



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

F384



Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

Wednesday 19 May 2010

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.
- 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.

Marks are awarded in parts (b) and (c) of Questions 1 and 2 for the quality of written communication in your answer.

- 1 Read the passage and answer the questions.

CLYTAEMNESTRA:

And you,
you try me like some desperate woman.
My heart is steel, well you know. Praise me,
blame me as you choose. It's all one.
Here is Agamemnon, my husband made a corpse
by this right hand – a masterpiece of Justice.
Done is done.

5

CHORUS:

Woman! – what poison cropped from the soil
or strained from the heaving sea, what nursed you,
drove you insane? You brave the curse of Greece.

10

You have cut away and flung away and now
the people cast you off to exile,
broken with our hate.

CLYTAEMNESTRA:

And now you sentence me? –
you banish *me* from the city, curses breathing
down my neck? But *he* –
name one charge you brought against him then.
He thought no more of it than killing a beast,
and his flocks were rich, teeming in their fleece,
but he sacrificed his own child, our daughter,
the agony I laboured into love
to charm away the savage winds of Thrace.
Didn't the law demand you banish him? –
hunt him from the land for all his guilt?
But now you witness what I've done
and you are ruthless judges.

15

20

25

Threaten away!
I'll meet you blow for blow. And if I fall
the throne is yours. If god decrees the reverse,
late as it is, old men, you'll learn your place.

30

Aeschylus, *Agamemnon* 1425–1451

- (a) Briefly describe the events in the play since Agamemnon's arrival on stage. [10]
- (b) How does Aeschylus make this passage dramatically effective? In your answer, you should include discussion of the situation on stage and the language used. [20]
- (c) 'Clytaemnestra behaves more like a man than a woman throughout the play.' Using this passage as a starting point, explain how far you agree with this statement. [25]

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

2 Read the passage and answer the questions.

CADMUS: My boy, it is good advice that Teiresias has given you: live with us and not beyond the bounds of convention. For you are up in the air at the moment; you have your senses but you are senseless. Even if, as you say, this god does not exist, say that he does. To declare that he is Semele's child is a lie that does us credit: people will think she gave birth to a god and the honour will reflect on us, on the whole family. You recall the pitiful end of Actaeon, torn apart by the ravenous hounds he had reared, because he boasted that he was a greater hunter in the mountain glades than Artemis. 5

Do not let this fate overtake you! Come here, let me put this crown of ivy on your head; join us in giving honour to the god! 10

PENTHEUS: Hands off! Go and play your Bacchic games, but don't smear me with your stupidity! This man, though, your instructor in folly, will answer to me! Quick, one of you, go to this fellow's seat where he watches birds, heave it up with crowbars, and turn it upside down! Throw everything there into confusion, fling his holy ribbons to the winds and breezes! This way I will cause him greater torment than anything. And you others, go through the town and track down the womanish stranger, who infects our women with his new-fangled disease and pollutes their beds. Once he is caught, bind him and bring him here to face the penalty of being stoned to death, after seeing a painful end to his revelling in Thebes. 15
20

Euripides, *Bacchae* 329–357

- (a) Describe briefly the events leading up to this point in the play. [10]
- (b) What is Pentheus' opinion of Cadmus and Teiresias in this passage? How justified do you feel he is in his opinion? [20]
- (c) Using this passage as a starting point, explain how important you feel the role of Cadmus is in the play. [25]

[Section A Total: 55]

Section B: Essays

Answer **one** question.

Start your answer on a new page.

Marks are awarded for the quality of written communication in your answer.

- 3** How far would you agree that Sophocles' *Oedipus the King* is nothing more than a detective story?

In your answer, you should:

- consider the events in the play;
- include an analysis of the themes explored in the play;
- support your answer with evidence from Sophocles' *Oedipus the King*.

[45]

- 4** 'More a victim than a villain.' Do you feel that this is a more accurate description of Jason or of Medea?

In your answer, you should:

- consider the actions of each character;
- include an analysis of how much each character suffers;
- support your answer with evidence from Euripides' *Medea*.

[45]

- 5** 'The fact that the audience knew the plot of a tragedy was more of a help than a problem to Greek tragedians.' How far do you agree with this statement?

In your answer, you should:

- consider the plots of the plays;
- include an analysis of how playwrights made use of the audience's knowledge;
- 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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