

# Cambridge International AS & A Level

CLASSICAL STUDIES 9274/04

Paper 4 Greek Literature

For examination from 2022

SPECIMEN PAPER 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 [ ].



# **Section A: Greek Tragedy**

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

Read the passage and answer the question.

Cassandra sees the horrors of the past and future of the house of Atreus and discusses them with the chorus:

CASSANDRA: See, my witnesses -

I trust to them, to the babies

wailing, skewered on the sword,

their flesh charred, the father gorging on their parts -

LEADER: We'd heard your fame as a seer,

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but no one looks for seers in Argos.

CASSANDRA: Oh no, what horror, what new plot,

new agony this? -

It's growing, massing, deep in the house,

a plot, a monstrous - thing 10

to crush the loved ones, no,

there is no cure, and rescue's far away and -

LEADER: I can't read these signs; I knew the first,

The city rings with them.

You, you godforsaken – you'd do this? CASSANDRA:

The lord of your bed,

you bathe him ... his body glistens, then -

how to tell the climax? comes so quickly, see,

hand over hand shoots out, hauling ropes -20

then lunge!

(Aeschylus, *Agamemnon*)

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Using the passage as a starting point, discuss how effectively visions, omens and prophecies add to the tension and drama in Aeschylus' Agamemnon. [20]

## **EITHER**

Evaluate the idea that messenger speeches are the most dramatic part of a Greek tragedy. In your answer you should refer to at least two plays. [30]

#### OR

3 'Love is more important than hate in Greek tragedy.' To what extent do you agree with this statement? In your answer you should refer to at least two plays. [30]

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# **Section B: Homeric Epic**

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

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

Odysseus in disguise talks to two of his slaves, Philoetius and Eumaeus before the contest with the Suitors:

'Father Zeus,' the cowman said, 'hear my prayer. May some power lead him home! You'd soon know my strength and the power of my right arm.' And Eumaeus added a prayer to all the gods that the wise Odysseus might see his home again.

Odysseus, thus assured of their genuine feelings, said: 'Well, here I am! Yes, I myself, home again ... So I'm going to tell you two exactly what the future holds for you. If the powers above let me overthrow these arrogant Suitors, I'll find you each a wife, give you possessions and build you houses near to mine; and from that day I shall regard you both as Telemachus' friends and brothers. I will now show you something as positive proof so that you can be absolutely sure in your hearts who I am – it is this scar, ...

As he spoke, he drew his rags aside and exposed the long scar. The two men looked, and examined it carefully. Then, weeping, they flung their arms round wise Odysseus' neck, and showered kisses on his head and shoulders. Odysseus in turn kissed their heads and hands: and the sun would have gone down on their weeping had not Odysseus himself checked them: 'Stop crying,' he said, 'or someone coming from the hall may see us and tell the people indoors. Go in now, one after the other, not together'.

(Homer, *Odyssey* 21) (with omissions)

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To what extent is the portrayal and treatment of slaves shown in this passage typical of their wider portrayal in Homer's *Odyssey*? [20]

# **EITHER**

To what extent do you agree that characters in Homer's epics have little choice over their fate? In your answer you should discuss both the *Iliad* and the *Odyssey*. [30]

#### OR

6 'Family relationships are more important in the *Odyssey* than in the *Iliad*. Explain how far you agree with this statement. In your answer you should discuss both the *Iliad* and the *Odyssey*. [30]

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