

General Certificate of Education
June 2004
Advanced Level Examination



CLASSICAL CIVILISATION
Unit 4 Greek History and Culture

CIV4

Thursday 24 June 2004 Afternoon Session

In addition to this paper you will require:

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

Time allowed: 1 hour 30 minutes

Instructions

- Use blue or black ink or 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.
- Mark allocations are shown in brackets.
- You will be assessed 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 degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

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.

Each question carries 25 marks.

EITHER

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

Having learnt that Xerxes and his army had reached Sardis, they next resolved to send spies into Asia to get information about the Persian forces; at the same time, in the hope of uniting, if it were possible, the whole Greek world and of bringing all the various communities to undertake joint action in face of the common danger, they decided to send an embassy to Argos to conclude an alliance, another to Gelon, the son of Deinomenes, in Sicily, and others, again, to Corcyra and Crete. 5

Herodotus, *The Histories*, Book 7.145

- (a) (i) Who made the resolution mentioned in the passage? (1 mark)
- (ii) What information about Xerxes' forces were they keen to get? (1 mark)
- (b) To what extent do the outcomes of the embassies to Argos and to Gelon illustrate relationships between the Greek states? (8 marks)
- (c) To what extent were the Greeks able to overcome their disunity in 480-479? Explain and support your answer by reference to the books of Herodotus you have read. (15 marks)

OR

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

XERXES:	Behold me, theme for sorrow, A loathed and piteous outcast, Born to destroy my race.	
CHORUS:	We welcome your returning With inauspicious music, With Oriental mourning, And veiled and tearful face.	5
XERXES:	Sing loud in lamentation Notes plaintive and discordant; Fortune and Joy have left me, And Sorrow takes their place.	10
CHORUS:	In reverence for your anguish And for our fleet's destruction, We sing our lamentation Till heart and voice are sore, With tears and groans that echo A mother-country mourning Her sons who went to war.	15
XERXES:	Ionia despoiled us, Strong in her metallated warships; But Ares helped her more To reap the bloody harvest Of that ill-fated shore.	20

Aeschylus, *The Persians*, 932-954

- (a) At what point in the play does this exchange occur? (1 mark)
- (b) Explain the reference to “our fleet’s destruction” (line 13). (1 mark)
- (c) How important is the Chorus in Aeschylus’ dramatic presentation of the Persian invasion? (8 marks)
- (d) How far were the Greek victories in 480 and 479 BC due to Persian mistakes rather than Greek skill? Explain and support your answer by reference to the whole of the play. (15 marks)

Turn over ►

Section 2 Answer **one** question.Each question carries 40 marks.

EITHER

- 3 How far do you think that both Herodotus' *The Histories* and Aeschylus' *The Persians* are pro-Athenian propaganda? You should support your answer by reference to both texts. (40 marks)

OR

- 4 How suitable do you think that the style of both Aeschylus' *The Persians* and Herodotus' *The Histories* is for conveying their subject matter? You should support your answer by reference to both texts. (40 marks)
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TOPIC 2 *Greek Sculpture*Answer **one** question from Section 1 and **one** question from Section 2.

Drawings or diagrams may be used 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.Each question carries 25 marks.

EITHER

- 5 Open out the insert and study **Photographs A** and **B**, which are printed on **pages 4** and **1** respectively.
- (a) Identify the two sculptures illustrated in **Photographs A** and **B**, which are normally assumed to be Greek originals. Give the approximate dates of manufacture of both figures. (4 marks)
- (b) What features of each statue support the date you have assigned to it? (6 marks)
- (c) How far do the pose, gesture and gaze of each figure influence the viewer's reaction to it, and affect the interpretation of its function? (15 marks)

OR

- 6** Open out the insert and study **Photographs C** and **D**, which are printed on **pages 2** and **3** respectively.
- (a) Identify the pedimental figures in **Photographs C** and **D**. Give the approximate dates of manufacture of both. *(4 marks)*
- (b) What features of each statue support the date you have assigned to it? *(6 marks)*
- (c) How far does knowledge of the context in which these figures originally appeared support your understanding of their gestures, postures and facial expressions? You should include discussion of the stories they illustrate as well as the composition of the pediments in your answer. *(15 marks)*
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Section 2 Answer **one** question.

Each question carries 40 marks.

EITHER

- 7** To what extent do you agree that the treatment of the drapery is essential to portraying the female figure in Greek sculpture of the 6th, 5th and 4th centuries BC? You should use at least **four** specific examples, architectural or free-standing, in your answer. *(40 marks)*

OR

- 8** Both the temple of Zeus at Olympia and the Parthenon had sculptures which illustrated myths. How far do you consider that the choice of myths at these particular sites conveyed a religious or political message? *(40 marks)*

TURN OVER FOR THE NEXT TOPIC

Turn over ►

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.

Each question carries 25 marks.

EITHER

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

PHAEDRA: This is what brings destruction on our fine cities
And ancient families – fair speech, too fair by far!
Instead of saying what you think will flatter me,
Give me sound counsel which will keep my honour safe.

NURSE:	Such high-flown talk! It's not fine sentiments you need; You must have your man. Someone must tell him in plain terms What's happened, and persuade him without more delay. If this were not a matter of life and death, if you Were still a chaste wife, I would never encourage you So far for lust and pleasure; but our work's cut out To save your life – there's nothing odious in that.	5 10
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Euripides, *Hippolytus*, 486-496

- (a) Briefly outline the circumstances which give rise to this exchange between Phaedra and the Nurse. (4 marks)
- (b) To what extent do the values of the Nurse conflict with those of Phaedra in this passage? (6 marks)
- (c) “The exchange of views in this passage reflects the most important issues explored in the play.”
How far do you think that this is true? (15 marks)

OR

- 10** Read the passage from *Antigone* below in the translation which you have studied, and answer the questions which follow.

The translation of E. F. Watling:

CREON:	This girl's proud spirit Was first in evidence when she broke the law; And now, to add insult to her injury, She gloats over her deed. But, as I live, She shall not flout my orders with impunity. 5 My sister's child – ay, were she even nearer, Nearest and dearest, she should not escape Full punishment – she, and her sister too, Her partner, doubtless, in this burying.
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The translation of Robert Fagles:

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Sophocles, *Antigone*, 536-548

- (a) What law or edict had Antigone broken? (2 marks)

- (b) To whom is Creon speaking, and who else does Creon intend to overhear what he says? (2 marks)

- (c) How justified do you consider Creon's attitude towards Antigone and Ismene at this point in the play? (6 marks)

- (d) How far is the Creon revealed in this episode consistent with his character and behaviour as revealed elsewhere in *Antigone*? (15 marks)

Turn over ►

Section 2 Answer **one** question.

Each question carries 40 marks.

EITHER

- 11** To what extent are human beings pardoned for doing wrong, and to what extent are they justly punished, in the three tragedies you have read? Support your answer by reference to *Hippolytus*, *Antigone* and *King Oedipus*. (40 marks)

OR

- 12** How central is the family as a theme in the three tragedies you have studied? You should support your answers by reference to *Hippolytus*, *Antigone* and *King Oedipus*. (40 marks)

END OF QUESTIONS

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TOPIC 1

Passage from Herodotus, *The Histories*, trans. A. de Sélincourt (Penguin)

Passage from Aeschylus, *The Persians*, as in *Prometheus Bound and Other Plays*, trans. P. Vellacott (Penguin)

TOPIC 2

Photograph A J. BOARDMAN, *Greek Sculpture* (Thames and Hudson/Hirmer)

Photograph B J. BOARDMAN, *Greek Sculpture* (Thames and Hudson/The National Archaeological Museum, Athens)

Photograph C J. BOARDMAN, *Greek Sculpture* (Thames and Hudson)

Photograph D J. BOARDMAN, *The Oxford History of Classical Art* (Oxford University Press/Hirmer)

TOPIC 3

Passage from Euripides, *Hippolytus*, as in *Alcestis and Other Plays*, trans. P. Vellacott (Penguin)

Passage from Sophocles, *Antigone*, as in *The Theban Plays*, trans. E. F. Watling (Penguin)

Passage from Sophocles, *Antigone*, as in *The Three Theban Plays*, trans. R. Fagles (Penguin)

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