



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 2012**

**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:

These words made Alexander furious. 'You scum,' he cried out, 'do you think that you can keep on speaking of me like this, and stir up trouble among the Macedonians and not pay for it?' 'Oh, but we Macedonians do pay for it,' Cleitus retorted. 'Just think of the rewards we get for all our efforts. It's the dead ones who are happy, because they never lived to see Macedonians being beaten with Median rods, or begging the Persians for an audience with our own king.' Cleitus blurted out all this impulsively, whereupon Alexander's friends jumped up and began to abuse him, while the older men tried to calm down both sides. Then Alexander turned to Xenodochus of Cardia and Artemius of Colophon and asked them, 'When you see the Greeks walking about among the Macedonians, do they not look to you like demi-gods among so many wild beasts?' But Cleitus refused to take back anything and he challenged Alexander to speak out whatever he wished to say in front of the company, or else not invite to his table free-born men who spoke their minds: it would be better for him to spend his time among barbarians and slaves, who would prostrate themselves before his white tunic and his Persian girdle. At this Alexander could no longer control his rage: he hurled one of the apples that lay on the table at Cleitus, hit him, and then looked around for his dagger. 5 10 15

(Plutarch, *Life of Alexander* 51)

- (i) Who was Cleitus? [2]
  - (ii) Briefly explain what happened at the feast before this incident. [4]
  - (iii) What happened immediately after this incident? [4]
  - (iv) Using this passage as a starting point, explain the influence that Persian culture had on Alexander and his empire. [15]
- [25]

OR

2 Explain how successful Alexander was in laying siege to towns. [25]

OR

3 'Alexander was clearly a stronger leader than Darius.' How far do 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:

'Please don't hurry; there is still plenty of time.'

'It is natural that these people whom you speak of should act in that way, Crito,' said Socrates, 'because they think that they gain by it. And it is also natural that I should not; because I believe that I should gain nothing by drinking the poison a little later – I should only make myself ridiculous in my own eyes if I clung to life and hugged it when it has no more to offer. Come, do as I say and don't make difficulties.' 5

At this Crito made a sign to his slave, who was standing nearby. The slave went out and after spending a considerable time returned with the man who was to administer the poison; he was carrying it ready prepared in a cup. When Socrates saw him he said, 'Well, my good fellow, you understand these things; what ought I to do?' 10

(Plato, *Phaedo* 116 e – 117 a)

- (i) To whom is *Phaedo* telling this story? [1]
  - (ii) Why does Crito tell Socrates not to hurry? [2]
  - (iii) Which poison did Socrates take? [1]
  - (iv) What was Socrates' last request? [2]
  - (v) How do Socrates' friends react after he has taken the poison? What does Socrates say to them following their reaction? [4]
  - (vi) Using this passage as a starting point, explain Socrates' views on death as seen in the sections of *Phaedo* you have read. [15]
- [25]

OR

5 'It was Socrates' fault that he was put to death.' To what extent do you agree with this statement? Explain your answer with reference to *Apology* and *Crito*. [25]

OR

6 What can be learned about Socrates' views on the duties of the citizen to the State from the dialogues 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:

AESCHYLUS [*severely*]: But a lot of excellent men did learn. Look at Lamachus. [*Applause.*] And you can see the imprint of Homer on my own work clearly enough. I depicted men of valour, lion-hearted characters like Patroclus and Teucer, encouraging the audience to identify themselves with these heroes when the call to battle came. I didn't clutter *my* stage with harlots like Phaedra or Stheneboea. No one can say I have ever put an erotic female into any play of mine. 5

EURIPIDES: How could you? You've never even met one.

AESCHYLUS: And thank heaven for that. Whereas you and your household had only too much experience of Aphrodite, if I remember rightly. She was too much for you in the end.

DIONYSUS: He's got you there, Euripides. See what happened in your own home, when you made other men's wives behave like that on the stage. 10

EURIPIDES [*much put out*]: And what harm did my Stheneboeas do to the community, you irritating man?

AESCHYLUS: Why, every decent woman or decent man's wife was so shocked by plays like your *Bellerophon* that she went straight off and took poison. 15

EURIPIDES: And did I invent the story of Phaedra?

AESCHYLUS: No, no, such things do happen. But the poet should keep quiet about them, not put them on the stage for everyone to copy. Schoolboys have a master to teach them, grown-ups have the poets. We have a duty to see that what we teach them is right and proper. 20

EURIPIDES: And you think that the right and proper way to teach them is to write your kind of high-flown Olympian language, instead of talking like a human being?

AESCHYLUS: My poor dear fellow, noble themes and noble sentiments must be couched in suitably dignified language. If your characters are demigods, they should talk like demigods – and, I might add, they should *dress* like demigods. I showed the way in this respect; but you have distorted the whole thing. 25

(Aristophanes, *Frogs*)

- (i) Who was Dionysus and how was he worshipped during the festival at which *Frogs* was first performed? [3]
- (ii) Why did Dionysus enter the Underworld and what role is he undertaking in the passage? [3]
- (iii) Name the section of the play from which this passage is taken. What is its purpose? [2]
- (iv) Explain who Lamachus was (line 1) and what is supposed to have happened in Euripides' household (lines 10–11). [2]
- (v) Using this passage as a starting point, explain how and why Aristophanes parodies Aeschylus and Euripides in *Frogs*. [15]

[25]

OR

- 8 'Old ways good, new ways bad.' To what extent do you think this is a valid summary of the main message of *Wasps*? [25]

OR

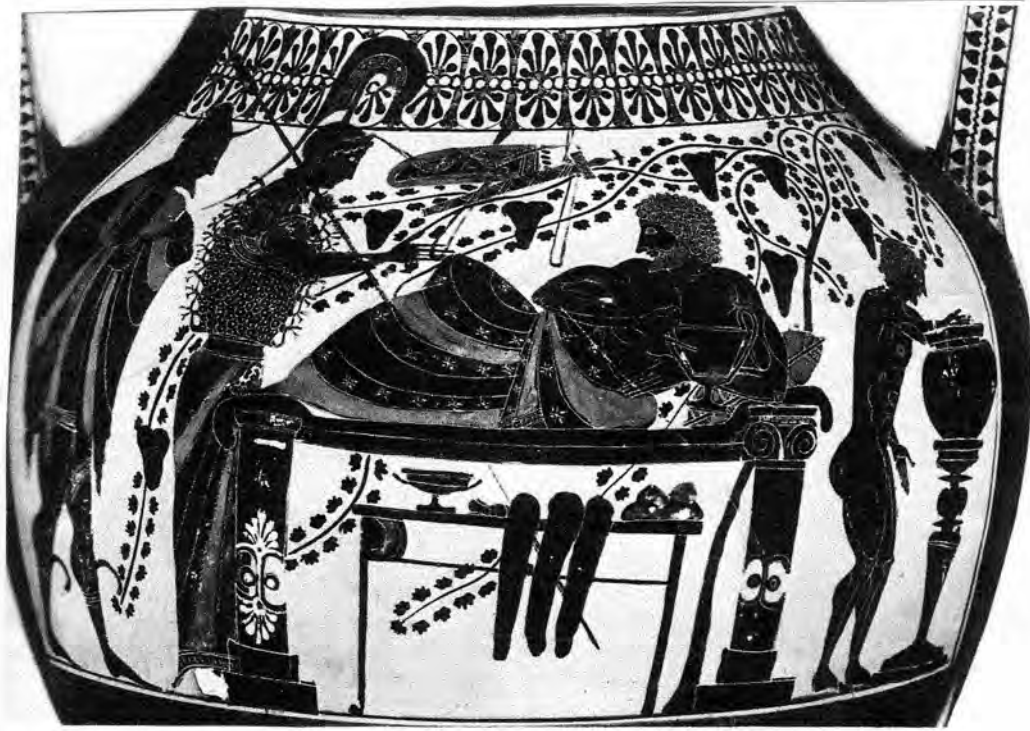
- 9 Which play do you think uses the greater range of comic techniques, *Frogs* or *Wasps*? In your answer, you should discuss **both** plays. [25]

## SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions:

EITHER

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



SCENE A



SCENE B

- (i) What name is given to this type of amphora? [1]
- (ii) Name the **painters** of this pot. [3]
- (iii) This pot is decorated using both the black-figure and the red-figure techniques. What is the technical name given to this type of decoration? [1]
- (iv) Both scenes show the same two main figures. Who are these figures? Briefly explain how you can identify them. [5]
- (v) 'This pot marks the high point of the black-figure technique and the birth of the red-figure technique.' How far do you agree with this opinion? In your answer, you should include discussion of **at least one** earlier and **at least one** later pot to explain your answer fully. [15]
- [25]

OR

- 11 Discuss the strengths and limitations of the black-figure technique. In your answer, you should include reference to specific pots by named painters. [25]

OR

- 12 'Vase painters depicted stories rich in narrative.' Do you think this is a more accurate description of the black-figure pots or the red-figure pots you have studied? [25]

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Question 1 © Trans. H Tredennick & H Tarrant; Plato; *The Last Days of Socrates*; Penguin Books Ltd; 2003.

Question 7 © Trans. David Barratt; Aristophanes; *The Frogs*; Penguin Books Ltd; 1964.

Question 10 S Woodford; *An Introduction to Greek Art*; Duckworth / Staatliche Antikensammlungen und Glyptothek, Munich; 1986.

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