



Oxford Cambridge and RSA

Friday 8 October 2021 – Morning

A Level Classical Civilisation

H408/21 Greek Theatre

Time allowed: 1 hour 45 minutes



You must have:

- the OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **all** the questions in Section A and **one** question in Section B.

INFORMATION

- The total mark for this paper is **75**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document has **8** pages.

ADVICE

- Read each question carefully before you start your answer.

Section A

Answer **all** the questions in this section.

Start your answer to each **10, 20 and 30 mark question** on a **new page**.

Source A: Images of Greek Theatres

Image 1: The Theatre at Thorikos



Image 2: The Theatre of Dionysus in Athens



- 1 Identify the areas labelled **Y** and **Z** on **Image 1** in **Source A**. [2]
- 2 Explain how useful the images in **Source A** are in showing how the theatre space developed during the classical period. [10]

Source B: Euripides *Bacchae* 1132–1153

AGAVE:	How was Pentheus involved in my madness?	
CADMUS:	He was like you; he did not revere the god. That is why the god joined you all together in the same suffering, you and <u>your sisters</u> , and him here, destroying the house and me with it; I have no male children of my own, and now I see this young shoot of your womb, poor woman, most shamefully and terribly killed. Through him the house saw light again; you, boy, son of my daughter, you held my palace together; you were the terror of the city. No one who saw you would disrespect me in my old age, for you would have punished him as he deserved. But now I will go into exile, without honour, the great Cadmus, who sowed the race of Thebans and reaped the fairest harvest.	5
	Dearest of men – for though you are no longer alive, still you will be counted among those I love most, child – no longer will you touch my beard with your hand, and embrace me, calling me grandfather, and saying: ‘ Who is wronging you, old man? Who is treating you with disrespect? Who is troubling your heart by being unpleasant? Tell me, so that I can punish the man who is wronging you, grandfather.’	10
	But now I am in misery, and you have met a terrible fate; your mother is to be pitied, and your family suffers too. If anyone despises divinity, let him look to this man’s death, and believe in the gods!	15
CHORUS:	I grieve for your fate, Cadmus, but your grandson has received <u>the punishment</u> he deserved, painful as it is for you.	20

- 3 Name **one** of Agave’s sisters who Cadmus is referring to in line 3 in **Source B**. [1]
- 4 What punishment did Pentheus receive, referenced in lines 21 and 22 in **Source B**?
Make **two** points. [2]
- 5 Explain how effectively Euripides makes the audience feel pity for Cadmus and his family in the passage in **Source B**. [10]
- 6* ‘Going to the theatre was an essential part of life for the ancient Athenians and the people of Attica.’

Explain how far you agree with this statement. Justify your response.

You may use **Source(s) A and/or B** as a starting point in your answer. [20]

[Section A Total: 45]

Section B

Answer **one** of the following questions.

Use classical sources, and secondary sources, scholars and/or academic works to support your argument. You should also consider possible interpretations of sources by different audiences.

Either

7* 'The use of prophecies and omens is the most important factor in the success of Sophocles' *Oedipus the King*.'

Explain how far you agree with this statement. Justify your response with close reference to the play. **[30]**

Or

8* Compare and contrast how Dionysus is portrayed in Euripides' *Bacchae* and Aristophanes' *Frogs*.

Explain which portrayal you think makes the greater contribution to the success of the play. Justify your response with close reference to the plays. **[30]**

[Section B Total: 30]

END OF QUESTION PAPER

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