



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/43

Paper 4 Greek Literature

October/November 2024

1 hour 30 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
Answer questions from **one** section only.
For each section, follow the instructions inside on which questions to answer.
- 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.
- The number of marks for each question or part question is shown in brackets [].

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

Section A: Greek Tragedy

Answer **Question 1** and **either** Question 2 **or** Question 3.

- 1 Read the passage and answer the question.

The Chorus remember the sacrifice of Iphigenia.

CHORUS: ...and the bridle chokes her voice... her saffron robes
pouring over the sand
her glance like arrows showering
wounding every murderer through with pity
clear as a picture, live,
she strains to call their names...
I remember often the days with father's guests
when over the feast her voice unbroken,
pure as the hymn her loving father
bearing third libations, sang to Saving Zeus—
transfixed with joy, Atreus' offspring
throbbing out their love.

5

10

What comes next? I cannot see it, cannot say.
The strong techniques of Calchas do their work.
But Justice turns the balance scales,
sees that we suffer
and we suffer and we learn.
And we will know the future when it comes.
Greet it too early, weep too soon.
It all comes clear in the light of day.
Let all go well today, well as she could want,

15

20

Turning to CLYTAEMNESTRA.

our midnight watch, our lone defender,
single-minded queen.

(Aeschylus, *Agamemnon*)

To what extent is the role of the Chorus in this passage typical of their role elsewhere in the play?
[20]

EITHER

- 2 'The shocking nature of Greek tragedy is what most engages the audience.'
To what extent do you agree with this statement? In your answer you should refer to **at least two**
plays. [30]

OR

- 3 How important is reputation to characters in Greek tragedy?
In your answer you should refer to **at least two** plays. [30]

Section B: Homeric Epic

Answer **Question 4** and **either** Question 5 **or** Question 6.

- 4** Read the passage and answer the question.

Hector on the other side leapt from his chariot to the ground, and the two fought for Cebriones like a pair of lions on the mountain heights, each as hungry and fearless as the other, disputing the dead body of a stag. So, with the body of Cebriones between them, these two champions of the battle-cry, Patroclus and glorious Hector, longed to hack into each other's flesh with their cruel spears. Hector got hold of Cebriones' head and never once let go; Patroclus, at his end, clung to a foot; and the rest of the Trojans and Greeks joined in the fierce confrontation. Like the east and south winds tussling with one another in a mountain glen, setting the dense wood heaving, beech and ash and smooth-barked cornel: their long boughs lash each other with a terrifying sound, and the branches snap noisily – so the Trojans and Greeks leapt at one another and destroyed. There was no thought of fatal flight on either side. The ground where Cebriones fell was peppered with sharp spears and feathered arrows that had leapt from the bowstring; huge rocks struck shields and sent staggering those that fought about him. And there great Cebriones lay, in a swirl of dust, great even in his fall, his charioteering days forgotten. While the sun was high in the sky, volley and counter-volley found their mark and men kept falling. But when the sun began to drop – towards the time when the ploughman unyokes his ox – the Greeks got the upper hand in defiance of destiny. They dragged the warrior Cebriones out from among the weapons and the yelling Trojans, and stripped the armour from his back.

(Homer, *Iliad* 16)

How far is this passage typical of the way heroes are depicted in the *Iliad*? [20]

EITHER

- 5** 'In the *Odyssey*, there are no interesting male characters, apart from Odysseus.' To what extent do you agree with this statement? [30]

OR

- 6** Assess the importance of husband and wife relationships in **both** the *Iliad* **and** the *Odyssey*. [30]

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 Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.