



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

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CLASSICAL STUDIES

9274/04

Paper 4 Classical Literature – Sources and Evidence
SPECIMEN PAPER

For Examination from 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 one 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 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:

'In characterization there are four things to aim at. First and foremost, the characters should be good. Now character will be displayed ... if some preference is revealed in speech or action, and if it is a preference for what is good the character will be good. There can be goodness in every class of person; for instance a woman or slave maybe good.'

Aristotle, Poetics

Explore critically the nature of the central characters in tragedy in the light of this passage from Aristotle and your wider reading as well as the two passages below:

MEDEA: "God, and God's daughter, justice, and light of Helius!
 Now, friends, has come the time of my triumph over
 My enemies, and now my foot is on the road ...
 For I will send the children with gifts in their hands
 To carry to the bride, so as not to be banished –
 A finely woven dress and golden diadem.
 And if she takes them and wears them upon her skin
 She and all who touch the girl will die in agony . . .
 I weep to think of what a deed I have to do
 Next after that; for I shall kill my own children.
 My children, there is none who can give them safety.
 And when I have ruined the whole of Jason's house,
 I shall leave the land and flee from the murder of my
 Dear children, and I shall have done a dreadful deed.
 For it is not bearable to be mocked by enemies."

Euripides, Medea 764–6, 784–8, 791–7

OEDIPUS:

“If any of you knows who is the man
That killed Laius, son of Labdacus,
I command you to tell me everything.
If he is afraid, it is best for him to avoid trouble
By owning up; nothing unpleasant will happen to him
But he will leave the country, unharmed.
If anyone knows that the murderer is a stranger
From abroad, then speak out. I will see to it myself
That you are rewarded, and you will win my gratitude.
But if you keep silent and, out of fear for a friend
Or for yourself, you choose to disregard my order,
Then you must hear what I shall do in consequence:
I forbid any of you in this land, where I hold power
And sovereign authority, to receive this man into your home –
Whoever he is – or even to speak to him.
You may not allow him to join in your prayers to the gods
Or your sacrifices, nor may you allow him water for purification ...
He is polluting us – as Apollo from his seat in Delphi
Has now made clear to me.
This is how I will fight – as ally
Of the god and of the man who died.”

Sophocles, Oedipus Tyrannus 224–34, 235–41, 242–5

2 Gods and heroes: the importance of epic

Read the following passage and answer the question that follows:

'This poetry is inspired by the belief that the honour which men pay to some of their fellows is owed to a real superiority in natural endowments. It is in the ordeals of the heroic life that the hero's full worth is tested and revealed. It is not even necessary that he should be rewarded by success: the hero who dies in battle after doing his utmost is in some ways more admirable than he who lives.'

C. M. Bowra, Heroic Poetry (1952)

Explore critically Bowra's view of the nature of the hero in the light of your wider reading as well as the two passages below:

Sarpedon is speaking 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 ... 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 our honeyed 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 forever 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.'

Homer, Iliad 12 310–330

'Aeneas was hungry for battle. He had already sheathed his calves in his golden greaves and was brandishing his flashing spear, impatient of delay. When the shield was fitted to his back, he took his son in an armed embrace and kissed him lightly through the helmet, saying: "From me, my son, you can learn about courage and hard toil. Others will teach you about Fortune. My hand will now defend you in war and lead you where the prizes are great. I charge you, when in due course your years ripen and you become a man, do not forget, but go over in your mind the examples of your kinsmen. Let your spirits rise at the thought of your father Aeneas and your uncle Hector."'

Virgil, Aeneid 12 Is.430–440