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**CLASSICAL STUDIES**

**9274/13**

Paper 1 Greek Civilisation

**October/November 2014**

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

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**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

You may use an HB pencil for any diagrams or rough working.

Do not use staples, paper clips, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

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.

At the end of the examination, fasten all your work securely together.

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 and **1** blank page.

## SECTION ONE: ALEXANDER THE GREAT

Answer ONE of the following three questions.

EITHER

1 Study the image below, and answer the questions which follow:



**Mosaic depicting Alexander at the Battle of Issus**

- (i) When did the Battle of Issus take place? [1]
- (ii) What is the name of the horse Alexander is shown riding? [1]
- (iii) Which members of the Persian royal family did Alexander capture in Darius' camp after the Battle of Issus? [2]
- (iv) How did Alexander treat them? [2]
- (v) Briefly describe what happened to Darius after the Battle of Gaugamela. [4]
- (vi) Using this image as a starting point, explain how far you agree that Alexander's bravery was the only reason for his success in battle. [15]
- [25]

OR

2 'Alexander was in more danger from his own men than from his enemies.' How far do you agree with this statement? [25]

OR

3 How far do you think that Alexander's childhood and upbringing were responsible for his behaviour later in his life? [25]

## SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

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

‘And what about the other ways in which we devote attention to our bodies? Do you think that a philosopher attaches any importance to them? I mean things like providing himself with smart clothes and shoes and other bodily ornaments; do you think that he values them or despises them – in so far as there is no real necessity for him to go in for that sort of thing?’

5

‘I think the true philosopher despises them,’ he said.

‘Then it is your opinion in general that a man of this kind is not preoccupied with the body, but keeps his attention directed as much as he can away from it and towards the soul?’

‘Yes, it is.’

10

‘So it is clear first of all in the case of physical pleasures that the philosopher frees his soul from association with the body (so far as is possible) in a way that other men don’t?’

‘It seems so.’

(Plato, *Phaedo* 64)

- (i) Who is narrating this dialogue? [1]
- (ii) To whom is he telling the story of Socrates’ death? [1]
- (iii) Which **two** people is Socrates having a discussion with at this point in the dialogue? [2]
- (iv) Which **three** physical pleasures has Socrates just mentioned? [3]
- (v) Briefly describe the last moments of Socrates’ life. [3]
- (vi) Using the sections of *Phaedo* you have read, explain why Socrates believes that a philosopher should welcome death. [15]

[25]

OR

5 From your reading of Plato’s *Apology*, explain what differences Socrates claimed there were between himself and the Sophists. Why do you think he did not want to be thought of as a Sophist? [25]

OR

6 From your reading of the dialogues in *The Last Days of Socrates*, what were Socrates’ attitudes towards the gods? How far do you believe that the charge of impiety against him was justified? [25]

[25]

## SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

## EITHER

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

- XANTHIAS: Now look, guvnor, have a heart! Look at all these stiffes they're carrying out. Might have been ordered specially.  
 [Several corpses are carried in slow procession across the stage. Mournful music.]  
 Go on, hire one of them to take your things down with him.
- DIONYSUS: Supposing they won't. 5
- XANTHIAS: Then I'll do it.
- DIONYSUS: Well, all right. – Ah, here comes one, I'll ask him. Er – hullo, excuse me! Yes, you there! Stiff!
- [The BEARERS of the last litter come to a halt. The CORPSE sits up with a jerk.] 10
- Ah, would you do me a favour and take my baggage to blazes?
- CORPSE: How many pieces?
- DIONYSUS: Just these.
- CORPSE: That'll be two drachmas.
- DIONYSUS: Too much.
- CORPSE: Bearers, proceed! 15
- DIONYSUS: Hi, wait a minute! Can't we come to some arrangement?
- CORPSE: Two drachmas, cash down, or nothing.
- DIONYSUS [counting out his small change]: I can pay you nine obols.
- CORPSE: I'd sooner live!
- [The CORPSE lies down again with a jerk, and is carried off.] 20
- XANTHIAS: Well, of all the stuck-up blighters. He'll come to a bad end. [Resignedly] All right, guvnor. Load me up again.
- [Dionysus helps him load up, and they begin to move on.]
- DIONYSUS: That's a good lad. Now, where's this ferry boat?
- CHARON [off]: Yo, heave, ho! Yo, heave, ho! 25
- [The stage grows darker and more eerie.]
- XANTHIAS: Where are we?
- DIONYSUS: This must be the lake he was talking about, and – ah! here comes the boat.  
 [CHARON comes into view, propelling a small boat on wheels.]
- XANTHIAS: And that must be Charon. 30
- DIONYSUS: Charon! [No response.] Charon!! Charon!!! [No response.] Well, he's not Charon much about us, is he?
- CHARON: Any more for Lethe, Blazes, Perdition, or the Dogs? Come along now, any more for a nice restful trip to Eternity? No more worries, no more cares, makes a lovely break! [To Dionysus] Well, come along then, if you're coming. 35
- DIONYSUS [climbing in warily]: Er – can I go to Hell?
- CHARON: You can as far as I'm concerned.
- DIONYSUS: Ah, splendid. Two, please.
- CHARON: Sorry, sir, no slaves allowed. Not unless they fought in the sea-battle.

(Aristophanes, *Frogs*)

- (i) For what purpose is Dionysus entering the Underworld? [1]
- (ii) What job does Charon undertake in the Underworld? [1]
- (iii) 'Sorry, sir, no slaves allowed. Not unless they fought in the sea-battle' (line 39). Explain what Charon is referring to in this line. [2]
- (iv) From this passage, find **three** examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny. [6]
- (v) Using this passage as a starting point, explain how the master/slave relationship of Dionysus and Xanthias contributes to *Frogs*. [15]
- [25]

OR

- 8 'The success of *Wasps* is entirely due to its plot.' How far do you agree with this statement? [25]

OR

- 9 Explain which play makes the more effective use of the Chorus, *Wasps* or *Frogs*. In your answer, you should discuss **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 pot? [2]
- (ii) Give an approximate date for this pot. [1]
- (iii) Name the painter of this pot. Why is he given this name? [2]
- (iv) What story is depicted on this pot? [1]
- (v) For what purpose was this type of pot used? Give **three** ways in which what is depicted on the pot reflects its function. In your answer, you should refer to precise details from the scene. [4]
- (vi) How successfully do you think the painter has made the scene lively and vivid? In your answer, you must refer to specific details from the scene. [15]

[25]

**OR**

- 11** What were the typical features of the styles of the Pioneer Painters and the Mannerist Painters? Which style do you think is the more innovative? Explain your answer with reference to specific pots from each style. [25]

**OR**

- 12** Stories connected with the gods and heroes were very popular in Greek Art. What opportunities and challenges did the stories about gods and heroes offer to vase-painters? In your answer, you should refer to details from specific pots you have studied. [25]

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Question 7 © trans. D Barrett; Aristophanes; *The Frogs and other Plays*; Penguin Books Ltd; 1964; 014044152292201.

Question 10 © J Campbell & K Harrison; *Art of Greek Vase Painting*; Pearson Education / Musee du Louvre; 2003.

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