

**ADVANCED SUBSIDIARY GCE  
CLASSICAL CIVILISATION (JACT)**

Greek Tragedy 1

**TUESDAY 15 JANUARY 2008**

**2740**

Afternoon  
Time: 1 hour 30 minutes

**Additional materials (enclosed):** Answer Booklet (8 pages)

**Additional materials (required):**  
None



**INSTRUCTIONS TO CANDIDATES**

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- You must answer **one** question from Section A and **one** question from Section B.
- Start your answer to each question on a new page.
- Use an 8 page answer booklet followed by a 4 page booklet if extra paper is required.

**INFORMATION FOR CANDIDATES**

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- All questions are worth 50 marks in total including 5 marks for quality of written communication.
- The total number of marks for this paper is **100**.

This document consists of **7** printed pages and **1** blank page.

## Section A

Answer **one** question from this section.

**A1** Read one of the following translations and answer the questions at the end.

CHORUS:	Oh my king, my captain, how to salute you, how to mourn you? What can I say with all my warmth and love? Here in the black widow's web you lie, gasping out your life in a sacrilegious death, dear god, reduced to a slave's bed, my king of men, yoked by stealth and Fate, by the wife's hand that thrust the two-edged sword.	5
CLYTAEMNESTRA:	No slave's death, I think – no stealthier than the death he dealt our house and the offspring of our loins, Iphigeneia, girl of tears. Act for act, wound for wound! Never exult in Hades, swordsman, here you are repaid. By the sword you did your work and by the sword you die.	10  15
CHORUS:	The mind reels – where to turn? All plans dashed, all hope! I cannot think ... the roofs are toppling, I dread the drumbeat thunder the heavy rains of blood will crush the house the first light rains are over – Justice brings new acts of agony, yes, on new grindstones Fate is grinding sharp the sword of Justice.	20
	Earth, dear Earth, if only you'd drawn me under long before I saw him huddled in the beaten silver bath. Who will bury him, lift his dirge? You, can you dare <i>this</i> ? To kill your lord with your own hand then mourn his soul with tributes, terrible tributes – do his enormous works a great dishonour. This god-like man, this hero. Who at the grave will sing his praises, pour the wine of tears? Who will labour there with truth of heart?	25  30  35

AESCHYLUS, *Agamemnon* 1542–1577 (R. Fagles; Penguin)

- (a) What has happened in the play since Agamemnon's arrival? [10]
- (b) In this passage, what is the attitude of the Chorus towards Agamemnon? How typical is this of their attitude to him elsewhere in the play? [15]
- (c) Using this passage as a starting point, analyse the uses of the Chorus in the play. [20]

[Quality of Written Communication: 5 marks]  
[Total: 50 marks]

CHORUS:	O king, my king how shall I weep for you? What can I say out of my heart of pity? Caught in this spider's web you lie, your life gasped out in indecent death, struck prone to this shameful bed by your lady's hand of treachery and the stroke twin edged of the iron.	5
CLYTAEMNESTRA:	No shame, I think, in the death given this man. And did he not first of all in this house wreak death by treachery? The flower of this man's love and mine, Iphigeneia of the tears he dealt with even as he has suffered. Let his speech in death's house be not loud. With the sword he struck, with the sword he paid for his own act.	10  15
CHORUS:	My thoughts were swept away and I go bewildered. Where shall I turn the brain's activity in speed when the house is falling? There is fear in the beat of the blood rain breaking wall and tower. The drops come thicker. Still fate grinds on yet more stones the blade for more acts of terror.	20  25
	Earth, my earth, why did you not fold me under before ever I saw this man lie dead fenced by the tub in silver? Who shall bury him? Who shall mourn him? Shall you dare this who have killed your lord? Make lamentation, render the graceless grace to his soul for huge things done in wickedness? Who over this great man's grave shall lay the blessing of tears worked soberly from a true heart?	30  35

AESCHYLUS, *Agamemnon* 1542–1577 (R. Lattimore; University of Chicago)

- (a) What has happened in the play since Agamemnon's arrival? [10]
- (b) In this passage, what is the attitude of the Chorus towards Agamemnon? How typical is this of their attitude to him elsewhere in the play? [15]
- (c) Using this passage as a starting point, analyse the uses of the Chorus in the play. [20]

[Quality of Written Communication: 5 marks]  
[Total: 50 marks]

**A2** Read one of the following translations and answer the questions at the end.

CREON:	Enough You've wept enough. Into the palace now.	
OEDIPUS:	I must, but I find it very hard.	
CREON:	Time is the great healer, you will see.	
OEDIPUS:	I am going – you know on what condition?	5
CREON:	Tell me. I'm listening.	
OEDIPUS:	Drive me out of Thebes, in exile.	
CREON:	Not I. Only the gods can give you that.	
OEDIPUS:	Surely the gods hate me so much –	
CREON:	You'll get your wish at once.	10
OEDIPUS:	You consent?	
CREON:	I try to say what I mean; it's my habit.	
OEDIPUS:	Then take me away. It's time.	
CREON:	Come along, let go of the children.	
OEDIPUS:	No – don't take them away from me, not now! No no no!	15
CREON:	Still the king, the master of all things? No more: here your power ends. None of your power follows you through life.	
CHORUS:	People of Thebes, my countrymen, look on Oedipus. He solved the famous riddle with his brilliance, he rose to power, a man beyond all power. Who could behold his greatness without envy? Now what a black sea of terror has overwhelmed him. Now as we keep our watch and wait the final day, count no man happy till he dies, free of pain at last.	20     25

SOPHOCLES, *Oedipus the King* 1513–30 (R. Fagles; Penguin)

- (a) What has happened in the play since Jocasta left the stage for the last time? [10]
- (b) How does Sophocles make this passage an effective ending to the play? In your answer, you should include discussion of the language used and the situation in the play. [15]
- (c) How is the relationship between Oedipus and Creon portrayed in this passage? How typical is this of their relationship elsewhere in the play? [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

CREON: Your tears have had enough of scope; now go within the house.  
 OEDIPUS: I must obey, though bitter of heart.  
 CREON: In season, all is good.  
 OEDIPUS: Do you know on what conditions I obey?  
 CREON: You tell me them, 5  
 and I shall know them when I hear.  
 OEDIPUS: That you shall send me out  
 to live away from Thebes.  
 CREON: That gift you must ask of the God.  
 OEDIPUS: But I'm now hated by the Gods. 10  
 CREON: So quickly you'll obtain your prayer.  
 OEDIPUS: You consent then?  
 CREON: What I do not mean, I do not use to say.  
 OEDIPUS: Now lead me away from here.  
 CREON: Let go the children, then, and come. 15  
 OEDIPUS: Do not take them from me.  
 CREON: Do not seek to be master in everything,  
 for the things you mastered did not follow you throughout your life.  
 CHORUS: You that live in my ancestral Thebes, behold this Oedipus, –  
 him who knew the famous riddles and was a man most masterful; 20  
 not a citizen who did not look with envy on his lot –  
 see him now and see the breakers of misfortune swallow him!  
 Look upon the last days always. Count no mortal happy till  
 he has passed the final limit of his life secure from pain.

SOPHOCLES, *Oedipus the King* 1513–30 (D. Grene; University of Chicago)

- (a) What has happened in the play since Jocasta left the stage for the last time? [10]
- (b) How does Sophocles make this passage an effective ending to the play? In your answer, you should include discussion of the language used and the situation in the play. [15]
- (c) How is the relationship between Oedipus and Creon portrayed in this passage? How typical is this of their relationship elsewhere in the play? [20]

[Quality of Written Communication: 5 marks]  
 [Total: 50 marks]

**Section B**

Answer **one** question from this section.

Start your answer on a new page.

- B3** How far do you agree that Sophocles' *Electra* deserves to be called a tragedy? In your answer, you should include discussion of what makes a play tragic. [50]
- B4** Which of the two playwrights, Aeschylus or Sophocles, do you feel was better at presenting a moral message to his audience? In your answer, you should include discussion of **one** play by each writer, considering the themes and ideas in the plays. [50]



---

*Copyright Acknowledgements:*

- A1 text 1 Extract from Aeschylus, *Agamemnon* 1542–1577. From R. Fagles, *The Oresteia*, Penguin, 1977 © R. Fagles, 1966, 1967, 1975, 1977.
- A1 text 2 Extract from Aeschylus, *Agamemnon* 1542–1577. From R. Lattimore (trans.) and D. Grene (ed.), *The Complete Greek Tragedies: Aeschylus Vol. 1*, The University of Chicago Press, 1953 © The University of Chicago, 1953.
- A2 text 1 Extract from Sophocles, *Oedipus The King* 1513–30. From R. Fagles (trans.) and B. Knox (introduction and notes), *The Three Theban Plays*, Penguin, 1984 © R. Fagles, 1977, 1979, 1982, 1984. Represented by Penguin Group (USA), us.penguin.com.
- A2 text 2 Extract from Sophocles, *Oedipus The King* 1513–30. From R. Lattimore and D. Grene (eds.), *The Complete Greek Tragedies: Sophocles*, Pt.1 v. 8, The University of Chicago Press, 1991 © The University of Chicago, 1942.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.