



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/12

Paper 1 Greek Civilisation

October/November 2020

1 hour 30 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
Answer **one** question from **two** different sections.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 50.
- Each question is worth 25 marks.

This document has **12** pages. Blank pages are indicated.

SECTION ONE: ALEXANDER THE GREAT

Answer ONE of the following three questions.

EITHER

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

At this Cleitus sprang to his feet and shouted back, 'Yes, it was my cowardice that saved your life, you who call yourself the son of the gods, when you were turning your back to Spithridates' sword. And it is the blood of these Macedonians and their wounds which have made you so great that you disown your father Philip and claim to be the son of Ammon!' 5

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. 10 15 20

(Plutarch, *Life of Alexander* 50–51)

- (i) 'saved your life' (line 2). At which battle had Cleitus saved Alexander's life? In which year did this battle take place? [2]
- (ii) 'Ammon' (line 5). Where exactly was the oracle of Ammon which Alexander visited? [1]
- (iii) What led to the quarrel between Cleitus and Alexander described in this passage? [2]
- (iv) Briefly describe the death of Cleitus which occurred after this passage. [4]
- (v) In which year did the death of Cleitus take place? [1]
- (vi) Using this passage as a starting point, explain how far you think that by the end of his reign, Alexander was behaving more like a Persian king than a king of Macedon. [15]

[Total: 25]

OR

- 2 'No one was more important in Alexander's life than Hephaestion.' Explain how far you agree with this opinion. [25]

OR

- 3 'Nothing more than a successful military commander.' Explain how far you agree with this assessment of Alexander the Great's career. [25]

SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

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

Does this apply to all jurymen, or only to some?

'To all of them.'

Excellent! A generous supply of benefactors. Well, then, do these spectators who are present in court have an improving influence, or not?

'Yes, they do.'

5

And what about the members of the Council?

'Yes, the Councillors too.'

But surely, Meletus, the members of the Assembly do not corrupt the young? Or do all of them too exert an improving influence?

'Yes, they do.'

10

Then it would seem that the whole population of Athens has a refining effect upon the young, except myself; and I alone corrupt them. Is that your meaning?

'Most emphatically, yes.'

A great misfortune, indeed, you've damned me for! Well, let me put another question to you. Take the case of horses; do you believe that those who improve them make up the whole of mankind, and that there is only one person who has a bad effect on them? Or is the truth just the opposite, that the ability to improve them belongs to one person or to very few persons, who are horse-trainers, whereas most people, if they have to do with horses and make use of them, do them harm? Is not this the case, Meletus, both with horses and with all other animals?

15

20

(Plato, *Apology*)

- (i) Apart from Meletus, who else was prosecuting Socrates? [2]
- (ii) 'jurymen' (line 1). How many jurymen were there at Socrates' trial? [1]
- (iii) 'Council' (line 6) and 'Assembly' (line 8). What is Socrates referring to here? [4]
- (iv) Identify **one** example of the Socratic method found in this passage. Explain how effective you think this example is. [2]
- (v) Apart from corrupting the young, what other charge was brought against Socrates? [1]
- (vi) Using this passage as a starting point, explain how far you think that Socrates successfully disproved the charges that were brought against him. [15]

[Total: 25]

OR

- 5 'Reading the *Euthyphro* is pointless and a waste of time.' Explain how far you agree with this assessment. [25]

OR

- 6 'Socrates was a man who lived by the principles of his philosophy until the very end of his life.' Explain how far you agree with this statement. In your answer, you should refer to **at least two** of 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:

PROCLEON	[<i>within</i>]: What ho! Who sitteth at the outer gate?	
XANTHIAS:	The curse has come upon us – what did I tell you?	
PROCLEON	[<i>within</i>]: Fling wide the portals, ho!	
	[<i>Nonchalantly, XANTHIAS crosses to the door and unbolts it. PROCLEON flings it open dramatically and stands poised on the threshold, ludicrously dressed in the tights of a tragic dancer.</i>]	5
	... And let the dance begin!	
	Tensed up to spring the dancer stands, With ribs stretched taut like metal bands; At last he takes a leap, and lands ...	10
XANTHIAS:	In the madhouse. [<i>In actual fact PROCLEON's leap has landed him in the middle of the stage. He now demonstrates the type of dance that he admires.</i>]	
PROCLEON:	With nostrils flared he snorts amain, His backbone creaks beneath the strain; Look out, he's going to leap again ...	15
XANTHIAS:	What you need is a dose of hellebore.	
PROCLEON:	Now Phrynichus admits defeat: See how he crouches at my feet!	20
XANTHIAS:	You're mad: they'll stone you in the street.	
PROCLEON:	With soaring leg I touch the sky! Can modern dancers kick so high?	
XANTHIAS:	They'll split their bottoms if they try.	
PROCLEON:	And as the dancer leaps and whirls Each joint within its socket twirls. Now what d'you think of that? Not bad!	25
XANTHIAS:	I've told you what I think – you're mad.	
PROCLEON:	Well, now for my challenge. If there is any tragic dancer present who claims to dance well, let him come forward and dance a match with me.	30

(Aristophanes, *Wasps*)

- (i) From what part of *Wasps* does this passage come? [1]
- (ii) What has Xanthias just said that Procleon/Philocleon has been doing at the party in the house? [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) Who challenges Procleon/Philocleon to a dance after this passage? [1]
- (v) To what extent do you think Procleon/Philocleon should be seen as the hero of *Wasps*? [15]

[Total: 25]

OR

8 Discuss how far the use of parody adds to the success of *Frogs*. [25]

OR

9 In which play is the Chorus used more effectively, *Wasps* or *Frogs*? In your answer, you should make reference 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 is the precise name given to this type of krater? [1]
- (ii) Who painted this pot? [2]
- (iii) What technique has been used to decorate this pot? [1]
- (iv) Identify **Figure A**. Give **two** things which enable you to identify this figure. [3]
- (v) Identify **Figure B**. Give **two** things which enable you to identify this figure. [3]
- (vi) 'A new and innovative way of depicting a story.' By referring to specific details from this scene, explain how far you agree with this opinion. [15]

[Total: 25]

OR

- 11 'Black-figure artists were completely incapable of depicting emotion in their work.' How far do you agree with this opinion? In your answer, you should refer to specific examples from the work of **at least three** painters. [25]

OR

- 12 'An innovative and skilful painter.' To which red-figure painter do you think that this description best applies? In your answer, you should refer to specific examples from the work of **at least three** painters. [25]

BLANK PAGE

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 Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

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