



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education
Advanced Subsidiary Level and Advanced Level

CLASSICAL STUDIES

9274/04

Paper 4 Classical Literature – Sources and Evidence

October/November 2011

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 front 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 a pencil for any diagrams, graphs or rough working.

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

This paper contains two options.

Answer **one** question.

Every essay 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 Drama: the idea of tragedy

Read the following passage and answer the question that follows:

Now a whole is that which has a beginning, a middle and an end. A beginning is that which does not necessarily come after something else, although something else exists or comes about after it. An end, on the contrary, is that which naturally follows something else either as a necessity or as a usual consequence, and is not itself followed by anything. A middle is that which follows something else, and is itself followed by something. Thus well-constructed plots must neither begin nor end in a haphazard way, but must conform to the pattern I have been describing.

Aristotle, *Poetics*

Explore critically how essential unity of plot is to a well-constructed tragedy. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below:

AEGISTHUS: So you see him, down. And I, the weaver of Justice,
 plotted out the kill. Atreus drove us into exile,
 my struggling father and I, a babe-in-arms,
 his last son, but I became a man
 and Justice brought me home. I was abroad
 but I reached out and seized my man,
 link by link I clamped the fatal scheme
 together. Now I could die gladly, even I –
 now I see this monster in the nets of Justice.

Aeschylus, *Agamemnon* 1603–11

PRIEST: Act now – we beg you, best of men, raise up our city!
 Act, defend yourself, your former glory!
 Your country calls you savior now
 for your zeal, your action years ago.
 Never let us remember of your reign:
 you helped us stand, only to fall once more.
 Oh raise up our city, set us on our feet.
 The omens were good that day you brought us joy –
 be the same man today!

Sophocles, *Oedipus the King* 57–65

2 Gods and heroes: the importance of epic

Read the following passage and answer the question that follows:

The gods are free to do what they please, and for that reason behave without responsibility and obligations, and the result is that, despite all their power and magnificence, they are not noble or dignified in a human sense.

C.M. Bowra, *Heroic Poetry* (1952)

Explore critically Bowra's view of the nature of the gods' behaviour. In your answer you should make use of your wider reading as well as the two passages below:

'Father Zeus and you other blessed gods who live for ever, take vengeance on the followers of Odysseus, son of Laertes. They have criminally killed my cattle, the cattle that gave me such joy every day as I climbed the starry sky and as I dropped down from heaven and sank once more to earth. If they do not repay me in full for my slaughtered cows, I will go down to the realm of Hades and shine among the dead.'

'Sun,' the Cloud-gatherer answered him, 'shine on for the immortals and for mortal men on the fruitful earth. As for the culprits, I will soon strike their ship with a blinding bolt out on the wine-dark sea and smash it to pieces.'

Homer, *Odyssey* 12. 375–388

Then the All-powerful Father, the highest power in all the universe, began to speak, and at his voice the lofty palace of the gods fell silent, the earth trembled to its foundations and the heights of heaven were hushed. The winds in that moment were stilled and the sea kept its waves at peace. 'So be it,' he said. 'Hear my words and lay them to your hearts. Since you have not allowed the people of Ausonia to be joined in a treaty with the Trojans, and since there is no end to this discord of yours, this day let each man face his own fortune and set his course by his own hopes. Trojan and Rutulian I shall treat alike. As each man has set up his loom, so will he endure the labour and fortune of it. Jupiter is the same king to all men. The Fates will find their way.' Then, swearing an oath by the waves of the Styx, he nodded and his nod shook the whole of Olympus. There were no more words. He rose from his golden throne, and the heavenly gods thronged around him and escorted him to the threshold.

Virgil, *Aeneid* 10. 100–118

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