

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
**General Certificate of Education Advanced Subsidiary Level**

**Classical Studies 8283/01**

**(School-based syllabus)**

**Paper: Greek Civilisation**

Additional materials:  
Answer paper

**November 2004**

**Time allowed:** 1 hour 30 minutes  
**Total marks:** 50

**INSTRUCTIONS TO CANDIDATES**

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 answers.

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**This question paper consists of 14 printed pages.**

**[Turn over**

## SECTION ONE : ALEXANDER THE GREAT

Answer ONE of the following three questions.

**EITHER:**

### QUESTION ONE ( 25 marks)

Choose two of the following passages and answer the questions which follow them:

(a)

When Antipater learned that the Greeks had united, he ended the war in Thrace on the best terms possible and marched to the Peloponnese with his entire force. Enlisting troops from the Greek states who were in alliance with Macedon he succeeded in assembling no fewer than 40,000 men. In the decisive battle Agis fell fighting, but the Spartans kept their position and fought courageously for a long time. When their allies had to give way, they themselves retired to Sparta.  
(Diodorus 17. 62-63)

- i. In what year and near what city did the “decisive battle” take place? [1.5]
- ii. What event in Asia Minor inspired Agis to rebel at this particular time? What did Agis hope to achieve by the rebellion? [3]
- iii. What position on Alexander’s staff did Antipater occupy? [1]
- iv. Explain how Antipater dealt with the Spartans after the battle. To what extent was Alexander involved in this? [4]
- v. The Athenians did not get involved in Agis’ rebellion. What motive might they have had for wanting to join the rebellion, and what prevented them? [3]

(b)

Alexander decided to disband his fleet, since at that time he was short of money; he saw, too that his fleet was no match for the Persian and he had no wish to risk defeat even with a portion of his force. Moreover, he considered that as he now controlled Asia Minor with his army he no longer needed a fleet; by taking the coastal cities he would destroy the Persian fleet; for they would have nowhere to get fresh crews and no port to put in at.  
( Arrian 1.20)

- i. In what year did Alexander disband his fleet? What event had caused him to believe he “controlled Asia Minor”? [1.5]
- ii. What advice had Parmenio given him at Miletus regarding the fleet? Why did Alexander disregard this advice? [3]
- iii. Which ships did he retain, and why? [2]
- iv. At what military engagement the same year did Alexander have cause to regret his decision? Why? [3]
- v. At what stage did Alexander re-form his fleet? [1]
- vi. Briefly describe one further strategy of Alexander’s that might be termed a “mistake” [2]

[Turn over

(c)

On that day, she remarked, she was being repaid for all the hardships she had experienced on their travels through Asia, revelling in the luxury of a Persian palace, but it would be even better to end the party by setting fire to the palace of Xerxes who had burnt down Athens; she herself would put a torch to the building while the king looked on, so that tradition might tell how the women who accompanied Alexander had inflicted a more terrible revenge on the Persians on behalf of Greece than all the famous generals and admirals of the past. Her speech was received with clapping and shouting and as his Companions eagerly pressed Alexander to do as she suggested, he gave way to their urgings.

(*Plutarch, Alexander 8*)

- i. Who gave this speech, and what was her connection with Alexander? [1.5]
- ii. In what year had Xerxes burnt down Athens? What personal reason might the speaker have had for wanting “revenge”? [2]
- iii. State **two** functions Persepolis performed in the Persian Empire. [2]
- iv. According to Plutarch, why were the Macedonians so enthusiastic about burning the palace? [1]
- v. Plutarch suggests that the burning of the palace was a spontaneous act due to drunkenness. Give **one** reason for discounting this version. [1]
- vi. What is Arrian’s explanation of the event? [2]
- vii. On what aspect of the fire do both Plutarch and Arrian agree? [1]
- viii. What arrangements did Alexander make for the administration of Persepolis when he left after the fire? [2]

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following:

- i. Discuss the events surrounding Alexander’s visit to Troy. What did Alexander gain from this visit, both personally and as the leader of his forces?
- ii. Discuss Alexander’s attempt to introduce the idea of proskynesis to his men. In what way did Callisthenes bring about “his own downfall”(*Plutarch*) in opposing it?
- iii. Describe the events surrounding the sieges of Tyre and Gaza. Why did Alexander attack these cities, and what do we learn from the sieges about his skill as a general?

[Turn over

**OR:**

**QUESTION THREE (25 marks)**

Choose **one** of the following topics and write a long essay on it:

**Either:**

(a)

“Alexander had the good fortune to inherit a great army, well trained and well officered, but even the best tools will not produce good results in the hands of a poor craftsman.”  
(Hamilton)

To what extent were Alexander’s military successes the result of his father’s work in developing the army, rather than his own skill as a leader? You should discuss the structure of the army and its use in at least **three** of Alexander’s battles.

**Or:**

(b)

“When Alexander had crossed the desert and reached the oasis (of Siwah), he was welcomed by the priest of Ammon on behalf of the god, as a son is welcomed by his father.” (Plutarch)

Why do all our sources attach such importance to Alexander’s visit to Siwah? What do we learn of Alexander’s attitudes to religion from this and at least **two** other incidents?

[Turn over

## SECTION TWO : SOCRATES

Answer ONE of the following three questions.

***EITHER:***

**QUESTION ONE ( 25 marks)**

Choose **two** of the following passages and answer the questions which follow them:

(a)

- SOCRATES: What of the gods, Euthyphro? If they disagree at all, wouldn't they disagree for just these reasons?
- EUTHYPHRO: Inevitably.
- SOCRATES: Then among the gods too, my fine fellow, your account suggests that different parties think different things just - or fine or despicable or good or bad – because they would not, apparently, be quarrelling with one another unless they were in dispute about this. Right?
- EUTHYPHRO: That's correct.
- SOCRATES: Surely those things which each party regards as just and good it also approves of, and they disapprove of the opposite kind.
- EUTHYPHRO: Quite.
- SOCRATES: But then again, according to your claim, the same things are considered just by some, unjust by others – those matters of dispute about which they quarrel and make war on one another. Is that right?
- EUTHYPHRO: Right.
- SOCRATES: Then the same things, it's likely, are both disapproved of and approved of by the gods, and the same things would be “divinely approved” and “divinely disapproved”.
- EUTHYPHRO: Likely enough.
- SOCRATES: Then the same things would be both holy and unholy according to this account.
- EUTHYPHRO: I suppose so.
- SOCRATES: Then you've not answered my question, Euthyphro.

*Plato, Euthyphro*

- i. Give the precise location at which this conversation between Euthyphro and Socrates took place? [5]
- ii. Briefly describe the events that led Euthyphro to prosecute his father. [2]
- iii. What makes Euthyphro so certain that he is right to prosecute his father? [1]
- iv. What was Euthyphro's definition of holiness immediately before this passage and why was it unacceptable to Socrates? What definition do they replace it with? [3]
- v. Give **two** aspects of the Socratic method of inquiry that would have annoyed Euthyphro and explain why. [4]
- vi. Explain the Socratic slogan “virtue is knowledge” and discuss its shortcomings. [2]

[Turn over

(b)

I ask you, gentlemen, to spare me these few moments; there is no reason why we should not exchange a few words while the law permits. I look upon you as my friends, and I want to show you the meaning of what has now happened to me.

Gentlemen of the jury – for you deserve to be called so – I have had a remarkable experience. In the past the prophetic voice to which I have become accustomed has always been my constant companion, opposing me even in quite trivial things if I was going to take the wrong course. Now, something has happened to me, as you can see, which might be thought and is commonly considered to be a supreme calamity; yet neither when I left home this morning, nor when I was taking my place here in the court, nor at any point in any part of my speech, did the divine sign oppose me. In other discussions it has often checked me in the middle of a sentence; but this time it has never opposed me in any part of this business in anything that I have said or done. What do I suppose to be the explanation? I will tell you. I suspect that this thing that has happened to me is a blessing.

*Plato, The Apology*

- i. What is the “supreme calamity” (lines 7-8) Socrates refers to? [1.5]
- ii. Place this passage in its context in *The Apology*. [1]
- iii. When Socrates refers to the “Gentlemen of the jury” (line 4) he is addressing those jurors who acquitted him. Explain why Socrates thinks they “deserve to be called so”. [1]
- iv. Give **two** examples to show how Socrates’ prophetic voice prevented him from taking the wrong **political** course in the past. [2]
- v. When Socrates is found guilty, what “treatment” does he first propose for himself?  
What explanation does he give for this proposal? [2]
- vi. What **three other** alternatives to the death sentence does he consider and why does he reject these? [3]
- vii. Give **three** reasons to explain why Socrates sees his death sentence as a blessing. [3]

[Turn over

(c)

As he spoke he handed the cup to Socrates, who received it quite cheerfully, Echecrates, without a tremor, without any change of colour or expression, and said, looking up bull-like from under his brows with his usual steady gaze, "What do you say about pouring a libation from this drink? Is it permitted, or not?"

"We only prepare what we regard as the normal dose, Socrates", he replied.

"I see," said Socrates. "But I suppose I am allowed, or rather bound, to pray the gods that my removal from this world to the other may be prosperous. This is my prayer, then; and I hope that it may be granted". With these words, quite calmly and with no sign of distaste, he drained the cup in one draught.

*Plato, Phaedo*

- i. What kind of poison was Socrates given in prison? [1.5]
- ii. What were the effects of the poison? [1]
- iii. Why was Socrates' execution delayed after his imprisonment? [1]
- iv. What evidence is there in this passage and in the rest of *Phaedo* to suggest that Socrates adhered to his philosophical principles? [2]
- v. Why was Socrates calm and cheerful even though he knew he was about to die? [4]
- vi. What evidence is there in *The Last Days of Socrates* to suggest that Socrates deliberately sought death himself? [4]

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following:

- i. What are the features of the Socratic method? Answer the question with reference to the *Euthyphro*.
- ii. How did the Delphic Oracle and Socrates' daimonion influence Socrates' behaviour?
- iii. Explain the significance of the ship from Delos in *Crito*. What arguments does Crito use in order to convince Socrates to escape from prison? How does Socrates respond?

**[Turn over**

**OR:**

**QUESTION THREE (25 marks)**

Choose **one** of the following topics and write a long essay on it:

**Either:**

(a)

What were the charges against Socrates and to what extent were these charges justified?

For what other reasons was Socrates tried and condemned to death?

Answer these questions with reference to the dialogues in *The Last Days of Socrates*.

**Or:**

(b)

Discuss Socrates' attitude to death and the nature of the soul.

Answer this question with reference to the dialogues in *The Last Days of Socrates*.

[Turn over



### SECTION THREE : ARISTOPHANES

Answer ONE of the following three questions.

**EITHER:**

**QUESTION ONE ( 25 marks)**

Choose **two** of the following passages and answer the questions which follow them:

(a)

Xanthias: Now look, I'd better tell the audience what this is all about. Just a few words by way of introduction. You mustn't expect anything too grand: but you're not going to get any crude Megarian stuff either. And I am afraid we can't run to a couple of slaves with baskets full of nuts to throw to you. You won't see Heracles being cheated of his dinner; we're not going to sling any mud at Euripides; and we don't intend to make mincemeat of Cleon this time - even if he *has* covered himself with glory just lately. No, this is just a little fable, with a moral: not too high brow for you we hope but a bit more intelligent than the usual knockabout stuff. That's our master, the big man sleeping up there on the roof. He's told us to stand guard over his father and keep him locked up inside, so that he can't get out. You see, the old man's suffering from a peculiar complaint which I'm sure none of you have ever heard of, and you will never guess what it is unless we tell you. Would you like to try? What's that Amynias? Mad on dicing? No, it isn't 'cubomania'.  
*Aristophanes, Wasps*

- i. Who is 'the big man sleeping up there on the roof'(line 13-14)? [5]
- ii. What part of the play is this passage from? What is the purpose of this part of the play? [3]
- iii. Explain the reference to 'crude Megarian stuff'(line 4)? [2]
- iv. Who was Cleon and why does Aristophanes refer to not 'making mincemeat' (line 9) of him again? [2]
- v. Describe how this scene might have been staged. [2]
- vi. Why is Xanthias' master keeping guard over his father and preventing him from leaving the house? [3]

[Turn over

(b)

Anticleon: All jurors to take their places in the courtroom! No admittance after the proceedings have begun!

Procleon: Which is the defendant?

Anticleon: This one.

Procleon: Ha, wait till he hears his sentence! 5

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. 10

Procleon: No, no, a dog's death, if he is convicted.

Anticleon: The defendant, Labes, stands before the court.

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? 15

First Dog: Bow-wow!

Anticleon: Present!

Procleon: There, there now, quite a different kind of dog. Not like nasty Labes, eh? Knows how to bark and lick the plates, doesn't-um? 20

Anticleon: Silence in the court! Be seated! Proceed with the charge.

*Aristophanes, Wasps*

- i. Where was the mock trial held? [5]
- ii. Whose idea was it to have a mock trial and why? [1]
- iii. Explain **four** ways in which the mock trial reflects actual political events and figures. [4]
- iv. What does the extract reveal about Procleon's character and attitude as a juror? [3]
- v. What aspects of the mock trial would have made the audience laugh? Provide evidence to illustrate your answer [4]

[Turn over

(c)

Leader: I'll tell you what I think about the way  
This city treats her soundest men today:  
By a coincidence more sad than funny,  
It's very like the way we treat our money.  
The noble silver drachma, that of old 5  
We were so proud of, and the recent gold,  
Coins that rang true, clean-stamped and worth their weight  
Throughout the world, have ceased to circulate.  
Instead, the purses of Athenian shoppers  
Are full of shoddy silver-plated coppers. 10  
Just so, when men are needed by the nation,  
The best have been withdrawn from circulation.  
Men of good birth and breeding, men of parts,  
Well schooled in wrestling and in gentler arts,  
These we abuse, and trust instead to knaves, 15  
Newcomers, aliens, copper-pated slaves,  
All rascals - honestly, what men to choose!  
There was a time when you'd have scorned to use  
Men so debased, so far beyond the pale,  
Even as scapegoats to be dragged from jail 20  
And flogged to death outside the city gate.  
My foolish friends, change now, it's not too late!  
Try the good ones again: if they succeed,  
You will have proved that you have sense indeed;  
And if things don't go well, if these good men 25  
All fail, and Athens comes to grief, why then  
Discerning folk will murmur (let us hope):  
'She's hanged herself - but what a splendid rope!'

*Aristophanes, Frogs*

- i. Name the section of the play this passage has been taken from. What is its purpose? [1.5]
- ii. Explain the references (lines 5-10) to the Athenian drachma. [3]
- iii. What is Aristophanes implying in lines 27 to 28? [2]
- iv. Explain the social and political messages that are conveyed in this section of the play. [4]
- v. At what festival was this play performed and how may this have influenced its content? [2]

**[Turn over**

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following:

- i. Describe the character of Procleon in *The Wasps*. Discuss the development of this character throughout the play.  
Use the play *The Wasps* to provide the examples to illustrate your answer.
- ii. Discuss the criticisms of tragedy made by Aristophanes in the agon of *Frogs*.
- iii. How important is the origin and development of Greek theatre to our understanding of Attic Old Comedy? In your answer you should include reference to types of theatre, religious aspects, festivals, funding, judging, etc.

**OR:**

**QUESTION THREE (25 marks)**

Choose **one** of the following topics and write a long essay on it:

**Either:**

(a)

Aristophanes' comedies are intended as social and political satires. Explain the social and political messages of the plays you have studied this year. Use **either** *Wasps* **or** *Frogs* to illustrate your answer.

**Or:**

(b)

Discuss the structure of Attic Old Comedy. In what ways has Aristophanes used the structure of comedy to present the important social and political ideas of **either** *Wasps* **or** *Frogs*?

[Turn over

## SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions.

**EITHER:**

### QUESTION ONE ( 25 marks)

Refer to Plates 1 - 3 in the booklet attached. Choose **two** of the plates and answer the appropriate questions.

(a) Plate 1

- i. Name the shape of this vase and give its function. [1.5]
- ii. Name the potter of this vase and explain how we can identify him. [2]
- iii. Name the figure in the centre of this frieze. How do we know his identity? [3]
- iv. State **three** features of this vase that are considered to be revolutionary in the development of vase painting. [3]
- v. This painter is famed for the skill of his composition. Describe **three** different features of the composition of the frieze on this plate. [3]

(b) Plate 2

- i. Who painted this vase? In what year? [ 1.5]
- ii. Name the two central figures on this plate. [1]
- iii. Briefly describe the myth depicted on this frieze. In what way has the painter adapted the myth to suit the shape of the vase? [3]
- iv. Give **three** examples on this vase of the artist's desire to depict male anatomy as 3-dimensional. [3]
- v. What mood is the painter trying to show in each of the wrestling figures? How does he differentiate between the moods of the two wrestlers? [4]

(c) Plate 3

- i. When was the vase made? [1.5]
- ii. What shape is the vase? For what purpose was it used? [1]
- iii. Name the four figures in the frieze shown on this plate.  
What connection is there between this frieze and the one on the other side of the vase? [3]
- iv. Describe **three** ways in which the painter attempts to create a sense of depth in this frieze. [3]
- v. What effect does the placement of the frieze on the neck of the vase have on the viewer? [2]
- vi. In what ways does this painter's treatment of the Trojan War differ from that of the Kleophrades Painter on his "Sack of Troy" Hydria? [3]

[Turn over

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following topics:

- i. Describe the various types of inscription found on both black and red -figure vases you have studied this year. In what ways do these inscriptions help us understand the vases and the painters that decorated them? Refer to specific examples in your answer.
- ii. What can we learn about Greek everyday life from studying the Amasis Painter's two lekythoi? What methods does he use to ensure that his narrative is easily followed by the viewer?
- iii. Analyse the style and composition of Makron's skyphos showing the abduction of Helen. Refer to specific examples in your answer.

**OR:**

**QUESTION THREE ( 25 marks)**

Choose **one** of the following topics and write a long essay on it:

**Either:**

(a)

Trace the development of the depiction of musculature and the male form in both black-figure and red-figure Greek vases. Your answer should make reference to at least **two** black figure vases and **two** red- figure vases.

**Or:**

(b)

Many Greek vases are decorated with scenes from mythology. Discuss the types of myth found on them, and relate these to the function of the vases they are painted on. Refer to at least **three** vases.

**End of Paper**