
CLASSICAL STUDIES

9274/43

Paper 4 Classical Literature – Sources and Evidence

October/November 2015

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 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 graphs.

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

DO NOT WRITE IN ANY BARCODES.

This paper contains two options.

Answer **one** question.

Each question is marked out of 50.

You are advised to spend 20 minutes reading and thinking about the three passages on the option 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.

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.

This document consists of **3** printed pages and **1** blank page.

1 Read the following passage and answer the question that follows:

Regarding characterisation there should be four aims. First and foremost, that the characters be good. Characterisation will arise ... where speech or action exhibits the nature of an ethical choice; and the character will be good when the choice is good. ... The poet, while portraying men who are quick to anger or lazy or who have other such faults, ought to give them, despite such traits, goodness of character.

Aristotle, *Poetics*

Explore critically the extent to which a tragedy is more successful if characters who suffer are essentially good men or women. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below:

OEDIPUS: If I'd died then, I'd never have dragged myself,
my loved ones through such hell.

CHORUS: Oh if only ... would to god.

OEDIPUS: I'd never have come to this,
my father's murderer – never been branded
mother's husband, all men see me now! Now,
loathed by the gods, son of the mother I defiled
coupling in my father's bed, spawning lives in the loins
that spawned my wretched life. What grief can crown this grief?
It's mine alone, my destiny – I am Oedipus!

Sophocles, *Oedipus the King*, 1354–66

CLYTEMNESTRA: Here is Agamemnon, my husband made a corpse
by this right hand – a masterpiece of Justice.
Done is done.

CHORUS: Woman! – what poison cropped from the soil
or strained from the heaving sea, what nursed you,
drove you insane? You brave the curse of Greece...

CLYTEMNESTRA: And now you sentence me? –
you banish *me* from the city, curses breathing
down my neck? But *he* –
name one charge you brought against him then.
He thought no more of it than killing a beast,
and his flocks were rich, teeming in their fleece,
but he sacrificed his own child, our daughter,
the agony I laboured into love
to charm away the savage winds of Thrace.

Aeschylus, *Agamemnon*, 1404–18

2 Read the following passage and answer the question that follows:

The Hero knows that he is bound to die. The fact is fundamental for him; he lives with it all the time, and it shapes his whole experience of life. His life is always in danger ... and indeed a man cannot become a hero unless he is prepared to risk his life.

Martin Thorpe, *Homer*

Explore critically the extent to which a willingness to risk death is necessary for heroism in epic poetry. In your answer you should consider the passage above and your wider reading of epic, as well as the two passages below:

Sarpedon is talking to Glaukos:

‘Glaukos, why is it that we two are held in the highest honour in Lycia, with pride of place, the best of the meat, the wine-cup always full, and all look on us like gods, and we have for our own use a great cut of the finest land by the banks of the Xanthos, rich in vineyard and wheat-bearing plough-land? That is why we should now be taking our stand at the front of the Lycian lines and facing the sear of battle, so that among the heavy-armoured Lycians people will say: “These are no worthless men who rule over us in Lycia, these kings we have who eat our fat sheep and drink the choice of our honey-sweet wine. No, they have strength too and courage, since they fight at the front of the Lycian lines.” Dear friend, if we were going to live for ever, ageless and immortal, if we survived this war, then I would not be fighting in the front ranks myself or urging you into the battle where men win glory. But as it is, whatever we do the fates of death stand over us in a thousand forms, and no mortal can run from them or escape them – so let us go, and either give his triumph to another man, or he to us.’

Homer, *Iliad*, 12.310–28

As the passage begins, Turnus is speaking to Aeneas:

‘I have brought this upon myself,’ he said, ‘and for myself I ask nothing. Make use of what Fortune has given you, but if any thought of my unhappy father can touch you, I beg of you – and you too had such a father in Anchises – take pity on the old age of Daunus, and give me back to my people, or if you prefer it, give them back my dead body. You have defeated me ... Lavinia is yours. Do not carry your hatred any further.’

There stood Aeneas, deadly in his armour, rolling his eyes, but he checked his hand, hesitating more and more as the words of Turnus began to move him, when suddenly his eyes caught the fatal baldric of the boy Pallas high on Turnus’ shoulder with the glittering studs he knew so well. Turnus had defeated and wounded him and then killed him, and now he was wearing his belt on his shoulder as a battle honour taken from an enemy. Aeneas feasted his eyes on the sight of this spoil, this reminder of his own wild grief, then, burning with mad passion and terrible in his wrath, he cried: ‘Are you to escape me now, wearing the spoils stripped from the bodies of those I loved? By this wound which I now give, it is Pallas who makes sacrifice of you. It is Pallas who exacts the penalty in your guilty blood.’

Virgil, *Aeneid*, 12.931–48

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 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.