

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

Greek Tragedy 1

FRIDAY 23 MAY 2008

2740

Afternoon
Time: 1 hour 30 minutes

Additional materials (enclosed): None

Additional materials (required):
Answer Booklet (8 page)



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.

CASSANDRA:	No ... the house that hates god, an echoing womb of guilt, kinsmen torturing kinsmen, severed heads, slaughterhouse of heroes, soil streaming blood –	
LEADER:	A keen hound, this stranger. Trailing murder, and murder she will find.	5
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 –	10
LEADER:	We'd heard your fame as a seer, 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 – <i>thing</i> to crush the loved ones, no, there is no cure, and rescue's far away and –	15
LEADER:	I can't read these signs; I knew the first, the city rings with them.	20
CASSANDRA:	You, you godforsaken – you'd do <i>this</i> ? 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 – then lunge!	25
LEADER:	Still lost. Her riddles, her dark words of god – I'm groping, helpless.	
CASSANDRA:	No no, look <i>there!</i> – what's that? some net flung out of hell – No, <i>she</i> is the snare, the bedmate, deathmate, murder's strong right arm! Let the insatiate discord in the race rear up and shriek 'Avenge the victim – stone them dead!'	30 35

AESCHYLUS, *Agamemnon* 1088–1111 (R. Fagles; Penguin)

- (a) What has happened in the play since the arrival of the Herald? [10]
- (b) How does Aeschylus make this passage dramatically effective? In your answer, you should include discussion of the language and imagery used. [15]
- (c) Using this passage as a starting point, consider the role of Cassandra in the play. How important is her role? [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

CASSANDRA:	No, but a house that God hates, guilty within of kindred blood shed, torture of its own, the shambles for men's butchery, the dripping floor.	
CHORUS:	The stranger is keen scented like some hound upon the trail of blood that leads her to discovered death.	5
CASSANDRA:	Behold there the witnesses to my faith. The small children wail for their own death and the flesh roasted that their father fed upon.	
CHORUS:	We had been told before of this prophetic fame of yours: we want no prophets in this place at all.	10
CASSANDRA:	Ah, for shame, what can she purpose now? What is this new and huge stroke of atrocity she plans within the house to beat down the beloved beyond hope of healing? Rescue is far away.	15
CHORUS:	I can make nothing of these prophecies. The rest I understood; the city is full of the sound of them.	
CASSANDRA:	So cruel then, that you can do this thing? The husband of your own bed to bathe bright with water – how shall I speak the end? This thing shall be done with speed. The hand gropes now, and the other hand follows in turn.	20
CHORUS:	No, I am lost. After the darkness of her speech I go bewildered in a mist of prophecies.	25
CASSANDRA:	No, no, see there! What is that thing that shows? Is it some net of death? Or is the trap the woman there, the murderess? Let now the slakeless fury in the race rear up to howl aloud over this monstrous death.	30

AESCHYLUS, *Agamemnon* 1088–1111 (R. Lattimore; University of Chicago)

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- (b) How does Aeschylus make this passage dramatically effective? In your answer, you should include discussion of the language and imagery used. [15]
- (c) Using this passage as a starting point, consider the role of Cassandra in the play. How important is her role? [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

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

- CLYTAEMNESTRA: Can a mother not grieve? Can any enmity
sever her love for the child of her own flesh?
- TUTOR: I see my errand was a thankless one.
- CLYTAEMNESTRA: No, no, not that; not thankless; you have come
To bring me proof that he is dead; proof positive 5
That he is dead. His life was given from mine,
And from the breast that nursed him he went out
To be a stranger in exile. From that day on
He never saw my face, yet held me guilty
Of his father's death, and swore to punish me. 10
And here I lay, by day or night denied
The cloak of sleep; Time's prisoner, condemned
To wait for loitering death. Now I am free,
Free of all fear of him, and free of *her*,
That even greater spoiler of my peace, 15
That serpent sucking out my heart's red wine!
We shall have no more of her ugly warnings now,
And I can live in peace.
- ELECTRA: O misery!
My poor Orestes ... to have suffered so ... 20
And this is your mother's tribute to your memory!
Can this be justice?
- CLYTAEMNESTRA: Justice is done to him,
Not yet to you.
- ELECTRA: Goddess of Vengeance, hear 25
And speak for the dead!
- CLYTAEMNESTRA: She has heard most faithfully
And spoken well.
- ELECTRA: Gloat on your triumph, gloat!
- CLYTAEMNESTRA: Will you and Orestes give me leave? 30
- ELECTRA: It is we
Who are silenced, and have no power to silence you.

SOPHOCLES, *Electra* 770–796 (E. F. Watling; Penguin)

- (a) What has happened in the play since Chrysothemis' entry on stage? [10]
- (b) What feelings does Clytaemnestra have in this passage? How effectively does Sophocles reveal these feelings? In your answer, you should include discussion of the language and imagery used. [15]
- (c) Using this passage as a starting point, analyse Electra's opinions of her mother in the play. How justified do you think she is in these opinions? [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

- CLYTEMNESTRA: Mother and child! It is a strange relation.
A mother cannot hate the child she bore
even when injured by it.
- PAEDAGOGUS: Our coming here, it seems, then is to no purpose.
- CLYTEMNESTRA: Not to no purpose. How can you say “no purpose”? – 5
if you have come with certain proofs of death
of one who from my soul was sprung,
but severed himself from my breast, from my nurture, who
became an exile and a foreigner;
who when he quitted this land, never saw me again; 10
who charged me with his father’s murder, threatened
terrors against me. Neither night nor day
could I find solace in sleep. Time, supervisor,
conducted me to inevitable death.
But now, with this one day I am freed from fear 15
of her and him. She was the greater evil;
she lived with me, constantly draining
the very blood of life – now perhaps I’ll have peace
from her threats. The light of day will come again.
- ELECTRA: My God! My God! Now must I mourn indeed 20
your death, Orestes, when your mother here
pours insults on you, dead. Can this be right?
- CLYTEMNESTRA: Not right for you. But he is right as he is.
- ELECTRA: Hear, Nemesis, of the man that lately died!
- CLYTEMNESTRA: She has heard those she should and done all well. 25
- ELECTRA: Insult us now. For now the luck is yours.
- CLYTEMNESTRA: Will you not stop this, you and Orestes both?
- ELECTRA: We are stopped indeed. We cannot make you stop.

SOPHOCLES, *Electra* 770–796 (D. Grene; University of Chicago)

- (a) What has happened in the play since Chrysothemis’ entry on stage? [10]
- (b) What feelings does Clytemnestra have in this passage? How effectively does Sophocles reveal these feelings? In your answer, you should include discussion of the language and imagery used. [15]
- (c) Using this passage as a starting point, analyse Electra’s opinions of her mother in the play. How justified do you think she is in these opinions? [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 important are the characters of Creon and Tiresias in developing the plot of *Oedipus the King*? Which character do you think is more important? In your answer, you should include discussion of how they behave, and how other characters react to them. [50]
- B4** Do you feel more sympathy for Agamemnon or for Oedipus? In your answer, you should include discussion of what they do and of their fate. [50]

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