



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

CLASSICAL STUDIES

9274/12

Paper 1 Greek Civilisation

October/November 2013

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 **7** printed pages and **1** blank page.



SECTION ONE: ALEXANDER THE GREAT

Answer ONE of the following three questions.

EITHER

1 Read the passage below, and answer the questions which follow:

But before long the domestic strife that resulted from Philip's various marriages and love-affairs caused the quarrels which took place in the women's apartments to infect the whole kingdom, and led to bitter clashes and accusations between father and son. This breach was widened by Olympias, a woman of a jealous and vindictive temper, who incited Alexander to oppose his father. Their quarrel was brought to a head on the occasion of the wedding of Cleopatra, a girl with whom Philip had fallen in love and whom he had decided to marry, although she was far too young for him. Cleopatra's uncle Attalus, who had drunk too much at the banquet, called upon the Macedonians to pray to the gods that the union of Philip and Cleopatra might bring forth a legitimate heir to the throne. Alexander flew into a rage at these words, shouted at him, 'Villain, do you take me for a bastard, then?' and hurled a drinking-cup at his head. At this Philip lurched to his feet, and drew his sword against his son, but fortunately for them both he was so overcome with drink and with rage that he tripped and fell headlong. Alexander jeered at him and cried out, 'Here is the man who was making ready to cross from Europe to Asia, and who cannot even cross from one table to another without losing his balance.' 5 10 15

(Plutarch, *Life of Alexander* 9)

- (i) Where did Olympias come from? [1]
- (ii) Which god did Olympias claim was Alexander's father? [1]
- (iii) Name **two** of the heroes from whom Alexander claimed to be descended. [2]
- (iv) What did Alexander and Olympias do immediately after this incident? [2]
- (v) Briefly describe how Philip died. [4]
- (vi) Using this passage as a starting point, explain how far you agree that Alexander had a better relationship with his mother than with his father. [15]

[25]

OR

2 'Alexander's military success was due solely to his generals.' Explain how far you agree with this statement. [25]

OR

3 How successfully did Alexander use Troy and other places he visited to promote his image as a great leader? [25]

SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

4 Read the passage below, and answer the questions which follow:

That is why I still go about seeking and searching in obedience to the divine command, if I think that anyone is wise, whether citizen or stranger; and when I decide that he is not wise, I try to assist the god by proving that he is not. This occupation has kept me too busy to do much either in politics or in my own affairs; in fact, my service to God has reduced me to extreme poverty. 5

Furthermore the young men – those with wealthy fathers and plenty of leisure – have of their own accord attached themselves to me because they enjoy hearing other people cross-questioned. These often take me as their model, and go on to try to question other persons; whereupon, I suppose, they find an unlimited number of people who think that they know something, but really know little or nothing. Consequently their victims become annoyed, not with themselves but with me; and they complain that there is a pestilential busybody called Socrates who fills young people's heads with wrong ideas. 10

(Plato, *Apology* 23)

- (i) Apart from corrupting the young, what other charge was brought against Socrates? [1]
- (ii) Which god is referred to in the passage? What had he said about Socrates? [2]
- (iii) How many jurors were there in the jury which tried Socrates? [1]
- (iv) Give the names of **two** of the young men who were supposed to have been corrupted by Socrates. [2]
- (v) Briefly explain what Socrates means by 'hearing other people cross-questioned' (lines 7–8). [4]
- (vi) Using this passage as a starting point, explain how far you agree that the Athenians were right to convict Socrates of corrupting the young. [15]
- [25]

OR

5 'The structure of *Crito* is simple, but the ideas expressed are complex.' How far do you agree with this statement? [25]

OR

6 Phaedo states that Socrates was 'the bravest and also the wisest and the most just of all those we knew in our time'. From your reading of the dialogues in *The Last Days of Socrates*, explain how far you agree with this opinion. [25]

SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

EITHER:

7 Read the passage below, and answer the questions which follow:

LEADER: Come along now, quick march! Pick 'em up there! Comias, old lad, you're getting left behind! Changed a bit since the old days, you have: used to be as tough as leather. Now even old Charinades can walk better than you. Ah, Strymodorus, there you are: my dear old fellow-juryman, how are you? What about Euergides, is he coming along? And old Chabes from Phlya? Ah, here they come – well, well, well, well. All that's left of the old battalion, eh? Remember that night in Byzantium, when you and me was on sentry duty together – we snatched the old girl's kneading-trough and used it for firewood, remember? Nice little bit of pimperl we had for supper that night – cooked it up ourselves over the fire. [*He smacks his lips reminiscently.*] Well, you fellows, we'd better hurry along, it's Laches up for trial today, don't forget. They say he's got a mint of money tucked away, you know, that Laches. And you heard what the Great Protector said yesterday: 'Come in good time,' he said, 'with three days' ration of bad temper in your knapsacks.' That's what Cleon said. 'You're the ones he's wronged,' he said, 'and you're the ones who're going to punish him.' [*He shakes his head sentimentally at the thought of Cleon's goodness.*] Well, comrades, we'd best be pushing on, if we're going to be there by dawn. And be careful how you go, you still need your lamps: there may be a *stone* lurking somewhere, waiting to trip you up.

(Aristophanes, *Wasps*)

- (i) Name the section of the play from which this passage is taken. What is its purpose? [2]
- (ii) What are the Chorus wearing to show that they are jurors? [1]
- (iii) On what charge is Laches 'up for trial' (line 10)? [2]
- (iv) Who was Cleon and why do the Chorus speak of him favourably? [2]
- (v) From this passage, identify and explain **three** ways in which the Chorus show their desire to attend court. [3]
- (vi) Using this passage as a starting point, explain how and why the Athenian legal system is mocked and criticised in *Wasps*. [15]

[25]

OR

8 'Schoolboys have a master to teach them, grown-ups have the poets.' What do you think Aristophanes wanted to teach grown-ups in *Frogs*? [25]

OR

9 Which of *Wasps* or *Frogs* do you consider to be the more successful play? In your answer, you should discuss **both** plays. [25]

Please turn to page 6 for Section Four.

SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions.

EITHER

10 Study the images and answer the questions which follow:





DETAIL OF THE NARRATIVE FRIEZE

- (i) What name is given to this type of pot? [1]
- (ii) On what occasion might this pot have been used, and for what purpose? [3]
- (iii) Explain how the shape of this pot makes it suitable for its purpose. [3]
- (iv) Who painted this pot? [1]
- (v) What is the subject matter of the narrative frieze on this pot? [2]
- (vi) Compare the content and composition of the narrative frieze on this pot with any **one** of the narrative friezes on the François Vase. [15]

[25]

- 11 'A master storyteller.' In your opinion, to which of the painters you have studied does this description best apply? In your answer, you should include discussion of **at least three** painters, and specific pots by the painters you have chosen. [25]
- 12 'Greek vase-painters were only interested in depicting scenes of bravery and heroism.' To what extent does your study of Greek vase-painting support this view? In your answer, you must include discussion of specific pots. [25]

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