



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/12

Paper 1 Greek Civilisation

October/November 2021

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 **8** pages. Any 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:

Finally, when he saw that the horse was free of his fears and impatient to show his speed, he gave him his head and urged him forward, using a commanding voice and a touch of the foot.

At first Philip and his friends held their breath and looked on in an agony of suspense, until they saw Alexander reach the end of his gallop, turn in full control, and ride back triumphant and exulting in his success. Thereupon the rest of the company broke into loud applause, while his father, we are told, actually wept for joy, and when Alexander had dismounted he kissed him and said, 'My boy, you must find a kingdom big enough for your ambitions. Macedonia is too small for you.'

Philip had noticed that his son was self-willed, and that while it was very difficult to influence him by force, he could easily be guided towards his duty by an appeal to reason, and he therefore made a point of trying to persuade the boy rather than giving him orders. Besides this he considered that the task of training and educating his son was too important to be entrusted to the ordinary run of teachers of poetry, music and general education: it required, as Sophocles puts it

The rudder's guidance and the curb's restraint,

and so he sent for Aristotle, the most famous and learned of the philosophers of his time, and rewarded him with the generosity that his reputation deserved.

(Plutarch, *Life of Alexander* 6–7)

- (i) 'the horse' (line 1). What is the name of the horse Alexander is riding? [1]
- (ii) 'his fears' (line 1). What did the horse fear? [1]
- (iii) Explain how Alexander freed the horse from this fear. [2]
- (iv) Why had Alexander been riding this horse? [3]
- (v) 'rewarded him' (line 18). How did Philip reward Aristotle? [2]
- (vi) Apart from Aristotle, name **one** other teacher of Alexander. [1]
- (vii) Using this passage as a starting point, explain who had more influence on Alexander, his father or his mother. [15]

[Total: 25]

OR

2 'Using mythology and religion was the most important form of Alexander's propaganda.' Explain how far you agree with this statement. [25]

OR

3 How far would you agree that the Policy of Fusion was the biggest mistake Alexander made during his reign? [25]

SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

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

If you put me to death, you will not easily find anyone to take my place. To put it bluntly (even if it sounds rather comical) God has assigned me to this city, as if to a large thoroughbred horse which because of its great size is inclined to be lazy and needs the stimulation of some stinging fly. It seems to me that God has attached me to this city to perform the office of such a fly; and all day long I never cease to settle here, there, and everywhere, rousing, persuading, reproving every one of you. You will not easily find another like me, gentlemen, and if you take my advice you will spare my life. But perhaps before long you may awake from your drowsing, and in your annoyance take Anytus's advice and finish me off thoughtlessly with a single slap; and then you could go on sleeping till the end of your days, unless God in his care for you sends someone to take my place. 5

If you doubt whether I am really the sort of person who would have been sent to this city as a gift from God, you can convince yourselves by looking at it in this way. Does it seem human that I should have neglected my own affairs and endured the humiliation of allowing my family to be neglected for all these years, while I busied myself all the time on your behalf, going like a father or an elder brother to see each one of you privately, and urging you to set your thoughts on goodness? 10 15

(Plato, *Apology*)

- (i) 'put me to death' (line 1). Give **two** alternative punishments Socrates proposed for himself. [2]
- (ii) Which god was responsible for Socrates' mission? [1]
- (iii) 'Anytus' (line 9). Who were the other **two** prosecutors in Socrates' trial? [2]
- (iv) Identify **two** examples of the Socratic method found in the passage. Explain how effective you think these examples are. [4]
- (v) 'my family' (line 15). What was the name of Socrates' wife? [1]
- (vi) Using this passage as a starting point, explain how far you think that Socrates' behaviour as a 'stinging fly' was the main reason for his trial. [15]

[Total: 25]

OR

- 5 'The dialogues in *The Last Days of Socrates* show that Socrates was an excellent teacher.' Explain how far you agree with this statement. In your answer, you should discuss **at least two** of the dialogues you have studied. [25]

OR

- 6 'Socrates had no respect for anyone other than himself.' Explain how far you agree with this statement. In your answer, you should refer to 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:

CHARON:	Whoa there, land ahoy! Ship your oars! [<i>The boat grounds with a crash.</i>]	
	Well, here we are, sir; don't forget the ferryman.	
DIONYSUS	[<i>staggering ashore</i>]: Ah, yes, those two obols. [<i>He pays the fare, and the boat moves off.</i>]	5
	Xanthias! Where are you? Xanthias!	
	[<i>It is now quite dark. Ghostly shadows flit across the stage. An owl hoots.</i>]	
XANTHIAS:	Coo-ee!	
DIONYSUS:	Come here!	10
XANTHIAS	[<i>emerging from the shadows</i>]: You called, sir?	
DIONYSUS:	What's it like over here?	
XANTHIAS:	Very dark, sir. And very muddy, sir.	
DIONYSUS:	Any sign of those murderers and perjurers he told us about?	
XANTHIAS:	Use your eyes, sir.	15
DIONYSUS	[<i>seeing the audience</i>]: By Jove, yes, I see them now. Well, what are we going to do?	
XANTHIAS:	We'd better be pushing on, guvnor. The place is full of 'orrible monsters, or so the gentleman said.	
DIONYSUS:	Yes, the old scoundrel – he was just piling on the horrors, to scare me off. Jealous, you know – a chap like me with a military record. ...	20

(Aristophanes, *Frogs*)

- (i) How has Charon helped Dionysus reach Hell? [2]
- (ii) 'he told us about' (line 14). To whom does Dionysus refer? [1]
- (iii) From this passage, find **two** examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny. [4]
- (iv) Describe how this passage might have been staged. [3]
- (v) 'Dionysus' journey through the underworld is more entertaining than the contest between Aeschylus and Euripides.' Using the passage as a starting point, explain how far you agree. [15]

[Total: 25]

OR

- 8 'The chorus is not necessary for the success of *Wasps*.' Explain how far you agree with this view. [25]

OR

- 9 'The unusual and the unexpected.' How far are these two elements essential for an audience to enjoy **both** *Frogs* and *Wasps*? [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 pot is a *hydria*. For what purpose was a *hydria* used? [1]
- (ii) Explain how the features of the *hydria* make it suitable for its purpose. [3]
- (iii) Who painted this pot? [2]
- (iv) Identify **two** decorative motifs **and** their location on this pot. [4]
- (v) 'A decorative delight.' By referring to specific details from the pot, explain how far you agree with this opinion. [15]

[Total: 25]

OR

- 11 'The limitations of the black-figure technique meant that black-figure artists could never produce great works of art.' How far do you agree with this opinion? In your answer, you should include reference to specific pots by named painters. [25]

OR

- 12 Which do you think was the more innovative, the style of the Pioneer Painters or the style of the Mannerist Painters? Explain your answer with reference to the typical features of each style and discuss specific examples from each style. [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.