
CLASSICAL STUDIES

9274/13

Paper 1 Greek Civilisation

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

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.

The number of marks is given in brackets [] at the end of each question or part question.



This document consists of **8** printed pages and **1** Insert.

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.' After this drunken brawl Alexander took Olympias away and settled her in Epirus, while he himself went to live in Illyria.

(Plutarch, *Alexander* 9)

- (i) In which year did the wedding of Philip and Cleopatra take place? [1]
- (ii) Apart from being Cleopatra's uncle, who was Attalus? [2]
- (iii) Why would a son of Philip and Cleopatra be considered as a 'legitimate heir to the throne'? (lines 9–10) [2]
- (iv) How might a son of Philip and Cleopatra have affected Alexander's position? [2]
- (v) Why did Alexander take Olympias to Epirus? [2]
- (vi) What happened to Cleopatra after the death of Philip? [1]
- (vii) 'Like father, like son.' Using this passage as a starting point, explain how far you agree with this assessment of the personalities of Alexander and Philip. [15]

[Total: 25]

OR

2 What methods did Alexander use to promote his image? How successful was he in doing this? [25]

OR

3 'The fact that Alexander is called 'the Great' is purely down to his military achievements.' Explain how far 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:

SOCRATES:	Then holiness, on this account, would be the science of requests and donations to the gods.	
EUTHYPHRO:	You've understood well what I meant, Socrates.	
SOCRATES:	That's because I'm a zealot, Euthyphro, zealous for your wisdom, and I'm keeping a close eye upon it, so that what you say does not fall unfettered to the ground. So tell me, what is this service to the gods? You claim that it's asking from them and giving to them?	5
EUTHYPHRO:	I do.	
SOCRATES:	Then wouldn't the correct kind of asking be to ask them for those things that we need?	10
EUTHYPHRO:	Of course.	
SOCRATES:	And again, the correct kind of giving would be to bestow upon them in return what they happen to need from us? It wouldn't be a case of skilled giving, I assume, to give somebody things of which that person has no need.	15
EUTHYPHRO:	Quite true, Socrates.	
SOCRATES:	Then holiness would be a kind of skill in trading between gods and men.	
EUTHYPHRO:	A trading-skill, if it makes you happier to put it like that.	
SOCRATES:	Well, I'm no happier unless it turns out to be true. Show me what benefit for the gods eventuates from the donations which they receive from us. It's clear to anybody what they contribute, because nothing is good for us except what comes from them; but how are they benefited by what they receive from us? Or do we come off so much better than them in this trade, that we get all good things from them, while they get none from us?	20 25

(Plato, *Euthyphro*)

- (i) What reasons did Socrates give for questioning Euthyphro on the nature of holiness at the start of the dialogue? [2]
- (ii) Where does this dialogue take place? [2]
- (iii) Whom is Euthyphro prosecuting, and on what charge? [2]
- (iv) What definition of holiness has Euthyphro just given? Why did Socrates reject it? [2]
- (v) Identify **one** example of the Socratic method found in the passage. Explain how effective you think this example is. [2]
- (vi) '*Euthyphro* is a perfect example of the Socratic method, both the good and the bad.' Using this passage as a starting point, explain how far you agree with this statement. [15]

[Total: 25]

OR

- 5 'Socrates always remained true to his philosophy.' How far do you agree with this assessment of Socrates? [25]

OR

- 6 What were Socrates' views on the duties of the citizen to the state? How far do you agree with his belief that no truly just man can participate in politics? [25]

SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

EITHER

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

DIONYSUS:	Well, if you're feeling so brave and resolute, how about taking my place? Here you are, you take the club and lion-skin. Chance to show your courage. And I'll carry the luggage for you. There!	
XANTHIAS:	Anything you say, guvnor; you're the boss. [<i>They make the exchange.</i>]	5
	There, how do I look? Reckon the part suits me better than it does you, you old coward!	
DIONYSUS:	Hm! A very good imitation of a slave dressed up as Heracles. Come on, let me have those bundles. [<i>PERSEPHONE's MAID comes out of the palace.</i>]	10
MAID	[<i>to XANTHIAS</i>]: Oh, Heracles, dear, how sweet of you to come and see us again! As soon as my mistress heard you were coming she started baking – and there's several cauldrons full of pea soup, and we're roasting a whole ox for you, and she's been making cakes and biscuits – but come along in!	15
XANTHIAS:	Well, thank you very much, but I –	
MAID:	Nonsense, in you come: the birds are done to a turn, and you should just see the dessert! She's mixed the drinks herself, they're very special. [<i>She tries to drag him inside.</i>] Come along, there's a dear.	20
XANTHIAS:	Well, as a matter of fact. I've had breakfast already.	
MAID:	Don't be ridiculous. I'm not going to let you get away like that. There's such a pretty flute-girl waiting for you inside, and some other girls to dance for you.	
XANTHIAS	[<i>rubbing his hands</i>]: Dancing-girls, eh?	25
MAID:	Hand-plucked, and all in the freshest bloom of middle age. Come in and see for yourself. The cook's just ready with the fish, and the table's laid.	
XANTHIAS:	Just tell those dancing-girls I'll be with them directly. [<i>To DIONYSUS</i>] Boy, bring the luggage in, will you?	30

(Aristophanes, *Frogs*)

- (i) Where precisely in the Underworld are Dionysus and Xanthias standing? [1]
- (ii) Why does Dionysus want to swap costumes with Xanthias? [2]
- (iii) From this passage, find **three** examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny. [6]
- (iv) Whom do Dionysus and Xanthias encounter immediately after this passage? [1]
- (v) Using this passage as a starting point, explain why Xanthias and other slaves are important in *Frogs*. [15]

[Total: 25]

OR

- 8** 'The only purpose of *Wasps* was to entertain the Athenian audience.' Explain how far you agree with this statement. [25]

OR

- 9** 'Confrontation is an essential ingredient in the success of *Frogs* and *Wasps*.' How far do you agree with this statement? In your answer, you should refer to both plays. [25]

SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions.

EITHER

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



- (i) What type of amphora is this? [1]
- (ii) Give the name of the painter of this pot. To which group of painters did he belong? [2]
- (iii) Give an approximate date for the pot on which this scene appears. [1]
- (iv) Pick out **three** features which enable you to give this date. [3]
- (v) Identify the **three** figures in this scene. [3]
- (vi) This pot has this inscription on it: 'As never Euphronios could do'. Using this scene as a starting point, explain whether you think that the painter of this pot is a more skilful artist than Euphronios. [15]

[Total: 25]

OR

- 11** 'Red-figure vases were always delicate, elegant and skilful.' How far do you agree with this opinion? To explain your answer, you should include reference to **at least four** specific examples of pots painted in the red-figure style. [25]

OR

- 12** You have been asked to contribute to a website on pottery through the ages. Which painters and pots would you select to illustrate the black-figure technique? In your answer, you should refer to **at least four** specific pots and painters and explain why you have chosen them. [25]

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cie.org.uk after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.