
CLASSICAL STUDIES

9274/42

Paper 4 Classical Literature – Sources and Evidence

October/November 2016

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.

This paper contains two questions.

Answer **one** question.

Each question is marked out of 50.

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.

You are reminded of the need for good English and clear presentation in your answer.

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

1 Drama: the idea of tragedy

Read the following passage and answer the question that follows:

The chorus have not only narrated, but narrated in character – old, frail, wise, fearing the worst yet longing for the good. Their story and their emotions, their humanity, work powerfully on the audience, stirring both its intellect and its feelings and engaging them in the ethical conflict.

Barbara Goward, *Aeschylus: Agamemnon* (2005)

Explore critically the extent to which the chorus plays a significant role in the tragedies you have read. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below:

CHORUS: *reflecting on the entry of Agamemnon and Clytaemnestra into the palace*

Why, why does it rock me, never stops,
 this terror beating down my heart,
 this seer that sees it all –
 it beats its wings, uncalled unpaid
 thrust on the lungs
 the mercenary song beats on and on
 singing a prophet's strain –
 and I can't throw it off
 like dreams that make no sense,
 and the strength drains
 that filled the mind with trust.

Aeschylus, *Agamemnon*, 977–987

CHORUS: *reflecting on Oedipus' learning that he is Jocasta's son*

Had I the choice, to shape my fate
 To my desire, then I would trim my sail
 To gentler winds, not fight against the gale
 Till timbers trembled at its weight.
 Not buffeted from side to side,
 But borne by the light breezes' gentle force
 On a safe middle course
 My ship of life would ride.

Seneca, *Oedipus*, 882–891

2 Gods and Heroes: the importance of epic

Read the following passage and answer the question that follows:

Because Aeneas is depicted as guided by a command from above, and counselled and reminded from above through oracles and dreams and other kinds of revelation, he is sometimes felt by readers to be no more than a puppet. ... This is apt to be felt especially by one who comes to the *Aeneid* from the Homeric poems, in which the scope of the rich individuality of the characters is not much or often limited by concern for public responsibilities.

W A Camps, *An Introduction to Virgil's Aeneid* (1969)

Explore critically the extent to which the motivation of heroes in epic is selfish or driven by other responsibilities. In your answer you should consider the passage above and your wider reading of epic, as well as the two passages below:

Anchises led his son and the Sibyl with him into the middle of this noisy crowd of souls, and took up his stance on a mound from which he could pick them all out as they came towards him in a long line and recognize their faces as they came.

'Come now, and I shall tell you of the glory that lies in store for the sons of Dardanus, for the men of Italian stock who will be our descendants, bright spirits that will inherit our name, and I shall reveal to you your own destiny. ...

Now turn your two eyes in this direction and look at this family of yours, your own Romans. Here is Caesar, and all the sons of Iulus about to come under the great vault of the sky. Here is the man whose coming you so often hear prophesied, here he is, Augustus Caesar, son of a god, the man who will bring back the golden years to the fields of Latium once ruled over by Saturn, and extend Rome's empire beyond the Indians and the Garamantes to a land beyond the stars, beyond the yearly path of the sun. ...'

So did they wander all over the broad fields of air and saw all there was to see, and after Anchises had shown each and every sight to his son and kindled in his mind a love for the glory that was to come, he told them then of the wars he would in due course have to fight ... and how he could avoid or endure all the trials that lay before him.

Virgil, *Aeneid*, 6.752–892 (with omissions)

Odysseus is speaking to Achilleus:

'My dear friend, your father Peleus gave you his advice on the day when he sent you from Phthia to join Agamemnon. "My child," he said, "strength will be given you by Athene and Hera, if such is their wish, but you must hold down your heart's high passion in your breast – good will between friends is a better thing. And if a quarrel begins its mischief, you should abandon it – this way the Argives, young and old alike, will show you greater honour." That was the old man's advice, and you are forgetting it. Yet even now please stop, let go the anger that pains your heart. Agamemnon is offering you full recompense if you move from your anger. ...'

Then swift-footed Achilleus answered him: 'Royal son of Laertes, resourceful Odysseus, what I say I must say outright, and tell you bluntly how I think and what will happen. ... I do not think that Agamemnon son of Atreus will win me over, nor the rest of the Danaans, since it now appears that there is no thanks if a man fights the enemy relentlessly on and on. ... Coward and hero are honoured alike.'

Homer, *Iliad*, 9.252–319 (with omissions)

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