



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

**CLASSICAL STUDIES**

**8283/11**

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) Pausanias was a Macedonian from the district of Orestis; he was one of the king's bodyguard and because of his beauty he had become his lover. Seeing that another young man also called Pausanias was attracting Philip's attentions, he used insulting language to him, calling him a hermaphrodite who was ready to accept the favours of all and sundry. This other Pausanias was unable to endure such wanton abuse. Although he kept silent for some time, he eventually, after confiding his intentions to Attalus, one of his friends, committed suicide in a remarkable manner. 5

(Diodorus 16.93)

- (i) This incident occurred shortly before Philip's death. In which year did Philip die? [0.5]
- (ii) What did Attalus do after the death of his friend Pausanias? [3]
- (iii) How did Pausanias of Orestis react to what Attalus did? [1]
- (iv) Why did nothing happen to Attalus because of this? [2]
- (v) What did Philip do to Pausanias? [2]
- (vi) Explain in detail what Pausanias did as a result of all this, according to Diodorus. [4]
- (b) Then (Alexander) adopted the Persian diadem, and dressed himself in the pure white robe and the Persian sash and everything else except the baggy trousers and the long-sleeved jacket. He dressed his Companions in purple cloaks and fitted out the horses in Persian harness. In addition, he took round with him courtesans as Darius had done, in number equal to the days of the year, and chosen from among all the most beautiful women of Asia. Each night they paraded round the king's couch, so that he might select the one with whom he would sleep. Alexander employed these customs sparingly, and for the most part kept to his existing practice, fearing to offend the Macedonians. 5

(Diodorus 17.77)

- (i) This is believed to have occurred shortly after the capture of Persepolis. When was Persepolis captured? [0.5]
- (ii) Explain why Alexander adopted Persian dress and customs. [4]
- (iii) What did Persians do when entering Alexander's presence in court to show their respect and obedience? [1]
- (iv) What is the Greek word for this practice? [1]
- (v) Explain why this practice offended the Macedonians. [3]
- (vi) Explain why Alexander did not stop this practice and how he tried to keep the Macedonians from complaining. [3]

- (c) Darius' army was arranged as follows. (Aristobulus tells us that a document setting out Darius' order of battle was afterwards captured.) On his left wing were the Bactrian cavalry supported by the Dahae and Arachotians; next to them were the Persians, infantry and cavalry mixed, then the Susians and Cadusians; this was the order of the left wing as far as the centre of the whole phalanx. On the right were the soldiers from Hollow Syria and Mesopotamia, then the Medes. The Parthians and the Sacae, the Tapurians, Hyrcanians, Albanians and Sacesinians, right up to the centre. In the centre, where Darius was, were drawn up the "Kinsmen of the King" and the Persians with golden apples on their spear-butts, followed by the Indians, the so-called "transplanted" Carians, and the Mardian archers. 5 10

(Arrian 3.11)

- (i) This passage describes preparations for the battle of Gaugamela. In which year did this battle occur? [0.5]
- (ii) How had Darius and Alexander treated their men the night before the battle, and why was this significant? [3]
- (iii) Explain what strategies Alexander used to help win the battle. [4]
- (iv) What did Darius do at the end of the battle? [1]
- (v) Which city did Alexander head for next, and how did its inhabitants react? [2]
- (vi) What happened to Darius after the battle? [2]

OR

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

- (a) Discuss the impact that Philip had on his son's life and career.
- (b) In which siege did Alexander show the greatest skill as a military commander, Tyre or Gaza?
- (c) Why do you think Alexander visited the shrine of Ammon? Explain the importance of this visit in his career.

OR

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

Either

- (a) Explain the role played by Hephaestion in Alexander's life.

Or

- (b) 'Alexander really did deserve to be known as "the Great".' Explain how far 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) SOCRATES: I realize that as well as you do, dear friend; that's why I am anxious to become a pupil of yours. I know that Meletus here among others does not seem to notice you, whereas he observes me with such ease and such acuity that he's indicted me for impiety. So for heaven's sake tell me now what you were just then affirming you knew: what do you say piety and impiety are, be it in homicide or in other matters? Or isn't holiness the same in every sphere of activity, and unholiness too – the opposite of everything holy and the same as itself, so that everything to be called unholy has one standard which determines its unholiness? 5 10

EUTHYPHRO: Completely so, Socrates.

SOCRATES: Tell me then, what do you say holiness is, and what is unholiness?

(Plato, *Euthyphro*)

- (i) Where is this conversation taking place? [1]
- (ii) Apart from Meletus, who is prosecuting Socrates? [1]
- (iii) Whom is Euthyphro prosecuting? Explain the circumstances behind this prosecution. [2.5]
- (iv) For what offence, apart from impiety, is Socrates being prosecuted? [1]
- (v) Why does Socrates say he is anxious to become Euthyphro's pupil? [3]
- (vi) What definition of holiness does Euthyphro give in answer to Socrates' question? [2]
- (vii) Why does Socrates reject this definition? [2]

- (b) I will offer you substantial proofs of what I have said; not theories, but what you better appreciate – facts. Listen while I describe my actual experiences, so that you may know that I would never submit wrongly to any authority through fear of death, but would refuse at any cost – even that of my life. It will be a commonplace story, such as you often hear in the courts; but it is true. 5

The only office which I have ever held in our city, gentlemen, was when I served on the Council. It so happened that our tribe Antiochis was presiding when you decided that the ten commanders who had failed to rescue the men who were lost in the naval engagement should be tried *en bloc*; which was illegal, as you all recognized later. On this occasion I was the only member of the executive who opposed your acting in any way unconstitutionally, and voted against the proposal; and although the public speakers were all ready to denounce and arrest me, and you were all urging them on at the top of your voices, I thought that it was my duty to face it out on the side of law and justice rather than support you, through fear of prison or death, in your wrong decision. 10 15

(Plato, *Apology*)

- (i) How large was the jury at Socrates' trial? [0.5]
- (ii) What reason has Socrates just given for not participating personally in public life? [1]
- (iii) To which 'naval engagement' (line 9) is Socrates referring? Explain the circumstances which led to the trial. [4]
- (iv) Describe the other occasion, which Socrates goes on to mention, when he resisted those in power. [2]
- (v) Explain what Socrates says about public life and a good man in this section of *Apology*. How far do you agree with him? [5]

- (c) It's like this, you see. In the course of my life I have often had the same dream, appearing in different forms at different times, but always saying the same thing: 'Socrates, practise and cultivate the arts.' In the past I used to think that it was impelling and exhorting me to do what I was actually doing; I mean that the dream, like a spectator encouraging a runner in a race, was urging me on to do what I was doing already, that is, practising the arts; because philosophy is the greatest of the arts, and I was practising it. But when my trial had taken place, and this god's festival was delaying my execution, I decided that, in case it should be this popular form of art that the dream intended me to practise, I ought to compose and not disobey; I reasoned that it would be safer not to take my departure before I had cleared my conscience by writing poetry in obedience to the dream. I began with some verses in honour of the god whose festival it was. When I had finished my hymn, I reflected that a poet, if he is to be worthy of the name, ought to work on stories, not discourses; and I was no story-writer.

(Plato, *Phaedo*)

- (i) To whom is Socrates talking at this point in the dialogue? [1]
- (ii) 'god's festival' (line 8). To which god is Socrates referring? Why did it delay his execution? [2.5]
- (iii) 'I mean that the dream...' (line 4). What feature of the Socratic method is seen here? How effective do you feel it is? [2]
- (iv) Which stories does Socrates go on to say he is adapting? [1]
- (v) How did Socrates die? [1]
- (vi) What does Socrates go on to say about the philosopher's attitude towards suicide and death? Briefly explain his argument to justify his belief. [5]

OR

- 2 Write a mini-essay on each of the **two** of the following: [12.5 marks each = 25]
- (a) Give an account of the various definitions of holiness given in *Euthyphro*. Explain why they were all rejected.
- (b) What differences did Socrates claim there were between himself and the Sophists? Why do you think he did not want to be thought of as a Sophist?
- (c) What role is played by the Laws of Athens in *Crito*? How do they contribute to the argument?

OR

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

**Either**

- (a) What can be learnt from the dialogues in *The Last Days of Socrates* about Socrates' attitudes towards the gods and public worship? Explain how far you believe that the charge of impiety was justified.

**Or**

- (b) Explain what you think Socrates meant when he talked about himself as being a 'Stinging Fly' and about his 'Divine Mission'. What were the consequences of him carrying out this mission?

## 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) PROCLEON: You're driving me mad with all these delays. My nails are itching to plough through that wax again.  
 [ANTICLEON *returns with two wooden dishes, which he hangs up as notice-boards, and a bundle of documents. He sits down at a table.*] 5
- ANTICLEON: There you are.  
 PROCLEON: Call on the case.  
 ANTICLEON: Right. – [*Calling out in an official voice*] Who appears before the Court?  
 PROCLEON: Damn and blast, what a fool I am. I forgot to bring out the urns. [*He starts to climb out of the pen.*] 10
- ANTICLEON: Hey, where are you off to?  
 PROCLEON: To fetch the urns.  
 ANTICLEON [*picking up two large ladles and placing them on a table*] : No need to : that's what I brought these ladles out for. 15
- PROCLEON [*resuming his seat*] : Ah, splendid. Now we really have got everything we need – oh no, we haven't a water-clock.  
 ANTICLEON [*indicating the jerry*] : What's that, then?  
 PROCLEON: My, you really have provided everything, haven't you? And all from local resources, as you might say. 20
- ANTICLEON [*calling out*] : Bring me a taper, somebody – and we shall want some myrtle and incense.

(Aristophanes, *Wasps*)

- (i) Of what disease is Anticleon hoping to cure Procleon by holding this trial? [1]
- (ii) Explain the reference to 'My nails are itching to plough through that wax again' (lines 1–2). [3]
- (iii) What is the name of the dog on trial and what crime has he committed? [2.5]
- (iv) For what purposes are the urns (line 13), water-clock (line 17), myrtle and incense (line 22) to be used? [3]
- (v) 'you really have provided everything' (line 19). List **three** other household items not mentioned in this passage which are used in this trial and state their different purposes. [3]



- (b) [CHARON *settles down comfortably in the stern, while DIONYSUS makes clumsy efforts to get the boat moving.*]
- DIONYSUS: How do you expect me to drive this thing? I'm not a sea-going type.
- CHARON: It's easy. Come on, man, get forward. Just a couple of strokes, and then you'll have the singing to help you. Lovely, it is. 5
- DIONYSUS: Singing?
- CHARON: Yes, the Frogswans. It's a treat.
- DIONYSUS: Right : you start me off, then.
- CHARON: I-i-i-n, OUT! I-i-i-n, OUT! 10
- DIONYSUS: [As soon as DIONYSUS has got his stroke adjusted to the tempo set by CHARON, the voices of the FROG CHORUS are heard off-stage, singing in an entirely different rhythm.]
- FROGS: Brekeke-kex, ko-ax, ko-ax,  
Ko-ax, ko-ax, ko-ax! 15
- Oh we are the musical Frogs!  
We live in the marshes and bogs!  
Sweet, sweet is the hymn  
That we sing as we swim,  
And our voices are known 20  
For their beautiful tone  
When on festival days  
We sing to the praise  
Of the genial god –  
And we don't think it odd 25  
When the worshipping throng,  
To the sound of our song,  
ROLLS HOME through the marshes and bogs,  
Brekekex!
- Rolls home through the marshes and bogs. 30
- DIONYSUS: I don't want to row any more,  
FROGS: Brekekex!  
DIONYSUS: For my bottom is getting so sore.  
FROGS: Brekekex!

(Aristophanes, *Frogs*)

- (i) Who was Charon? [0.5]
- (ii) According to Heracles, how much was the fare? [1]
- (iii) Why was Xanthias not allowed to make the crossing? [1]
- (iv) What aspects of this passage will have made the Athenian audience laugh? Provide evidence to illustrate your answer. [4]
- (v) What is the name of the festival mentioned in line 22, and which god was worshipped there? [2]
- (vi) With reference to *Frogs* as a whole, give **four** different roles the Choruses perform in the play. [4]

- (b) DIONYSUS: To save the City of course. If the City isn't saved, there won't be any more drama festivals, and then where shall I be? Now, whichever of you can think of the best piece of advice to give the Athenians at this juncture, he's the one I shall take back with me. Now, here's my first question: what should be done about Alcibiades? Athens is in a very tricky situation, you know. 5
- EURIPIDES: What do the Athenians think about it, themselves?
- DIONYSUS: Ah. You may well ask. They love him. But then again they hate him. And then again, they want him back. But you tell me what *you* think, both of you. 10
- EURIPIDES: [*after consideration*] :  
Quickness and brains are what we seek, I know :  
*He's* quick – to harm, but when we need him, slow;  
Brilliant enough to plan his own escape,  
But useless when the City's in a scrape. 15
- DIONYSUS: That's neat. I like that. Very good. And Aeschylus, what's your opinion?
- AESCHYLUS: It is not very wise for city states  
To rear a lion's whelp within their gates :  
But should they do so, they will find it pays  
To learn to tolerate its little ways. 20
- DIONYSUS: Honestly, I can't decide between them, when one's so clever that you can't tell what he means, and other's about as clear as the purest mud. We'll try one more question.

(Aristophanes, *Frogs*)

- (i) 'there won't be any more drama festivals' (lines 1–2). At what festival was *Frogs* performed and how may this have influenced its content? Name **one** other dramatic festival held in Athens. [3]
- (ii) Which dramatist does Dionysus decide to take back to Athens? [0.5]
- (iii) Where exactly was Alcibiades when this play was first performed? [1]
- (iv) Briefly describe **two** ways Alcibiades had harmed Athens (line 13). [2]
- (v) Briefly describe **one** occasion when Alcibiades needed to make 'his own escape' (line 14) from Athens. [1]
- (vi) Which playwright do you think is 'so clever that you can't tell what he means' (lines 22–23) and which one is 'as clear as the purest mud' (lines 23–24)? Use *Frogs* as a whole to support your answer and give two reasons for **each** answer. [5]

**OR**

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

- (a) 'A likeable rogue.' How true is this of Procleon in *Wasps*?
- (b) Choose **two** scenes from *Frogs* and discuss how they might have been staged.
- (c) '*Wasps* would be just as effective without the Chorus.' How far do you agree with this statement?

**OR**

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

**Either**

- (a) Why is *Frogs* a rewarding play to study? In what ways would it be more rewarding to see it staged?

**Or**

- (b) 'Aristophanes wrote *Wasps* 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 Insert. Choose **two** of the plates and answer the appropriate questions. [25]

**(a) Plate 1**

- (i) What is the name given to the pot from which these friezes come? [1]
- (ii) Give the name of the painter of the pot. [0.5]
- (iii) What shape is the pot and why is it given this name? [2]
- (iv) What technique was used to decorate the pot? Give **three** typical elements of the technique which have been used in the frieze. In your answer, you should refer to precise details from the frieze. [4]
- (v) What story is depicted on this frieze? How successfully do you think the painter has depicted the story? In your answer you must refer to specific details from the frieze. [5]

**(b) Plate 2**

- (i) Who painted this pot? How do we know? [1.5]
- (ii) This pot is a belly amphora. Give **two** ways in which a belly amphora differs from earlier amphorae. [2]
- (iii) Name **two** decorative motifs and their locations on the pot. [3]
- (iv) Describe **two** ways in which the painter has used added colour. In your answer, you must refer to specific details from the scene. [2]
- (v) Identify the two figures depicted on the pot. How has the painter made one of the figures appear more important than the other? [4]

**(c) Plate 3**

- (i) Who painted this pot? What technique did he use to decorate it? [1.5]
- (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? [2]
- (iv) To which group of painters did this painter belong? [1]
- (v) Name the two central figures depicted on the pot. [2]
- (vi) Show how, and why, the painter has contrasted these two figures. [5]

**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 Makron's skyphos depicting the abduction of Helen. In your answer you should make specific reference to details from the pot.
- (b)** What different types of inscriptions did painters use? Why do you think they used inscriptions? How useful are these inscriptions to modern art historians?
- (c)** What is foreshortening? How well did vase painters make use of it?

**OR**

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

**Either**

- (a)** Which do you think was the more innovative, the style of the Pioneer Painters or the style of the Mannerist Painters? Explain your answer with reference to the typical features of each style and discuss specific examples from each style.

**Or**

- (b)** 'Vase-painters were imaginative and creative story-tellers.' What problems faced painters trying to depict a myth and how did painters overcome these problems? In your answer you should include discussion of a range of specific pots and painters.





## BLANK PAGE

---

*Copyright Acknowledgments:*

Section 1 Question 1a–c © compiled J R Hamilton; *Alexander*; University of Otago; 1980.  
Section 2 Question 1a–c © ed. Harold Tarrant; Plato; *The Last Days of Socrates*; Penguin; 1993/2003.  
Section 3 Question 1a © ed. David Barratt; *Aristophanes; The Wasps*; Penguin; 1964.  
Section 3 Question 1b–c © ed. David Barratt; *Aristophanes; The Frogs*; Penguin; 1964.  
Section 4 Plates 1–3 © Jonathan Campbell & Kay Harrison; *The Art of Greek Vase Painting*; Longman; 1996/2000.

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.