



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

CLASSICAL STUDIES

8283/01

Paper 1 Greek Civilisation

October/November 2009

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) In this year [330BC] news reached Greece about the battle near Arbela, and many of the cities, viewing with suspicion the growing power of Macedon, decided to win their freedom while Persia still remained independent. For they expected that Darius would assist them and would supply them with sufficient money to hire large numbers of mercenaries while Alexander would be unable to divide his forces. But if they stood by and watched the complete defeat of the Persians, the Greeks would be left alone and would never be able to contemplate the recovery of their freedom. At the same time a revolt in Thrace encouraged the Greeks to revolt. 5

(Diodorus 17.62)

- (i) Where is Arbela (line 1)? [0.5]
 (ii) What had Alexander hoped to do at Arbela? [1]
 (iii) Why had he failed? [2]
 (iv) What did he decide to do instead? [2]
 (v) What was happening in Greece at the same time? [4]
 (vi) What was happening in Thrace at the same time? [3]

- (b) And so when Hermolaus and the others formed their plot against Alexander and were detected, the false accusations were naturally thought to be true. For instance, it was said that when someone put to Callisthenes the question, "How would one become the most famous man?", he replied, "If you kill the most famous man," and again, when he was urging Hermolaus to action, he was approaching a man no more impervious to sickness and wounds than anyone else. And yet not one of the conspirators, even under the cruellest tortures, incriminated Callisthenes. 5

(Plutarch, *Alexander* 55)

- (i) Why was Hermolaus plotting to kill Alexander (line 1)? [2]
 (ii) What did Callisthenes do to offend Alexander? [2]
 (iii) When and how did Callisthenes die? [3.5]
 (iv) What happened to Hermolaus? [1]
 (v) What did Alexander think about Callisthenes' guilt, and what did he do about it? [2]
 (vi) What effect did the death of Callisthenes have on the army? [2]

- (c) The king was the first to be married, for all the weddings were celebrated in the same manner, and in this ceremony he was thought to have shown even more than his customary approachability and comradeship. Then the bridegrooms took their wives back to their homes and Alexander gave each of them a dowry. All the Macedonians who had previously married Asiatic women he ordered to be registered and these were found to number more than 10,000. To all of these Alexander gave wedding presents. 5

(Arrian 7.4)

- (i) Where did these weddings take place (line 1)? [0.5]
- (ii) To whom was Alexander married by the end of his wedding? [3]
- (iii) To whom had he married Hephaestion, and why? [3]
- (iv) Apart from Alexander and Hephaestion, how many other men were married on the same day? [1]
- (v) Why did Alexander arrange these weddings? [2]
- (vi) What incident happened shortly after the weddings? How does this show that Alexander's men distrusted him? [3]

OR

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

- (a) How important was Alexander's visit to Troy **both** to him **and** to his public image?
- (b) How significant was Antipater in Alexander's success?
- (c) How did Alexander's relationship with his mother affect his life?

OR

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

Either

- (a) Explain what made Alexander such an effective military leader.

Or

- (b) Explain what uses Alexander made of religion.

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) Here perhaps one of you might interrupt me and say, 'But what is it that you do, Socrates? How is it that you have been misrepresented like this? Surely all this talk and gossip about you would never have arisen if you had confined yourself to ordinary activities, but only if your behaviour was abnormal. Give us the explanation, if you do not want us to draw our own conclusions.' This seems to me to be a reasonable request, and I will try to explain to you what it is that has given me this false notoriety; so please give me your attention. Perhaps some of you will think that I am not being serious; but I assure you that I am going to tell you the whole truth. 5

I have gained this reputation, gentlemen, from nothing more or less than a kind of wisdom. What kind of wisdom do I mean? Human wisdom, I suppose. It seems that I really am wise in this limited sense. 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 at Delphi. 10 15

(Plato, *Apology*)

- (i) How large was the jury which tried Socrates? [0.5]
- (ii) How does Socrates claim he has 'been misrepresented' (line 2)? [2]
- (iii) Name **two** of the 'geniuses' Socrates has just mentioned (line 11). [2]
- (iv) Which god is Socrates referring to as a witness to his wisdom (lines 16–17)? [1]
- (v) Who consulted the god about Socrates? [1]
- (vi) What answer did the god give about Socrates? [2]
- (vii) What does Socrates go on to say about how he tried to discover what the god meant in his answer? [4]

- (b) Compared with all other Athenians, you would not have been so exceptionally much in residence if it had not been exceptionally pleasing to you. You have never left the city to attend a festival – except once to the Isthmus – nor for any other purpose except on some military expedition; you have never travelled abroad as other people do, and you have never felt the impulse to acquaint yourself with another country or other laws; you have been content with us and with our city. So deliberately have you chosen us, and undertaken to observe us in all your activities as a citizen, that you have actually fathered children in it because the city suits you. Furthermore, even at the time of your trial you could have proposed the penalty of banishment, if you had chosen to do so; that is, you could have done then with the sanction of the State what you are now trying to do without it. But whereas at that time you made a fine show of your indifference if you had to die, and in fact preferred death, as you said, to banishment, now you show no respect for your earlier professions, and no regard for us, the Laws, whom you are trying to destroy; you are behaving like the lowest slave, trying to run away in spite of the contracts and undertakings by which you agreed to act as a member of our State.

(Plato, *Crito*)

- (i) Where does this conversation take place? [0.5]
- (ii) Give **three** reasons Crito has given why Socrates should escape. [3]
- (iii) 'military expedition' (line 4). Name **two** of the battles in which Socrates fought. [2]
- (iv) What punishment had Socrates proposed for himself at his trial? [2]
- (v) What point is Socrates making in this passage in his argument against escaping from prison? How convincing do you find the argument in the passage? [5]

- (c) 'And what about the other ways in which we devote attention to our bodies? Do you think that a philosopher attaches any importance to them? I mean things like providing himself with smart clothes and shoes and other bodily ornaments; do you think that he values them or despises them – in so far as there is no real necessity for him to go in for that sort of thing?' 5
- 'I think the true philosopher despises them,' he said.
- 'Then it is your opinion in general that a man of this kind is not preoccupied with the body, but keeps his attention directed as much as he can away from it and towards the soul?' 10
- 'Yes, it is.'
- 'So it is clear first of all in the case of physical pleasures that the philosopher frees his soul from association with the body (so far as is possible) in a way that other men don't?' 10
- 'It seems so.'

(Plato, *Phaedo*)

- (i) Who is narrating this dialogue? [0.5]
- (ii) To whom is he telling the story of Socrates' death? [1]
- (iii) Which **two** people is Socrates having a discussion with at this point in the dialogue? [2]
- (iv) What has Socrates just said about the philosopher's attitude towards suicide and death? [2]
- (v) Which **three** physical pleasures has Socrates just mentioned? [3]
- (vi) What does Socrates go on to say about the effect the body has on the acquisition of wisdom? [4]

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) From your reading of the *Apology*, explain how far you feel that the Athenians were right to convict Socrates of corrupting the young.
- (b) Explain what attitude Socrates had towards the public life of a citizen.
- (c) What can be learnt of Socrates' attitude towards death from the *Phaedo*?

OR

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

Either

- (a) How far do you feel that Socrates had a fair trial? In your answer, you should discuss how the Athenian legal system worked.

Or

- (b) Which of the works in *The Last Days of Socrates* would you recommend as the best introduction to Socrates and his ideas? In your answer, you should discuss at least **two** of 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) SOSIAS: Well, I'd no sooner fallen asleep than I saw a whole lot of sheep, and they were holding an assembly on the Pnyx: they all had little cloaks on, and they had staves in their hands; and these sheep were all listening to a harangue by a rapacious-looking creature with a figure like a whale and a voice like a scalded sow. 5
- XANTHIAS: No, no!
- SOSIAS: What's the matter?
- XANTHIAS: Don't tell me any more, I can't bear it. Your dream stinks like a tanner's yard.
- SOSIAS: And this horrible whale-creature had a pair of scales and it was weighing out bits of fat from a carcass. 10

(Aristophanes, *Wasps*)

- (i) From what part of the play is this passage and what is its purpose? [2]
- (ii) Who are Xanthias and Sosias guarding? [0.5]
- (iii) What was the 'Pnyx' (line 2), and why was it a central feature of Athenian democracy? [2]
- (iv) Who are the 'sheep' meant to represent (line 1)? Why are they portrayed as sheep and what do the 'little cloaks' represent (line 2)? [3]
- (v) To whom does the 'rapacious-looking creature' refer (line 4)? Explain **two** ways this passage parodies this figure. [3]
- (vi) Describe how this scene might have been staged. [2]

- (b) DIONYSUS: This must be the lake he was talking about, and – ah! here comes the boat.
 [CHARON *comes into view, propelling a small boat on wheels.*]
 XANTHIAS: And *that* must be Charon.
 DIONYSUS: Charon! [No response.] Charon!! Charon!!! [No response.] Well, he's not Charon much about *us*, is he? 5
 CHARON: Any more for Lethe, Blazes, Perdition, or the Dogs? Come along now, any more for a nice restful trip to Eternity? No more worries, no more cares, makes a lovely break! [To Dionysus] Well, come along then, if you're coming. 10
 DIONYSUS: [*climbing in warily*]: Er – can I go to Hell?
 CHARON: You can as far as I'm concerned.
 DIONYSUS: Ah, splendid. Two, please.
 CHARON: Sorry, sir, no slaves allowed. Not unless they fought in the sea-battle.
 XANTHIAS: Exempted on medical grounds, I was. Weak sight. 15
 CHARON: Well, you'll have to walk round.
 XANTHIAS: Where shall I find you?
 CHARON: Just past the Withering Stone, you'll find an inn. 'The Last Resting Place', they call it.
 DIONYSUS: Got that? 20
 XANTHIAS: I've got the creeps, that's what I've got. It's not my lucky day. [*He staggers off into the shadows.*]
 CHARON: Sit to the oar. Any more for Lethe, Blazes – Here, what are you doing?
 DIONYSUS: Sitting on the oar, like you said. But –
 CHARON: I didn't say *on* the oar, you pot-bellied loon. This is where you sit, here on 25
 the cross-bench.

(Aristophanes, *Frogs*)

- (i) Why is Dionysus entering the Underworld? [0.5]
 (ii) What is the lake referred to in line 1? To whom does 'he' refer (line 1)? [3]
 (iii) Which sea-battle is referred to in line 14? How were the slaves rewarded for taking part in it? [2]
 (iv) Explain **four** ways this conversation would have made the Athenian audience laugh. Provide evidence to illustrate your answer. [4]
 (v) How is Dionysus' behaviour in this passage similar to his behaviour in the rest of *Frogs*? You should make **three** points. [3]

- (c) PROCLEON: Then there's another thing: if the Council or the Assembly can't reach a decision on some big case, they hand the prisoner over to the jury courts. And then we have Evathlus and even the great shield-dropper himself coming along to tell us that they'll never betray us, they'll fight for the people. And no one has ever had a motion carried in the Assembly unless they've arranged for the Courts to close down early so that we can attend. As for the Great Roarer, Cleon himself, we're the only people he never dares to nibble at: we lie safely in his arms and he keeps the flies off us. Which is a darn sight more than *you've* ever done for your old dad. 5 10

(Aristophanes, *Wasps*)

- (i) From which part of the play is this passage taken? [0.5]
 (ii) Over what are Procleon and Anticleon arguing? [1]
 (iii) What reasons has Procleon given for being a juror just before the passage opens? You should make **three** points. [3]
 (iv) To whom does the 'great shield-dropper' refer (line 3)? [1]
 (v) 'we lie safely in his arms and he keeps the flies off us' (lines 8–9). What sort of relationship is Procleon suggesting jurors share with Cleon? How had Cleon made himself popular with the lower classes in Athens? [3]
 (vi) 'a darn sight more than *you've* ever done for your old dad' (lines 9–10). How fair is this judgement on the basis of *Wasps* as a whole? You should make **four** points. [4]

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
 (a) Discuss Aristophanes' presentation of the law-courts in *Wasps*.
 (b) What faults does Aristophanes find with tragedy in *Frogs*?
 (c) Outline the basic structure of a Greek comedy. How far does **either** *Frogs* **or** *Wasps* conform to this structure?

OR

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

Either

- (a) Explain which play you consider to be the more successful, *Wasps* **or** *Frogs*.

Or

- (b) 'A poet should make people into better citizens.' How does Aristophanes try to achieve this in *Frogs*?

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. Why is he given this name? [1.5]
- (ii) Name the shape of this pot and give its function. [2]
- (iii) What story is depicted on this pot? [1]
- (iv) Give **three** ways in which what is depicted on the pot reflects its function. In your answer, you should refer to precise details from the scene. [3]
- (v) How successfully do you think the painter has made the scene lively and vivid? In your answer, you must refer to specific details from the scene. [5]

(b) Plate 2

- (i) Name the painter of this pot. [1]
- (ii) Approximately when was this pot made? [1]
- (iii) What shape is the pot and why is it given this name? [1.5]
- (iv) What technique was used to decorate this pot? [1]
- (v) Identify and give the location of **two** decorative motifs used by the painter. What effect do you think they have? [4]
- (vi) To what extent do you think that the painter has succeeded in portraying a dramatic scene? In your answer, 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 generally used for, and how did the use of this type of pot change from the mid 5th century onwards? [2.5]
- (iv) Briefly describe what is happening in the scene depicted on the pot, and explain how the painter has indicated that the scene is taking place indoors. [4]
- (v) What technique was used to decorate this pot? How effectively do you think that the painter used the technique on this pot? [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 Exekias' amphora depicting Achilles and Ajax. In your answer you should make specific reference to details from the pot.
- (b) What artistic conventions did Athenian black-figure vase painters adopt to depict women as different from men? In your answer you should make reference to details from specific pots.
- (c) What limitations did the shape of cups impose on vase painters? What different solutions did painters use to overcome these limitations?

OR

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

Either

- (a) 'The depiction of drapery was the principal interest of Greek vase painters.' By tracing the development of the depiction of drapery, show to what extent you think this statement is accurate.

Or

- (b) 'Greek vase-painters were only interested in glorifying war.' How far do you think this is true of the depictions you have studied of the Trojan War?

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 Section 3 Question 1 a, b, c © David Barrett (translation); Aristophanes; *The Wasps, The Poet and the Woman, The Frogs*; Penguin; 1964.
 Section 4 Plates 1, 2, 3 © Jonathan Campbell and Kay Harrison; *The Art of Greek Vase Painting*; Pearson Education, New Zealand; 1996–2000. Photographs, Glyptothek Munchen.

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