

CLASSICAL STUDIES

9274/12

Paper 1 Greek Civilisation

October/November 2014

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

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.



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

This is the account given by Ptolemy and Aristobulus; there is also another story to the effect that Alexander on the following day entered the tent accompanied only by Hephaestion, and that Darius' mother, in doubt, owing to the similarity of their dress, which of the two was the King, prostrated herself before Hephaestion, because he was taller than his companion. Hephaestion stepped back, and one of the Queen's attendant's rectified her mistake by pointing to Alexander; the Queen withdrew in profound embarrassment, but Alexander merely remarked that her error was of no account, for Hephaestion, too, was an Alexander – a 'protector of men'. I record this anecdote not as necessarily true, though it is credible enough. If such were indeed the facts, I cannot but admire Alexander both for treating these women with such compassion and for showing such respect and confidence towards his friend; if the story is apocryphal, it was at least inspired by Alexander's character: thus he would have acted, thus he would have spoken – and on that account I admire him no less.

(Arrian, *The Campaigns of Alexander* 2)

- (i) Which battle took place just before this meeting with Darius' mother? [1]
 - (ii) In which year did this battle take place? [1]
 - (iii) Apart from Darius' mother, which other members of his family did Alexander capture? [2]
 - (iv) State **two** of the objects Darius left behind as he fled the battlefield. [2]
 - (v) Briefly describe how Alexander won this battle. [4]
 - (vi) Using this passage as a starting point, explain how important Hephaestion was in Alexander's life. [15]
- [25]

OR

- 2 'Alexander's policy of fusion did more harm than good.' Explain to what extent you agree with this statement. [25]

OR

- 3 'Alexander owed his military success to the army and generals he inherited from his father, rather than his own ability.' To what extent do you agree with this statement? [25]

SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

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

SOCRATES: Look at it in this way. Suppose that while we were preparing to run away from here (or however one should describe it) the Laws and communal interest of Athens were to come and confront us with this question: 'Now, Socrates, what are you proposing to do? Can you deny that by this act which you are contemplating you intend, so far as you have the power, to destroy us, the Laws, and the whole State as well? Do you imagine that a city can continue to exist and not be turned upside down, if the legal judgements which are pronounced in it have no force but are nullified and destroyed by private persons?' – How shall we answer this question, Crito, and others of the same kind?

5

(Plato, *Crito* 50)

- (i) Where does this conversation take place? [1]
 - (ii) According to Crito, why should Socrates run away? Give **four** reasons. [4]
 - (iii) Name **one** person Crito has said will help Socrates escape. [1]
 - (iv) At his trial, what reward had Socrates argued that he deserved? [2]
 - (v) What punishment did he then go on to propose for himself? [2]
 - (vi) Using this passage as a starting point, explain how Socrates uses the Laws of Athens in his argument against escaping. [15]
- [25]

OR

5 From your reading of Plato's *Apology*, explain why you think Socrates was actually tried, found guilty and sentenced to death. [25]

OR

6 'A pointless exercise.' How far do you agree with this opinion of the Socratic Method? In your answer, you should discuss **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:

- ANTICLEON: Oh, there you are, you clot-pated old fornicator! What are you trying to do, screw yourself into your coffin? You'll never get away with this.
- PROCLEON: Ah, how you'd love a nice court case, with vinegar dressing!
- ANTICLEON: Is this a time for sauce? It's a serious matter, kidnapping a flute girl.
- PROCLEON: Flute girl? What flute girl? Come to me with one foot in the grave and babble about flute girls? 5
- ANTICLEON: Yes, this girl you've got here – Dardanis.
- PROCLEON: Oh, you mean this torch. Yes, someone's burning it in honour of the gods, I suppose.
- ANTICLEON: [*prodding the girl*]: A torch, did you say? 10
- PROCLEON: Surely. Pretty pattern it has on it, don't you think?
- ANTICLEON: H'm. What's this dark patch in the middle?
- PROCLEON: Oh, they get like that sometimes. It's the resin.
- ANTICLEON: And what's this lump at the back? Feels uncommonly like a bottom to me.
- [*The girl squeals.*] 15
- PROCLEON: Oh, er- that's where there was a branch sticking out.
- ANTICLEON: Branch my foot. [*To the girl*] You come with me.
- PROCLEON: Here, here, what are you going to do?
- ANTICLEON: Take her away from you. I don't believe you could have done anything about it anyway: you're too old for such things. 20
- PROCLEON: Oh, indeed? Well, let me tell you something. Once when I was on a State mission to the Olympic Games, I saw Ephudion fight Ascondas, and the old man fought very well, let me tell you. I shall never forget the way he drew back his arm, like this – and then, with a smashing blow, he knocked the young man down. 25
- [*He suits the action to the word. The GIRL escapes.*]
- And the moral is: watch out, or you'll get a black eye.
- ANTICLEON: [*staggering to his feet*]: Well, you certainly seem to have learnt *that* lesson!

(Aristophanes, *Wasps*)

- (i) From where is Procleon (Philocleon) returning? [1]
- (ii) State **two** items of clothing Procleon (Philocleon) was given to wear by Anticleon (Bdelycleon). [2]
- (iii) What has Procleon (Philocleon) promised to give the flute girl before this passage starts? [1]
- (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) 'you certainly seem to have learnt *that* lesson' (line 28). What lessons do you think Anticleon (Bdelycleon) was trying to teach Procleon (Philocleon) in *Wasps* and how successful was he? [15]

[25]

OR

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

OR

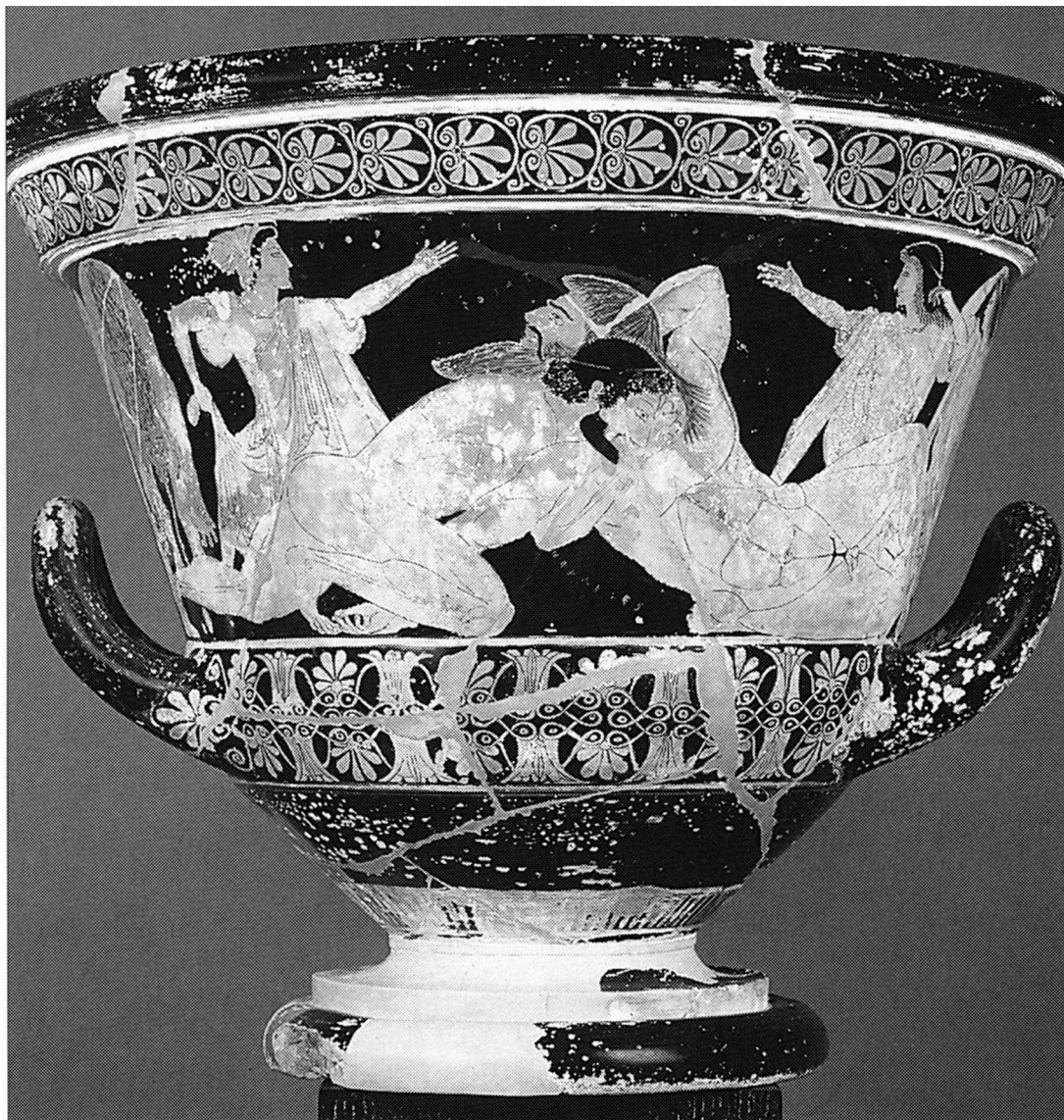
- 9 How might the spectacle of watching a performance of *Wasps* and *Frogs* have added to an ancient audience's enjoyment of the plays? In your answer, you should discuss **both** plays. [25]

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) For what purpose was this type of pot used? How is the shape of the pot suitable for this purpose? [2]
 - (iii) Name the painter of this pot. [1]
 - (iv) To which group of painters did he belong? [1]
 - (v) Approximately when was this pot made? [1]
 - (vi) Name the central figures on the pot and give a brief outline of the myth depicted. [3]
 - (vii) Analyse the composition of the scene and show how, and why, the painter has contrasted the two main figures. [15]
- [25]

- 11** Stories connected with the Trojan War were very popular in Greek Art. What opportunities and challenges did the subject of the Trojan War offer to vase-painters? In your answer, you should refer to details from specific pots you have studied.
- 12** 'The second half of the 6th century BC was a time of bold exploration and lively experimentation. How far does your study of Greek vase-painting support this view? You should support your answer with reference to specific pots by named painters. [25]

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