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**CLASSICAL STUDIES**

**9274/11**

Paper 1 Greek Civilisation

**October/November 2017**

**1 hour 30 minutes**

No Additional Materials are required.

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**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.

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This document consists of **7** printed pages, **1** blank page 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:

Alexander was furious. He had grown by that time quicker to take offence, and the Oriental subservience to which he had become accustomed had greatly changed his old open-hearted manner towards his own countrymen. He leapt from the platform with the officers who attended him, and pointing with his finger to the ringleaders of the mutiny, ordered the guards to arrest them. There were thirteen of them, and they were all marched off to execution. A horrified silence ensued, and Alexander stepped once again on to the rostrum and addressed his troops in these words: 'My countrymen, you are sick for home – so be it! I shall make no attempt to check your longing to return. Go whither you will; I shall not hinder you. But, if go you must, there is one thing I would have you understand – what I have done for you, and in what coin you will have repaid me.'

5

10

(Arrian, *The Campaigns of Alexander* 7)

- (i) In which year did the Mutiny at Opis take place? [1]
- (ii) On which river does Opis stand? [1]
- (iii) Give **three** reasons why Alexander's men mutinied at Opis. [3]
- (iv) What did Alexander do after his speech to his men? [3]
- (v) How did Alexander's men react to these actions? [2]
- (vi) Using this passage as a starting point, explain how Alexander's relationship with his men changed during his campaigns. [15]

[Total: 25]

## OR

2 'Hephaestion was the most important person in Alexander's life.' Explain how far you agree with this statement. In your answer, you should include discussion of Alexander's relationship with Hephaestion, and with his family and other friends. [25]

## OR

3 How far would you agree that Alexander was a great military leader, but useless as a monarch? [25]

## SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

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

Gentlemen of the jury – for you deserve to be so called – I have had a remarkable experience. In the past the prophetic voice to which I have become accustomed has always been my constant companion, opposing me even in quite trivial things if I was going to take the wrong course. Now something has happened to me, as you can see, which might be thought and is commonly considered to be a supreme calamity; yet neither when I left home this morning, nor when I was taking my place here in the court, nor at any point in any part of my speech, did the divine sign oppose me. In other discussions it has often checked me in the middle of a sentence; but this time it has never opposed me in any part of this business in anything that I have said or done. What do I suppose to be the explanation? I will tell you. I suspect that this thing that has happened to me is a blessing, and we are quite mistaken in supposing death to be an evil. I have good grounds for thinking this, because my accustomed sign could not have failed to oppose me if what I was doing had not been sure to bring some good result.

(Plato, *Apology*)

- (i) How large was the jury in Socrates' trial? [1]
- (ii) How old was Socrates when he was put on trial? [1]
- (iii) Why do you think that it might not have been a good idea for Socrates to refer to his 'prophetic voice' (line 2) at his trial? [3]
- (iv) What punishments did Socrates propose for himself before he was condemned to death? [4]
- (v) How was Socrates put to death? [1]
- (vi) Using this passage as a starting point, explain Socrates' views on death as seen in *Apology*. [15]

[Total: 25]

OR

- 5 Socrates described himself as a 'Stinging Fly'. How did this idea influence his behaviour? How far do you believe that this was the main reason for his death? [25]

OR

- 6 Which of Plato's dialogues do you think is the best introduction to Socrates and his philosophical ideas? In your answer, you should discuss **at least two** of *Euthyphro*, *Apology*, *Crito* and *Phaedo*. [25]

## SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

## EITHER

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

PROCLEON:	All right. [ <i>He attaches the cord.</i> ] Here I come – I'm relying on you. And [ <i>emotionally</i> ] if anything should happen to me – lift me gently, and spare a tear for my corpse. And bury me under the dear old courtroom floor.	
LEADER:	Nothing's going to happen to you, don't worry. Come along down like a brave fellow, with a prayer to your very own patron god. [ <i>From the folds of his clothes PROCLEON produces a statuette of the hero Lycus, in the form of a wolf. This he now addresses in prayer.</i> ]	5
PROCLEON:	O Lycus, lord and hero, let me turn to you in prayer: It really is remarkable how many tastes we share. You love the tears of suppliants, no sound can please you more, And that is why you choose to live close by the courtroom door. Have pity on your neighbour now, and lend your aid divine, And I'll promise not to piddle in the reeds around your shrine. [ <i>Leaving the image behind him in the room, he climbs out and begins to descend, hanging on to the cord and feeling about with his feet for a foothold on the net.</i> ]	10      15
ANTICLEON	[ <i>waking suddenly</i> ]: Wake up there!	
XANTHIAS:	What's the matter?	20
ANTICLEON:	I thought I felt a sort of noise. Is the old man trying to slip past you again?	
XANTHIAS	[ <i>looking up and seeing PROCLEON</i> ]: No, by heaven, he's letting himself down on a rope!	
ANTICLEON:	Here, what are you doing, you wicked old rascal? Don't you dare come down! [ <i>To XANTHIAS.</i> ] Quick, get up the rope and whack him with that harvest-festival affair. That ought to send him hard astern.	25
PROCLEON	[ <i>now half-way down</i> ]: Stop him! Anyone got a case coming on this year? Smicythion! Tisiades! Chremon! Pheredeipnos! [ <i>ANTICLEON has meanwhile entered the house by the front door. He now appears at the upper window and starts to tug at the rope.</i> ] Quick, to the rescue, or they'll have me back inside! [ <i>The CHORUS prepare for battle as XANTHIAS, half-way up the rope, whacks PROCLEON from below with the harvest wreath, and ANTICLEON tugs from above.</i> ]	30   35

(Aristophanes, *Wasps*)

- (i) Why is Procleon (Philocleon) trying to escape? [1]
- (ii) Discuss how the scene in the passage would have been staged. [3]
- (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) Using this passage as a starting point, explain how the use of costume and props helps to contribute to the message of *Wasps*. [15]

[Total: 25]

OR

- 8 How important is it to understand who Aeschylus and Euripides were to enjoy *Frogs*? [25]

OR

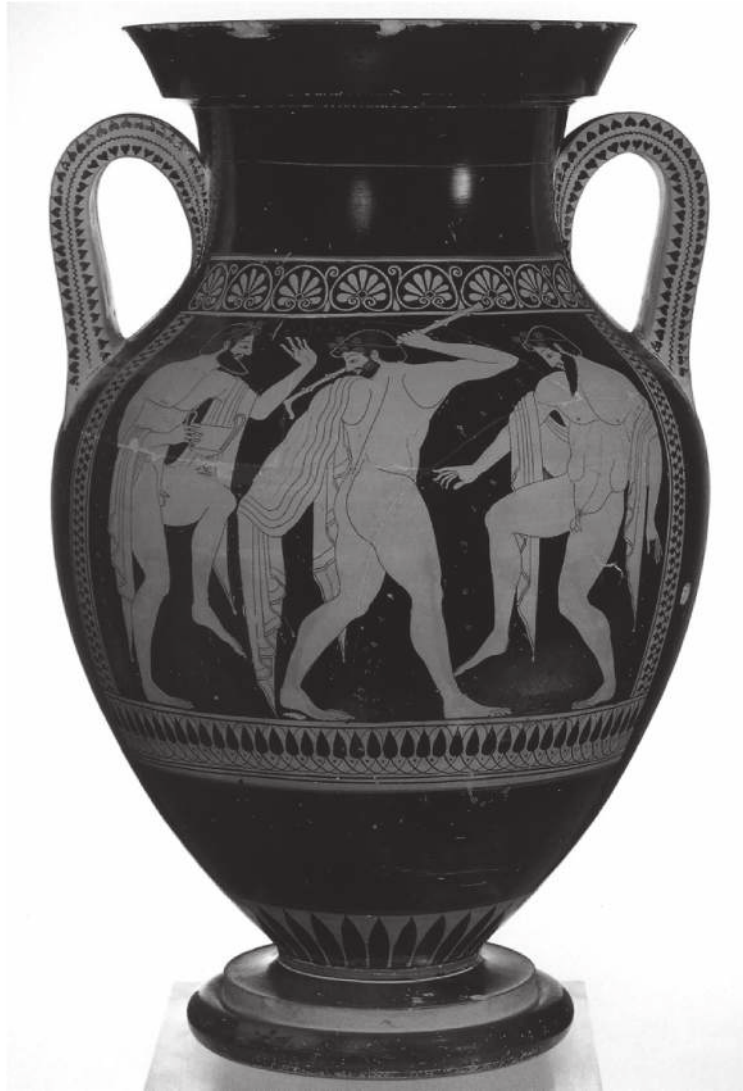
- 9 'Fantasy is the most important element in the success of *Frogs* and *Wasps*.' How far do you agree with this statement? In your answer, you should refer to **both** plays. [25]

## 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 pot is this? [2]
- (ii) Give **two** uses for this type of pot. [2]
- (iii) Give the name of the painter of this pot. To which group of painters did he belong? [2]
- (iv) What technique has been used to decorate this pot? [1]
- (v) Identify **three** of the decorative motifs, and their locations, on this pot. [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** 'Regular, repetitive and boring.' How far do you agree with this opinion of black-figure vase painting? To explain your answer, you should include reference to **at least four** specific examples of pots painted in the black-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 red-figure technique? In your answer, you should refer to **at least four** specific pots and painters and explain why you have chosen them. [25]

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