



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/11

Paper 1 Greek Civilisation

October/November 2020

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. 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:

About this time Hephaestion fell sick. On the seventh day of his illness it so happened that there was a big crowd at the stadium to watch the boys' races, which were then taking place. During the races a message was brought to Alexander that Hephaestion's condition was serious; he hurried away, but his friend was dead before he could reach him.

5

The accounts of Alexander's grief at this loss are many and various. All writers have agreed that it was great, but personal prejudice, for or against both Hephaestion and Alexander himself, has coloured the accounts of how he expressed it. Many writers have told us of things which were beyond all bounds of propriety; those friendly to him apparently wishing us to believe that whatever he said or did in his grief for this friend, whom he loved better than all the world, could but enhance his glory; his critics, on the other hand, indicating that such excesses were discreditable, and unfitting not only for a great potentate like Alexander, but for any King. We are told, for instance, that he flung himself on the body of his friend and lay there nearly all day long in tears, and refused to be parted from him until he was dragged away by force by his Companions; and again, that he lay stretched upon the corpse all day and the whole night too.

10

15

(Arrian, *The Campaigns of Alexander* 7)

- (i) In which year did Hephaestion die? [1]
- (ii) In which city did Hephaestion die? [1]
- (iii) Who were the 'Companions' referred to in line 16? [2]
- (iv) Give **four** details of Hephaestion's funeral. [4]
- (v) What question did Alexander ask Ammon about Hephaestion? What answer did he receive? [2]
- (vi) Using this passage as a starting point, explain how far you think that Hephaestion was the only person Alexander cared about. [15]

[Total: 25]

OR

- 2 How far would you agree that Alexander the Great's conquest of the Persian Empire was just a war of revenge and nothing else? [25]

OR

- 3 'The only reason why Alexander is called "the Great" is because of his military achievements.' Explain how far you agree with this statement. [25]

EITHER

CRITO: There is only one plan – the whole thing must be carried through during this coming night. If we lose any more time, it can't be done, it will be too late. I appeal to you, Socrates, on every ground; take my advice and please do as I say!

SOCRATES: My dear Crito, I would greatly appreciate your enthusiasm if it is right and proper; if not, the stronger it is, the more of a problem it is. Therefore we should consider whether we ought to follow your advice or not; my attitude is not unprecedented, for it's always been my nature never to accept advice from any of my 'friends' except the argument that seems best on reflection. I cannot abandon the arguments which I used to expound in the past simply because this accident has happened to me; their conclusions seem to me to be much as they were, and I respect and value the same arguments now as before. So unless we can find better ones on this occasion, you can be quite sure that I shall not agree with you; not even if the power of the people conjures up fresh hordes of bogies to terrify our childish minds, by subjecting us to chains and executions and confiscations of our property.

(Plato, *Crito*)

- (i) Where does this conversation between Crito and Socrates take place? [1]
- (ii) Why does Crito say that ‘the whole thing must be carried through during this coming night’ (lines 1–2)? [4]
- (iii) ‘accident’ (line 12). What is Socrates referring to here? [1]
- (iv) Give **three** of the arguments Crito used to try to persuade Socrates to escape. [3]
- (v) How was Socrates’ death penalty carried out? [1]
- (vi) ‘The *Crito* shows that Socrates lived by the principles of his philosophy.’ Using this passage as a starting point, explain how far you agree with this statement. [15]

[Total: 25]

OR

- 5 From your reading of the *Apology*, explain how far you agree with Socrates that he deserved to be rewarded rather than punished because he was a benefactor to Athens. [25]

OR

- 6** 'A waste of time for all concerned.' Explain how far you agree with this assessment 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:

	<i>[While XANTHIAS disentangles himself and his burdens from the donkey, DIONYSUS approaches the front door and knocks cautiously. There is no response.]</i>	
DIONYSUS:	Hallo there!	
	<i>[There is still no response. Remembering his disguise, he swings his club, hitting the door with a resounding crash.]</i>	5
HERACLES	Hallo, there! Slave! Open up!	
	<i>[within]:</i> Ho, ho, who smites my door? Some Centaur, doubtless.	
	<i>[The door opens, and HERACLES himself appears. He stares in amazement at Dionysus.]</i>	10
	What... who...?	
	<i>[In a convulsion of mirth and amazement he collapses to the ground.]</i>	
DIONYSUS:	There, did you notice?	15
XANTHIAS:	Notice what?	
DIONYSUS:	How I frightened him.	
XANTHIAS:	Mistook you for a madman, I expect, sir.	
HERACLES:	Oh, by Demeter, I can't stop laughing. <i>[He struggles to his feet and retires into the house.]</i>	20
DIONYSUS:	Come back a minute, old boy, there's something I want to ask you.	
HERACLES	<i>[returning]:</i> Sorry, old man, but really I can't help it. A lion-skin over a yellow nightdress! What's the idea? Why the buskins? Why the club? What's your regiment?	25
DIONYSUS:	Well, it's like this, you see. I was on Cleisthenes' ship –	
HERACLES:	Clei –! <i>[He splutters.]</i> Saw a good bit of action, I expect, one way or another?	
DIONYSUS:	Oh, yes, we sank twelve enemy ships. Or was it thirteen?	
HERACLES:	What, just the two of you?	30
DIONYSUS:	Yes, by Apollo.	
XANTHIAS:	And then I woke up.	
DIONYSUS:	Well, as I was saying, I was on the ship and one day – I was reading the <i>Andromeda</i> at the time – do you know, I suddenly felt the most passionate longing – you can't imagine how I longed –	35
HERACLES:	For a woman.	
DIONYSUS:	Not a bit of it.	
HERACLES:	A boy? <i>[DIONYSUS shakes his head.]</i> A man, then?	
DIONYSUS:	Oh, come, come, really!	40
HERACLES:	You did say Cleisthenes was a friend of yours?	
DIONYSUS:	Don't laugh at me, old man, this is deadly serious. I'm in a terrible state. <i>Consumed</i> with desire.	
HERACLES:	Yes, but what sort of desire, my dear fellow?	
DIONYSUS:	Ah, you wouldn't understand. Let me put it this way. Have you ever felt a sudden craving for – let's say – pea soup?	45
HERACLES:	Ah, now you're talking! When do I <i>not</i> have a craving for pea soup?	

(Aristophanes, *Frogs*)

- (i) From what part of *Frogs* does this passage come? [1]
- (ii) 'Remembering his disguise' (line 5). Who is Dionysus pretending to be? [1]
- (iii) 'we sank twelve enemy ships' (line 29). To which sea battle does this refer? [1]
- (iv) 'I suddenly felt the most passionate longing' (line 35). For whom is Dionysus feeling this longing? [1]
- (v) From this passage, find **three** examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny. [6]
- (vi) Using this passage as a starting point, discuss how far the presentation of the gods adds to the success of *Frogs*. [15]

[Total: 25]

OR

- 8 'Procleon/Philocleon contributes more to the success of *Wasps* than Anticleon/Bdelycleon.' Discuss the extent to which you agree with this statement. [25]

OR

- 9 Which do you think is the funnier play, *Frogs* or *Wasps*? In your answer, you should make reference 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 is the precise name given to the type of pot shown in the image above? [2]
- (ii) This type of pot was used at a symposium. For what purpose was this pot used? [2]
- (iii) What is the approximate date of this pot? [1]
- (iv) Describe what is happening in the scene on this pot. [3]
- (v) Identify **one** decorative motif **and** its location on this pot. [2]
- (vi) 'An emotional and dramatic scene.' By referring to specific details from this scene, explain how far you agree with this opinion. [15]

[Total: 25]

OR

- 11 'Red-figure artists were capable of producing a range of emotions in their work.' How far do you agree with this opinion? In your answer, you should refer to specific examples from the work of **at least three** painters. [25]

OR

- 12 'An innovative and skilful painter.' To which black-figure painter do you think that this description best applies? In your answer, you should refer to specific examples from the work of **at least three** painters. [25]

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