



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

**CLASSICAL STUDIES**

**9274/13**

Paper 1 Greek Civilisation

**October/November 2011**

**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: [25]

After this all Macedonians – about 10,000 all told – who were too old for service or in any way unfit, got their discharge at their own request. They were given their pay not only up to date, but also for the time they would take on the homeward journey. In addition to their pay they each received a gratuity of one talent. Some of the men had children by Asian women, and it was Alexander's orders that these should be left behind to avoid the trouble among their families at home, which might be caused by the introduction of half-caste children; he promised to have them brought up on Macedonian lines, with particular attention to their military training, and added that when they grew up he would himself bring them back to Macedonia and hand them over to their fathers. It was a somewhat vague and unsatisfactory promise; he did, however, give the clearest proof of how warmly he felt for them, and of how much he would miss them when they had gone, by his decision to entrust them on their journey to the leadership and protection of Craterus, the most loyal of his officers and a man he loved as dearly as his own life. When he said good-bye to them, his eyes and the eyes of every man among them were wet with tears. 5 10 15

(Arrian 7.12)

- (i) What offer had Alexander made to his men at Opis, and why? [2]  
 (ii) How did his men react? [4]  
 (iii) How did Alexander react to this? [4]  
 (iv) Would Alexander have been less impressive as a military leader if it were not for his father? [15]

## OR

- 2 How influential on Alexander's later life was his upbringing by Olympias? [25]

## OR

- 3 'Alexander was a better political leader than a military leader.' Explain to what extent you agree with this statement. [25]

## SECTION TWO: SOCRATES

Answer ONE of the following three questions.

## EITHER

4 Read the passage below, and answer the questions which follow: [25]

- SOCRATES: But be a good fellow and tell me, do you really believe that these things happened like this?
- EUTHYPHRO: These and still more wonderful things, Socrates, which ordinary people do not know.
- SOCRATES: Then do you think that there is really civil war among the gods, and fearful hostility and battles, and so on – the kind of thing described by the poets and depicted by fine artists upon sacred artefacts, not least upon the Robe at the Great Panathenaea which is brought up to the Acropolis, covered in decorations of that kind? Are we to say that it's all true, Euthyphro? 5
- EUTHYPHRO: Not merely that, Socrates, but (as I said just now) I'll tell you much more about divine beings, if you like; I know you'll be stunned by it. 10
- SOCRATES: I shouldn't be surprised. But you shall tell me that another time when we have leisure. For the time being, try to answer more clearly what I asked you just now. You see, when I asked you before what holiness is, you didn't adequately explain it, but you said that what you are doing now, prosecuting your father for impiety, does happen to be holy. 15
- EUTHYPHRO: Yes, I was telling you the truth, Socrates. 20

(Plato, *Euthyphro* 6)

- (i) Where is this dialogue taking place? [1]
- (ii) Why does Socrates seek the help of Euthyphro? [2]
- (iii) Explain the references to 'civil war among the gods' (line 5) and 'the Robe' (line 8). [3]
- (iv) Describe briefly the case Euthyphro is bringing against his father. [3]
- (v) Why does Socrates reject the definition of holiness given in the passage? [1]
- (vi) Using this passage as a starting point, discuss the other definitions of holiness given in *Euthyphro*. Why are they rejected? [15]

## OR

5 'A justification of Socrates' life, rather than a defence against the charges laid against him.' Explain how far you agree with this description of Plato's *Apology*. [25]

## OR

6 Discuss Socrates' beliefs about death and the soul as seen in *The Last Days of Socrates*. [25]

## SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

## EITHER

7 Read the passage below, and answer the questions which follow: [25]

LEADER: We chorus folk two privileges prize:  
 To amuse you, citizens, and to advise.  
 So, mid the fun that marks this sacred day,  
 We'll put on serious looks, and say our say.  
 And first for those misguided souls I plead 5  
 Who in the past to PHRYNICHUS paid heed.  
 'Tis history now – their folly they regret;  
 The time has come to pardon and forget.  
 Oh, yes, they erred, but does it seem quite right,  
 When slaves who helped us in a single fight 10  
 Now vote beside our allies from Plataea  
 And put on masters' clothes, like Xanthias here –  
 Not that I disagree with that decision;  
 No, no, it showed intelligence and vision;  
 But if we're going to treat these men as brothers, 15  
 Let's be consistent and forgive the others.  
 When we have been so wise, it seems a pity  
 That men of our own kin, who've served the City  
 In many naval battles, not just one,  
 Should still be paying for this thing they've done. 20  
 Come, wise Athenians, swallow down your pride!  
 We need these loyal kinsmen on our side –  
 As they will be, if every man who fights  
 Is a full citizen with all his rights.  
 But if we choose to strut and put on airs 25  
 While Athens founders in a sea of cares,  
 In days to come, when history is penned,  
 They'll say we must have gone clean round the bend.

(Aristophanes, *Frogs*)

- (i) Name the section of the play from which this passage is taken. What is its purpose? [2]
- (ii) To whom do the 'misguided souls' (line 5) refer? What happened to them? [2]
- (iii) Why is Xanthias wearing Dionysus' clothes at this point? [2]
- (iv) Explain the social and political messages that are conveyed in this passage. [4]
- (v) 'Frogs would be just as effective without the Chorus.' To what extent do you agree with this opinion? [15]

OR

8 Explain how Procleon (Philocleon) contributes to the success of *Wasps*. [25]

OR

9 Which play conveys its message more forcefully, *Wasps* or *Frogs*? In your answer, you should discuss **both** plays. [25]

## SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions.

EITHER

10 Study the images below, and answer the questions which follow:

[25]



Pot A



**Pot B**

- (i) Name the painter of **Pot A**. [1]
- (ii) Name **two** of the decorative motifs used on **Pot A** and pinpoint their location. What effect do you think the painter was trying to achieve in using the motifs you have selected? [4]
- (iii) Name the two figures depicted in the scene on **Pot A**. What techniques has the painter used to show the superiority of one of the figures? [5]
- (iv) Compare and contrast the content and composition of the decoration on the two pots shown opposite. Which pot do you find more artistically pleasing, and why? [15]

**OR**

- 11 What did Athenian vase-painters gain and lose by the transition from the black-figure to the red-figure technique? You should refer to **three** examples of each technique in your answer. [25]

**OR**

- 12 Describe the limitations placed on Greek vase-painters by the shapes of the pots they decorated. How did they overcome these limitations and with what success? In your answer, you should include discussion of **at least three** different shapes of pots you have studied. [25]

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