



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/13

Paper 1 Greek Civilisation

October/November 2023

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 questions from **one** section only.
For each section, follow the instructions inside on which questions to answer.
- 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.
- The number of marks for each question or part question is shown in brackets [].

This document has **8** pages. Any blank pages are indicated.

Section A: Alexander the Great

Answer **Question 1** and **either** Question 2 **or** Question 3.

1 Read the passage and answer the questions:

Not long afterwards a Macedonian named Pausanias assassinated the king: he did this because he had been humiliated by Attalus and Cleopatra and could get no redress from Philip. It was Olympias who was chiefly blamed for the assassination, because she was believed to have encouraged the young man and incited him to take his revenge. It was said that when Pausanias met the young prince and complained to him of the injustice he had suffered, Alexander quoted the verse from Euripides' *Medea*, in which Medea is said to threaten

5

The father, bride and bridegroom all at once

However this may be, he took care to track down and punish those who were involved in the plot, and he showed his anger against Olympias for the horrible revenge which she took upon Cleopatra during his absence.

10

(Plutarch, *Alexander* 10)

- (a) (i) In which year was Philip assassinated? [1]
- (ii) In which city was Philip assassinated? [1]
- (iii) Who was Cleopatra (line 2)? Make **two** points. [2]
- (iv) 'horrible revenge' (line 10). What revenge did Olympias take upon Cleopatra? [1]
- (b) Using this passage as a starting point, explain how important you think Olympias was in Alexander's life and career. [20]

[Total: 25]

EITHER

- 2** 'Alexander's men were always loyal to him and never questioned his decisions.'
Explain how far you agree with this statement. [25]

OR

- 3** 'Alexander's military success was only due to the army and generals he inherited from his father. It had nothing to do with his own ability.'
To what extent do you agree with this opinion? [25]

Section B: Aristophanes

Answer **Question 4** and **either** Question 5 **or** Question 6.

4 Read the passage and answer the questions:

MEN'S LEADER:	If you don't keep quiet, you old crone, I'll flay you out of your skin!	
STRATYLLIS:	If you so much as touch Stratyllis with the tip of your finger –	
MEN'S LEADER:	If I bash you up with both fists, what's your terrifying threat?	
STRATYLLIS:	I'll tear out your lungs and guts with my teeth!	5
MEN'S LEADER:	[<i>backing off; to his comrades</i>]: Euripides was right! 'There is no beast so shameless as a woman!'	
STRATYLLIS:	Rhodippe! Everybody! Take up – <i>jars</i> ! [<i>All pick up their pitchers again.</i>]	
MEN'S LEADER:	What have you brought water here for, you goddamned scum?	10
STRATYLLIS:	Well, how about <i>you</i> , you old corpse? What's that torch for? Your funeral pyre?	
MEN'S LEADER:	No – for your friends in there, for <i>their</i> funeral pyre.	
STRATYLLIS:	And we've got the water here to put your pyre out!	
MEN'S LEADER:	Put our pyre out?	15
STRATYLLIS:	Just you wait and see!	
MEN'S LEADER:	I'm just wondering whether to give <i>you</i> a light roasting right away.	
STRATYLLIS:	If you've got some soap, I'll be happy to give you a bath!	
MEN'S LEADER:	A <i>bath</i> , you rotting relic?	20
STRATYLLIS:	A wedding bath, if you like.	
MEN'S LEADER:	Of all the barefaced –	
STRATYLLIS:	I'm not a slave, you know.	
MEN'S LEADER:	I'll shut your big mouth!	
STRATYLLIS:	Now then, now then, you're not sitting on a jury now.	25
MEN'S LEADER:	[<i>to Phaedrias, as both brandish their torches</i>]: Go on, set her hair on fire!	
STRATYLLIS:	Water, do your duty! [<i>All the WOMEN fling water over the men.</i>]	
MEN:	Help, I'm soaking!	
WOMEN:	[<i>with mock concern</i>]: Was it hot? [<i>They throw more water.</i>]	30
MEN:	No, it certainly was not!	
	Stop it, will you? Let me go!	
WOMEN:	We're watering you to make you grow.	

(Aristophanes, *Lysistrata*)

- (a) (i) Who is Stratyllis? [1]
- (ii) Who was Euripides (line 6)? [1]
- (iii) 'Your friends in there' (line 13). Where is 'there'? [1]
- (iv) Where had the women got the water from (line 14)? [1]
- (v) 'wedding bath' (line 21). What custom is Stratyllis referring to? [1]
- (b) Using this passage as a starting point, discuss how effectively Aristophanes uses visual humour in *Lysistrata*. [20]

[Total: 25]

EITHER

- 5 'Audiences are only able to laugh at the characters in *Frogs* and *Lysistrata* because they are exaggerated and not believable as real people.'
To what extent do you agree with this statement? [25]

OR

- 6 '*Women at the Thesmophoria* is a better blend of reality and fantasy than *Frogs*.'
How far do you agree with this statement? [25]

Section C: Themes in Greek Vase Painting

Answer **Question 7** and **either** Question 8 **or** Question 9.

- 7** Study the image below and answer the questions:

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- (a) (i) What type of amphora is shown in the image? [1]
- (ii) Identify the **two** figures depicted on this pot. [2]
- (iii) Give the name of the painter of this pot. [2]
- (b) 'This pot marks 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. [20]

[Total: 25]

EITHER

- 8 Do you think that the daily life of women was depicted more successfully on black-figure pots or red-figure pots? In your answer, you should refer to **at least three pots** from **each** technique. [25]

OR

- 9 'The strengths of the black-figure technique are far greater than its limitations.'
How far do you agree with this opinion? In your answer, you should include reference to specific pots by named painters. [25]

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