

---

**CLASSICAL STUDIES**

**9274/11**

Paper 1 Greek Civilisation

**October/November 2015**

**1 hour 30 minutes**

No Additional Materials are required.

---

**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.

---

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:

The marriage ceremonies were in the Persian fashion: chairs were set for the bridegrooms in order of precedence, and when healths had been drunk the brides entered and sat down by their bridegrooms, who took them by the hand and kissed them. The King, who was married just as the others were, and in the same place, was the first to perform the ceremony – Alexander was always capable of putting himself on a footing of equality and comradeship with his subordinates, and everyone felt that this act of his was the best proof of his ability to do so. After the ceremony all the men took their wives home, and for every one of them Alexander provided a dowry. 5

(Arrian, *The Campaigns of Alexander* 7)

- (i) Where and when did these weddings take place? [2]
  - (ii) Name **two** of the Persian women Alexander married. [2]
  - (iii) Whom did Hephaestion marry? Why did Alexander want this to happen? [3]
  - (iv) How many Macedonians does Arrian say married Persian women? [1]
  - (v) What happened to these marriages after Alexander's death? [2]
  - (vi) How successful was Alexander's policy of fusion? Use this passage as a starting point in your answer. [15]
- [25]

OR

2 'Alexander cared nothing for pleasure or wealth, but only for deeds of valour and glory.' How far do you agree with this opinion of Alexander? [25]

OR

3 How important to his success was Alexander's claim to divinity? [25]

## SECTION TWO: SOCRATES

Answer ONE of the following three questions.

## EITHER

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

EUTHYPHRO: Well, I believe that *this* is the part of the just which is pious and holy, the one concerned with looking after the gods, whereas that concerned with looking after men is the remaining part of the just.

SOCRATES: Yes, I think that's a good answer, Euthyphro; but I still need one little thing to be cleared up – I don't understand what it is you mean by 'looking after'. You wouldn't be meaning that we also look after the gods in the same way as we look after other things. We do speak that way, I suppose; for instance, we say that not everybody knows how to look after horses, only the groom, right? 5

EUTHYPHRO: Quite so.

SOCRATES: Because the groom's art is looking after horses. 10

EUTHYPHRO: Yes.

SOCRATES: Nor indeed does everybody know how to look after dogs; only the kennel-master.

EUTHYPHRO: That's so.

SOCRATES: Because the kennel-master's art is looking after dogs. 15

(Plato, *Euthyphro*)

- (i) Where exactly did this dialogue take place? [2]
- (ii) What charge has Euthyphro brought against his father? Briefly describe what his father had done. [4]
- (iii) Why does Socrates reject the definition of piety given in the passage? [3]
- (iv) What definition of piety is then proposed by Euthyphro? [1]
- (v) Using this passage as a starting point, explain how far you consider that *Euthyphro* was a dialogue which achieved nothing. [15]

[25]

## OR

5 From your reading of Plato's *Apology*, explain how far you believe that Socrates was guilty of the charges brought against him. [25]

## OR

6 'For Socrates, his philosophy was more important to him than his life.' From your reading of the dialogues in *The Last Days of Socrates*, explain how far you agree with this statement. [25]

## SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

## EITHER

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

- SOSIAS: Xanthias, you old wretch, what do you think you're doing?  
 XANTHIAS: [*waking, with a yawn*]: Relieving the night watch, they call it.  
 SOSIAS: Earning yourself a few more stripes, you mean. Don't you realize what kind of monster we're guarding?  
 XANTHIAS: I know, but I feel like shaking off dull care for a bit. 5  
 SOSIAS: Well, that's your own look out. I don't mind. Oddly enough, I'm feeling rather deliciously drowsy myself.  
 [*They both settle down to sleep again. After a few moments Sosias begins to toss and mutter. Xanthias stirs, yawns, and stumbles to his feet. He goes across to Sosias and shakes him by the shoulder.*] 10  
 XANTHIAS: Gone into a frenzy, have you? What do you think you are, a blinking Corybant?  
 SOSIAS: No, just asleep. Though I won't say there was *nothing* Bacchic about it. [*He displays a wine flask.*]  
 XANTHIAS [*displaying another*]: Looks as if we're fellow devotees. Talk about sleep assailing the weary eyelids, it was like trying to hold off the whole Persian army. Funny 15  
 dream I had just now.  
 SOSIAS: I've been dreaming too, like anything. But tell me about yours first.  
 XANTHIAS: I dreamt that I saw an enormous eagle swoop down into the Market Square, and it snatched up a coppery sort of snake and flew away with it, right up into the sky. And then suddenly the eagle turned into Cleonymus, and – 20  
 SOSIAS: Don't tell me – the snake turned into his shield, and he dropped it! Make a good riddle, wouldn't it?  
 XANTHIAS: What would?  
 SOSIAS: Cleonymus. 'Try this one on your friends' – just the thing for a drinking party. 'What creature is it that sheds its *shield*, on land, at sea and in the sky?' 25  
 XANTHIAS: Yes, but seriously, I'm worried. It's not lucky, a dream like that.  
 SOSIAS: Don't give it another thought. No harm in that, I'm sure.  
 XANTHIAS: No harm, in a man throwing away his equipment? – What was *your* dream, anyway?  
 SOSIAS: Oh, it was a big thing, mine. All about Athens itself – the whole mighty ship of state. 30  
 XANTHIAS: Well, get launched and let's hear it.  
 SOSIAS: Well, I'd no sooner fallen asleep than I saw a whole lot of sheep, and they were holding an assembly on the Pnyx: they all had little cloaks on, and they had staves in their hands; and these sheep were all listening to a harangue by a rapacious-looking creature with a figure like a whale and a voice like a scalded sow. 35  
 XANTHIAS: No, no!  
 SOSIAS: What's the matter?  
 XANTHIAS: Don't tell me any more, I can't bear it. Your dream stinks like a tanner's yard.  
 SOSIAS: And this horrible whale-creature had a pair of scales and it was weighing out bits of fat from a carcass. 40

(Aristophanes, *Wasps*)

- (i) From what part of the play is this passage and what is its purpose? [2]
- (ii) Describe how the scene in this passage might have been staged. [2]
- (iii) State **three** ways in which Cleon is parodied in this passage. How typical are they of the way he is portrayed elsewhere in *Wasps*? [6]
- (iv) What types of humour are to be found in the passage? Explain why an ancient audience might have found them funny. [15]
- [25]

**OR**

- 8 'In *Frogs*, Aristophanes presents the gods in a surprising way.' Discuss how far you agree with this statement. [25]

**OR**

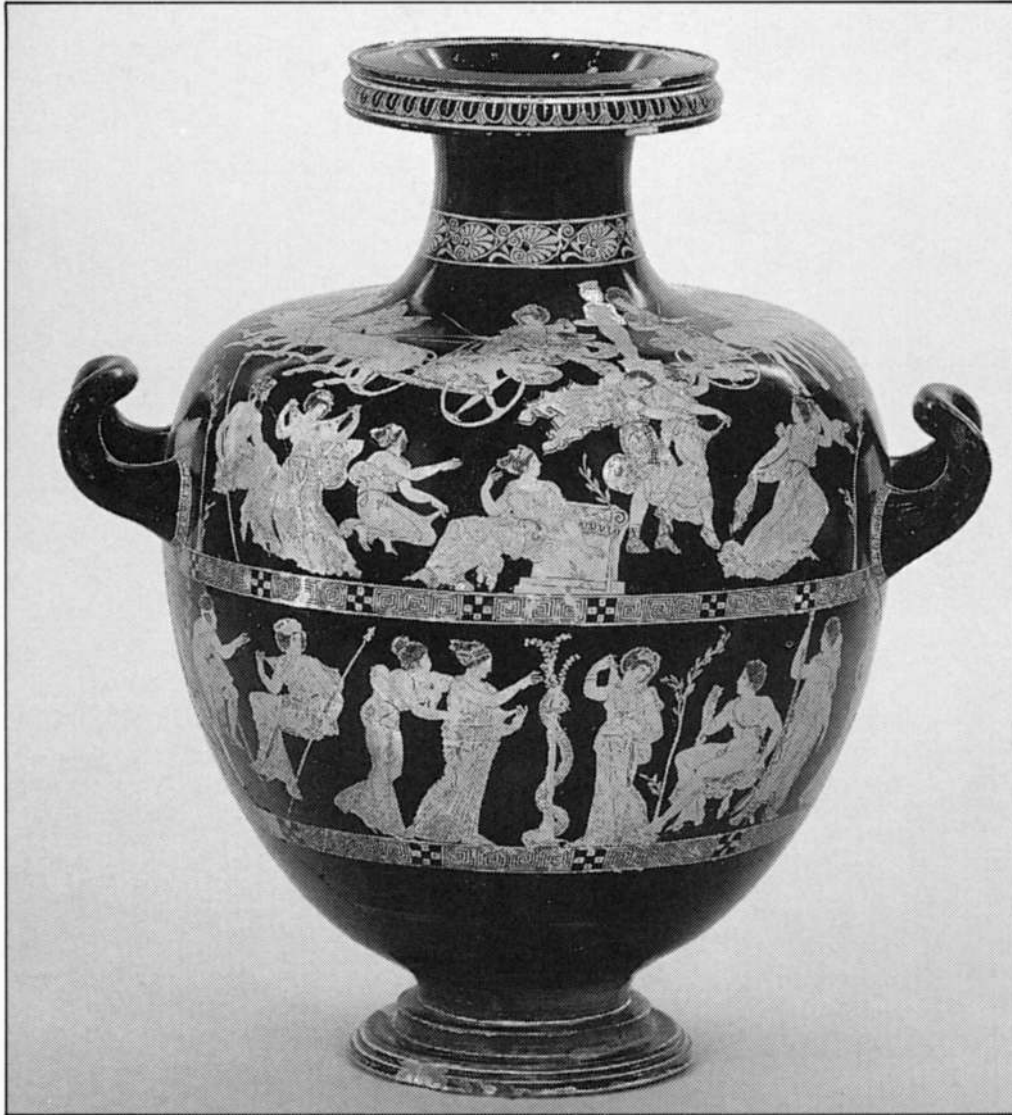
- 9 Which play makes the more effective use of fantasy, *Frogs* or *Wasps*? In your answer, you should discuss **both** plays. [25]

## 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 name is given to this type of pot? [1]
- (ii) For what purpose was this type of pot used? [1]
- (iii) How is this pot suited to its purpose? [3]
- (iv) Give an approximate date for this pot. [1]
- (v) What is the subject matter of each of the scenes depicted on this pot? [4]
- (vi) 'A revolutionary piece of work.' To what extent do you agree with this statement? In your answer, you should refer to specific details from both scenes. [15]

[25]

**OR**

- 11** 'The finest of all vase-painters.' Which vase-painter do you think is most worthy of this title? You should make reference to specific pots by **at least three** vase-painters to explain your answer. [25]

**OR**

- 12** What conventions did Athenian vase-painters use to depict women as different from men? In your answer you should make reference to specific examples of pots depicting women. You should consider techniques of painting as well as the types of scenes and occupations in which women were depicted. [25]

**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cie.org.uk](http://www.cie.org.uk) after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.