



RECOGNISING ACHIEVEMENT

**ADVANCED SUBSIDIARY GCE
CLASSICS: CLASSICAL CIVILISATION**
Greek Tragedy in its context

F384

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 8 page Answer Booklet

Other Materials Required:

None

Friday 22 May 2009

Afternoon

Duration: 1 hour 30 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink. Pencil may be used for graphs and diagrams only.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **one** question from Section A and **one** question from Section B.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **100**.
- This document consists of **4** pages. Any blank pages are indicated.

Answer **one** question from Section A and **one** question from Section B.

Section A: Commentary Questions

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

- 1** Read the passage and answer the questions.

OEDIPUS: A man so noble – your king, brought down in blood –
 you should have searched. But I am the king now,
 I hold the throne that he held then, possess his bed
 and a wife who shares our seed ... why, our seed
 might be the same, children born of the same mother 5
 might have created blood-bonds between us
 if his hope of offspring had not met disaster –
 but fate swooped at his head and cut him short.
 So I will fight for him as if he were my father,
 stop at nothing, search the world 10
 to lay my hands on the man who shed his blood,
 the son of Labdacus descended of Polydorus,
 Cadmus of old and Agenor, founder of the line:
 their power and mine are one.

Oh dear gods,

15

my curse on those who disobey these orders!
 Let no crops grow out of the earth for them –
 shrivel their women, kill their sons,
 burn them to nothing in this plague
 that hits us now, or something even worse. 20
 But you, loyal men of Thebes who approve my actions,
 may our champion, Justice, may all the gods
 be with us, fight beside us to the end!

20

Sophocles, *Oedipus the King* 293–314
 [trans. R. Fagles, Sophocles *The Three Theban Plays*; Penguin]

- (a) Briefly describe the events in the play leading up to this passage. [10]

- (b) Analyse in detail Sophocles' use of dramatic irony in this passage. How effectively do you feel he uses dramatic irony in this passage? [20]

You are reminded that marks are awarded for the quality of written communication of your answer.

- (c) How is Oedipus portrayed in this passage? How consistent is this with his portrayal elsewhere in the play? [25]

You are reminded that marks are awarded for the quality of written communication of your answer.

Do **not** answer this question if you have already answered Question 1.

2 Read the passage and answer the questions.

JASON: You abomination! Of all women most detested
 By every god, by me, by the whole human race!
 You could endure – a mother! – to lift sword against
 Your own little ones; to leave me childless, my life wrecked.
 After such murder do you outface both Sun and Earth – 5
 Guilty of gross pollution? May the gods blast your life!
 I am sane now; but I was mad before, when I
 Brought you from your palace in a land of savages
 Into a Greek home – you, a living curse, already
 A traitor both to your father and your native land. 10
 The vengeance due for your sins the gods have cast on me.
 You had already murdered your brother at his own hearth
 When first you stepped on board my lovely Argo's hull.
 That was your beginning. Then you became my wife, and bore
 My children; now, out of mere sexual jealousy, 15
 You murder them! In all Hellas there is not one woman
 Who could have done it; yet in preference to them
 I married you, chose hatred and murder for my wife –
 No woman, but a tiger; a Tuscan Scylla – but more savage.
 Ah, what's the use? If I cursed you all day, no remorse 20
 Would touch you, for your heart's proof against feeling. Go!
 Out of my sight, polluted fiend, child-murderer!
 Leave me to mourn over my destiny: I have lost
 My young bride; I have lost the two sons I begot
 And brought up; I shall never see them alive again. 25

Euripides, *Medea* 1322–1350

[trans. P. Vellacott, Euripides *Medea and other Plays*; Penguin]

- (a) Briefly describe the events in the play since Medea has informed the Chorus of her decision to kill the children. [10]
- (b) How does Euripides make this passage dramatically effective? In your answer, you should include discussion of the situation here, and the language used. [20]

You are reminded that marks are awarded for the quality of written communication of your answer.

- (c) What is Jason's attitude towards Medea in this passage? How typical is this of his attitude towards her elsewhere in the play? [25]

You are reminded that marks are awarded for the quality of written communication of your answer.

[Section A Total: 55]

Section B: Essays

Answer **one** question.

Start your answer on a new page.

You are reminded that marks are awarded for the quality of written communication of your answer.

3 Would *Clytaemnestra* be a better title for Aeschylus' play than *Agamemnon*?

In your answer, you should:

- consider the roles of the two characters;
- include an analysis of the themes of the play;
- support your answer with evidence from Aeschylus' *Agamemnon*.

[45]

4 What contribution do characters other than Pentheus and Dionysus make to Euripides' *Bacchae*? How important do you feel the other characters are to the play?

In your answer, you should:

- consider the contribution of characters other than Pentheus and Dionysis to the plot;
- include an analysis of the dramatic effectiveness of the play;
- support your answer with evidence from Euripides' *Bacchae*.

[45]

5 'There are no normal family relationships in Greek Tragedy.' Explain how far you agree with this statement.

In your answer, you should:

- consider how family relationships are portrayed in the plays you have studied;
- include an analysis of the extent to which these relationships are normal;
- support your answer with evidence from **at least two** of the following plays:
Aeschylus' *Agamemnon*, Sophocles' *Oedipus the King*, Euripides' *Medea* and *Bacchae*. [45]

[Section B Total: 45]

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