun comes in, ain't it? No end of a kick, that gives me.
 XANTHIAS: Put it there, grandpa: give us a hug, that's right. – Listen, my dear old soulmate, my partner in crime, what's all that yelling and shouting and quarrelling going on in there? 25

(Aristophanes, *Frogs*)

- (i) Where in the Underworld does this conversation take place? [1]
 (ii) Who is Xanthias' master? [0.5]
 (iii) To whom does the slave belong? [1]
 (iv) To what incident is the slave referring when he says 'for making out that you was the master and him the slave' (lines 4–5)? Explain what happened. [3]
 (v) What parts of the conversation would have made the Athenian audience laugh? Provide evidence to illustrate your answer. [4]
 (vi) How important is the role of Xanthias in *Frogs*? [3]

- (b) PROCLEON: In court? Yah! Boo! You're out of date, chums: I won't even hear the place mentioned. Yah! Yippee! To blazes with the voting urns: [*fondling the girl*] I prefer these. Are you going, or aren't you? Juryman? What juryman? Get out of my sight!
- [*The REVELLERS withdraw, murmuring angrily.*] 5
- Come on up here, my little ladybird. Hold on to this rope. Be careful, it's a bit old and worn: but you'd be surprised what it'll stand up to. That was a neat bit of work, getting you away from those fellows, you must admit. Just at the crucial moment, eh? Well, now you can show your gratitude, and be nice to *me*. But no, you won't, you'll let me down, you'll laugh at 10 me. It won't be the first time you've left a man standing. But listen, you be nice to me, and when my son dies I'll buy you your freedom and have you for a concubine, how would you like that, eh? I've got the money, you see, but I'm not allowed to handle it myself just yet – not till I'm a bit older. It's my son, you know, he watches every move I make: he's a terrible old 15 skinflint, and very strict. You see, I'm his only father.

(Aristophanes, *Wasps*)

- (i) What event has Procleon just attended? [0.5]
- (ii) What sort of girl has Procleon abducted? [1]
- (iii) List **three** other embarrassing things he has done at this event. [3]
- (iv) Explain **two** of the sexual references in the passage. [2]
- (v) Find **four** examples of role reversal in this passage and explain how they add to the humour of Procleon's speech. [4]
- (vi) What **two** other things is Procleon accused of doing wrong after this passage? [2]

- (c) AESCHYLUS: [*severely*]: But a lot of excellent men did learn. Look at Lamachus. [*Applause.*] And you can see the imprint of Homer on my own work clearly enough. I depicted men of valour, lion-hearted characters like Patroclus and Teucer, encouraging the audience to identify themselves with these heroes when the call to battle came. *I* didn't clutter *my* stage with harlots like Phaedra or Stheneboea. No one can say I have ever put an erotic female into any play of mine. 5
- EURIPIDES: How could you? You've never even met one.
- AESCHYLUS: And thank heaven for that. Whereas you and your household had only too much experience of Aphrodite, if I remember rightly. She was too much for you in the end. 10

(Aristophanes, *Frogs*)

- (i) What will the winner of this argument receive? [0.5]
- (ii) From which part of the play is this passage taken? [1]
- (iii) Just before this passage starts, what reason was given for holding Homer in high esteem? [1]
- (iv) Name **two** of the other poets mentioned there and say what useful things they taught. [4]
- (v) What had happened to Lamachus? [1]
- (vi) Explain the reference to **two** of the following figures Aeschylus mentions – Patroclus, Teucer, Phaedra, Stheneboea. How do the **two** examples you have chosen illustrate the point Aeschylus is making? [4]
- (vii) How was Aphrodite too much for Euripides 'in the end' (line 11)? [1]

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) Outline the origins and development of Attic Old Comedy.
- (b) How effectively does Aristophanes use the Choruses in *Frogs*?
- (c) How and why does Procleon's character develop in *Wasps*?

OR

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

Either

- (a) What aspects of Aristophanes' plays do you find funny, and why?

Or

- (b) 'It is essential to have an understanding of the social and political backgrounds to Aristophanes' plays in order to appreciate them fully.' How far do you agree with this?

SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions.

EITHER

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

(a) Plate 1

- (i) Name the painter of this pot. [1]
- (ii) Approximately when was this pot made? [1]
- (iii) Name the shape of this pot and give its function. [1.5]
- (iv) Describe the decoration on the outside of this pot. [2]
- (v) How successfully has the painter overcome the problems of decorating the interior of this pot? You must refer to specific details from the scene. [3]
- (vi) Explain which aspects of this scene you find artistically pleasing. [4]

(b) Plate 2

- (i) Name the painter of this pot. [1]
- (ii) What shape is the pot and for what purpose was it used? [2]
- (iii) Approximately when was this pot made? [1]
- (iv) What is unusual about this pot? [1]
- (v) With close reference to the scene on the pot, explain how the figure in the centre can be identified. [3.5]
- (vi) How well do you think that the painter has made use of the red-figure technique in this scene? You must refer to specific details from the scene. [4]

(c) Plate 3

- (i) Who painted this pot? [1]
- (ii) Approximately when was this pot made? [1]
- (iii) What name is given to the shape of this pot? What was it used for? [2]
- (iv) Which story is depicted on this pot? [1.5]
- (v) The painter of this scene was influenced by artists working in a different medium. Name **one** of the artists and give **two** different ways in which this influence can be seen in this scene. [3]
- (vi) How artistically pleasing do you find the subject matter and composition of this scene? You must refer to specific details from the scene. [4]

OR

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

- (a) Analyse the style and composition of the Meidias Painter's hydria. In your answer you should make specific reference to details from the pot.
- (b) Briefly describe the way in which white-ground ware was made. With reference to specific examples, how do you account for its popularity for funerary pots?
- (c) What problems did painters face when decorating kraters? What different solutions did painters use? In your answer you should include reference to **any two** kraters.

OR

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

Either

- (a) 'Kleitias was a master storyteller.' To what extent do you agree or disagree with this assessment of Kleitias' work on the François Vase? In your answer you should include discussion of what is depicted on the pot and how well it is 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 red-figure technique? In your answer you should refer to specific pots and painters and explain why you have chosen them.

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