
CLASSICAL STUDIES

9274/13

Paper 1 Greek Civilisation

October/November 2016

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 **6** printed pages, **2** blank 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:

Little difficulty was encountered in constructing the inshore portion of the mole, because the water was shallow and there was no opposition; but as they got out into the deeper water near the town, and within range of missiles from the lofty walls, their troubles began. The men were in working dress and not equipped for battle, and the Tyrians used their superiority at sea to make constant raids on various points along the mole, thus rendering the continuation of the work impossible. To counter these raids, the Macedonians built two towers on the mole (which was now of considerable length) and mounted artillery on them; they faced the towers with skins and hides to prevent damage from incendiary missiles and, at the same time, to afford some protection against arrows for the men working on them, hoping, also, that the Tyrian crews who attempted to harass the men on the mole might be attacked by missiles from the towers and driven off without difficulty. 5 10

(Arrian, *The Campaigns of Alexander* 2)

- (i) Which battle took place immediately before the siege of Tyre? [1]
- (ii) Which members of Darius' family were captured by Alexander's army after that battle? How did he treat them? [4]
- (iii) In which year did the siege of Tyre take place? [1]
- (iv) Which god did Alexander want to worship in Tyre? [1]
- (v) Why did Alexander say he needed to capture Tyre? Give **three** reasons. [3]
- (vi) Using this passage as a starting point, explain why Alexander was successful in conducting the sieges of Tyre and Gaza. [15]
- [25]

OR

2 'Alexander treated his enemies better than his friends.' How far do you agree with this statement? [25]

OR

3 'The Greeks never really accepted Alexander as their leader.' How far do you think that this statement explains Alexander's relationship with the Greek City States? [25]

SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

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

Cebes laughed gently and said, 'Aye, that it does,' slipping into his own dialect.

'Yes,' went on Socrates, 'put in that way it would seem unreasonable – but no, perhaps it has good reason. The hidden message about it from mystics who say that we men are put in a sort of lock-up, from which one must not release oneself or run away, seems to me to be a lofty belief and difficult to understand. All the same, Cebes, I believe that this much is true: that we men are in the care of the gods, one of their possessions. Don't you think so?' 5

'Yes, I do,' said Cebes.

'Then take your own case; if one of your possessions were to destroy itself without intimation from you that you wanted it to die, wouldn't you be angry with it and punish it, if you had any means of doing so?' 10

'Certainly.'

'So if you look at it in this way I suppose it is not unreasonable to say that we must not put an end to ourselves until God sends some necessary circumstance like the one which we are facing now.' 15

(Plato, *Phaedo*)

- (i) Where is this dialogue set? [1]
- (ii) Name **two** people, apart from Phaedo and Cebes, who were with Socrates when he died. [2]
- (iii) Whose stories did Socrates say he was putting into verse just before his death? [1]
- (iv) Who was Socrates' wife? Why was she not present at this time? [3]
- (v) Identify **one** example of the Socratic method found in the passage. Explain how effective you think this example is. [3]
- (vi) Using this passage as a starting point, explain Socrates' attitude towards death, as seen in *Phaedo*. [15]
- [25]

OR

5 'Socrates was always going to be found guilty at his trial.' From your reading of Plato's *Apology*, explain how far you agree with this statement. [25]

OR

6 The Delphic Oracle said that there was no one wiser than Socrates. Explain how far you agree with this statement. In your answer, you should refer to **at least two** of the dialogues you have studied 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:

Dionysus:	Anyway, things have come to a pretty pass, I'm not sure that it isn't sacrilege or something, when I, Dionysus, son of Jug, have to struggle along on foot, while this pampered creature is allowed to ride, so that he won't tire himself out carrying the luggage.	5
Xanthias:	I like that. I <i>am</i> carrying the luggage, aren't I?	
Dionysus:	Of course not, you're riding.	
Xanthias:	Never mind, I'm carrying the luggage just the same.	
Dionysus:	I don't get that.	
Xanthias:	No, I've got it. And I'm telling you, it weighs a packet.	10
Dionysus:	But the donkey's carrying all that.	
Xanthias:	Oh, is he? You ask my shoulders!	
Dionysus:	Ah, well, in that case the donkey's not being much use to you, is he? You'd better change places with him.	
Xanthias:	Oh, for heaven's sake! If only I'd been in that sea-battle, I'd be a free man now. And if I got my hands on you...	15
Dionysus:	Come on, get down off that moke. Here we are, if I'm not mistaken. This is where we pay our first call. You see, I've walked the whole way.	
	[<i>While Xanthias disentangles himself and his burdens from the donkey, Dionysus approaches the front door and knocks cautiously. There is no response.</i>]	20
	Hallo there!	
	[<i>There is still no response. Remembering his disguise, he swings his club, hitting the door with a resounding crash.</i>]	25
	Hallo, there! Slave! Open up!	
Heracles:	[<i>within</i>]: Ho, ho, who smites my door? Some Centaur, doubtless.	
	[<i>The door opens, and Heracles himself appears. He stares in amazement at Dionysus.</i>]	30
	What...who...?	
	[<i>In a convulsion of mirth and amazement he collapses to the ground.</i>]	
Dionysus:	There, did you notice?	
Xanthias:	Notice what?	
Dionysus:	How I frightened him.	35
Xanthias:	Mistook you for a madman, I expect, sir.	
Heracles:	Oh, by Demeter, I can't stop laughing. [<i>He struggles to his feet and retires into the house.</i>]	
Dionysus:	Come back a minute, old boy, there's something I want to ask you.	40
Heracles:	[<i>returning</i>]: Sorry, old man, but really I can't help it. A lion-skin over a yellow nightdress! What's the idea? Why the buskins? Why the club?	

(Aristophanes, *Frogs*)

- (i) From what section of the play is this passage taken and what is its purpose? [2]
- (ii) Why is Dionysus dressed up as Heracles? [2]
- (iii) 'If only I'd been in that sea-battle, I'd be a free man now' (lines 15–16). Explain what Xanthias is referring to here. [2]
- (iv) In what ways does Xanthias contribute to the humour in *Frogs*? [4]
- (v) Using this passage as a starting point, explain the ways in which costumes and props contribute to the success of *Frogs*. [15]
- [25]

OR

- 8 'To enjoy *Wasps*, a modern audience needs to know about Cleon and the Athenian legal system.' Explain how far you agree with this statement. [25]

OR

- 9 What arguments might be put forward to justify the staging of **either** *Frogs* **or** *Wasps* for an audience today? [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) This scene was painted on a belly amphora. What was this type of pot used for? [3]
 - (ii) Name the **painter** of this scene. [2]
 - (iii) Give an approximate date for the pot on which this scene appears. [1]
 - (iv) What technique has been used to decorate this scene? Identify **three** features of the technique as shown in this scene. [4]
 - (v) Compare this scene with any other scene depicting gods. Which do you prefer, and why? [15]
- [25]

OR

- 11 Do you prefer the Miniature Style or the Grand Style of Greek vase painting? To explain your answer you should include reference to **at least two** examples of each style. [25]

OR

- 12 'Red-figure artists were able to produce more powerful and emotional effects than black-figure artists.' With reference to **at least two** black-figure pots and **at least two** red-figure pots, discuss how far you agree with this statement. [25]

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