



# Cambridge International AS & A Level

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## CLASSICAL STUDIES

9274/41

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)

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### 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.

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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:

But the chorus was always there, and it had an important function: it was a bridge between spectators and actors, and a guide for how they should react. An anonymous crowd with only a group identity, it functioned as if the audience itself were part of the action.

R Fagles (translation), *The Three Theban Plays* (1984) (adapted)

**Explore critically the notion that the most important function of the chorus was to guide the reactions of the audience. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below:**

CHORUS:

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,  
and the years drift by and the driven sand  
has buried the mooring lines  
that churned when the armoured squadrons cut for Troy...  
and now I believe it, I can prove he's home,  
my own clear eyes for witness –  
*Agamemnon!*

Aeschylus, *Agamemnon*, 977–992

CHORUS:

So you, Medea, wild with love,  
Set sail from your father's house,  
Threading the Rocky Jaws of the eastern sea;  
And here, living in a strange country,  
Your marriage lost, your bed solitary,  
You are driven beyond the borders,  
An exile with no redress.  
The grace of sworn oaths is gone;  
Honour remains no more  
In the wide Greek world, but is flown to the sky.  
Where can you turn for shelter?  
Your father's door is closed against you;  
Another is now mistress of your husband's bed;  
A new queen rules in your house.

Euripides, *Medea*, 432–444

## 2 Gods and Heroes: the importance of epic

Read the following passage and answer the question that follows:

What matters more, the individual or the community, the city or the hero? What is life, something of everlasting value or a transient and hopeless irrelevance?

A Nicolson, *The Mighty Dead: Why Homer Matters* (2014)

**Explore critically the idea that in both Homer and Virgil, heroes have a conflict between their desire for individual glory and their responsibilities. In your answer you should consider the passage above and your wider reading of epic, as well as the two passages below: [50]**

*Sarpedon discusses what it means to be a hero:*

‘Only then will our Lycian men-at-arms say of us: “Well! These are no dishonourable lords of Lycia that rule over us and eat fat sheep and drink the best sweet wine: they are indomitable and fight in the forefront of the Lycians.”’

‘My friend, if, after living through this war, we could be sure of becoming ageless and immortal, I should not fight in the front line nor send you out into the battle where men win glory. But the world is not like that. A thousand demons of death hover over us, and nobody can escape or avoid them. So in we go, whether we yield the victory to some other man, or he to us.’

Homer, *Iliad*, 12. 318–329

*Anchises shows Aeneas his destiny:*

‘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 ... And Romulus, son of Mars, will march at his grandfather’s side ... Do you see how the double crest stands on his head and the Father of the Gods already honours him with his own emblem? Look at him, my son. Under his auspices will be founded Rome in all her glory, whose empire shall cover the earth and whose spirit shall rise to the heights of Olympus. Her single city will enclose seven citadels within its walls and she will be blest in the abundance of her sons ...’

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 ...

Virgil, *Aeneid*, 6. 757–890 (with omissions)

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