



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/43

Paper 4 Classical Literature: Sources and Evidence

October/November 2021

1 hour 30 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **one** question.
- 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 50 marks.

This document has **4** pages. Any blank pages are indicated.

You are advised to spend 20 minutes reading and thinking about the three passages in the question you have chosen to answer, and then 10 minutes planning your answer.

Answers need to make use of all three passages given for the question you are answering.

1 Drama: the idea of tragedy

Read the following passage and answer the question that follows:

Tragedy was a representation of a serious event that involved suffering, which made audience members feel pity for the sufferer and fear that the same thing could happen to them ... The suffering could take many forms, and the sufferers reacted to it in diverse ways.

E Hall, *Greek Tragedy* (2010) (adapted)

Explore critically the idea that it is the suffering of the main character alone that evokes both pity and fear in the audience. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below: [50]

OEDIPUS: Earth, split open! And you, lord of the dead, king of the shadows, cast me, an unholy inversion of sire and son, down into the depths of Tartarus! Citizens of Thebes, rain a shower of stones down upon this unholy head of mine, strike me down with your spears! Let fathers assail me with steel, and sons, too; let husbands and wives take up arms against me, and brothers, too. Let the ailing public take firebrands from funeral pyres and hurl them at me. Look at me! I'm on the loose, the disgrace of a whole generation, an abomination to the gods, the ruin of all that is right and holy.

Seneca, *Oedipus*, 868–876

CLYTAEMNESTRA: He had no way to flee or fight his destiny – our never-ending, all embracing net, I cast it wide for the royal haul, I coil him round and round in the wealth, the robes of doom, and then I strike him once, twice, and at each stroke he cries in agony – he buckles at the knees and crashes here! And when he's down I add the third, last blow, ...

So he goes down, and the life is bursting out of him – great sprays of blood, and the murderous shower wounds me, dyes me black and I, I revel like the Earth when the spring rains come down, ...

It is right and more than right. He flooded the vessel of our proud house with misery, with the vintage of the curse and now he drains the dregs. My lord is home at last.

Aeschylus, *Agamemnon*, 1401–1423 (with omissions)

2 Gods and Heroes: the importance of epic

Read the following passage and answer the question that follows:

In Homer divine intervention in human affairs by individual gods is direct, frequent and unpredictable ... Virgil does not wholly eliminate these divine interventions from his narrative; but he greatly reduces their frequency, and when they do occur they are treated seriously and imaginatively.

KW Gransden, *Virgil: The Aeneid* (2003) (with omissions)

Explore critically the idea that the gods play more important roles in Homer than they do in Virgil. In your answer you should consider the passage above and your wider reading of epic, as well as the two passages below: [50]

Athene speaks to Zeus:

'Look at Odysseus, that admirable King! Today, not one of the people he once ruled like a loving father gives him a single thought. He is left to languish in misery in the island home of the Nymph Calypso, who keeps him captive there. Not that he could reach Ithaca in any case, for he has neither ships fitted with oars nor crew to carry him so far across the sea. Meanwhile his beloved son has gone to sacred Pylos and blessed Lacedaemon for news of his father, and they mean to murder him on the way back.'

'My child,' replied the Gatherer of the Clouds, 'what are you saying? Did you not plan all this yourself?'

Homer, *Odyssey*, 5. 11–23

There on that lovely river he saw in his sleep the god of the place, old Tiber himself, rising among the leaves of the poplars ... He then spoke to Aeneas and lightened his sadness with these words: 'O you who are born of the race of the gods, who are bringing back to us the city of Troy saved from its enemies, who are preserving its citadel Pergamum for all time, long have we waited for you in the land of the Laurentines and the fields of Latium. This is the home that is decreed for you. This is the home decreed for the gods of your household. Do not give it up. Do not be intimidated by the threat of war.'

Virgil, *Aeneid*, 8. 31–40 (with omissions)

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