

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
ADVANCED SUBSIDIARY GCE**

F384

CLASSICS: CLASSICAL CIVILISATION

Greek Tragedy in its context

THURSDAY 26 MAY 2011: Afternoon

DURATION: 1 hour 30 minutes

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the answer booklet.

OCR SUPPLIED MATERIALS:

**16 page answer booklet
(sent with general stationery)**

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- **Write your name, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.**
- **Use black ink.**
- **Read each question carefully. Make sure you know what you have to do before starting your answer.**
- **Answer ONE question from Section A and ONE question from Section B.**

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.**

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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.

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 – 15
don't take them away from me, not now!
No no no!

CREON: Still the king, the master of all things?
No more: here your power ends.
None of your power follows you through 20
life.

**CHORUS: People of Thebes, my countrymen, look on
Oedipus.
He solved the famous riddle with his
brilliance, 25
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. 30
Now as we keep our watch and wait the
final day,
count no man happy till he dies, free of
pain at last.**

Sophocles, Oedipus the King 1662–1684

- (a) Briefly describe the events in the play since the arrival of the Theban shepherd. [10]**
- (b) How does Sophocles make this passage a dramatic ending to the play? In your answer you should include discussion of the situation on stage and the language used. [20]**
- (c) What is the relationship between Oedipus and Creon in this passage? How typical is this of their relationship elsewhere in the play? [25]**

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

MARKS ARE AWARDED IN PARTS (b) AND (c) OF QUESTIONS 1 AND 2 FOR THE QUALITY OF WRITTEN COMMUNICATION IN YOUR ANSWER.

2 Read the passage and answer the questions.

JASON: Understand this:
It's not for the sake of any woman that I have made
This royal marriage, but, as I've already said,
To ensure your future, and to give my children brothers 5
Of royal blood, and build security for us all.

MEDEA: I loathe your prosperous future; I'll have none of it,
Nor none of your security – it galls my heart. 10

JASON: You know – you'll change your mind and be more sensible.
You'll soon stop thinking good is bad, and striking these
Pathetic poses when in fact you're fortunate. 15

MEDEA: Go on, insult me: you have a roof over your head.
I am alone, an exile.

JASON: It was your own choice.
Blame no one but yourself. 20

MEDEA: My choice? What did I do?
Did I make you my wife and then abandon you?

JASON: You called down wicked curses on the King and his house. 25

MEDEA: I did. On your house too Fate sends me as a curse.

JASON: I'll not pursue this further. If there's anything
else
I can provide to meet the children's needs or 30
yours,
Tell me; I'll gladly give whatever you want, or
send
Letters of introduction, if you like, to friends
Who will help you. – Listen: to refuse such 35
help is mad.
You've everything to gain if you give up this
rage.

MEDEA: Nothing would induce me to have dealings
with your friends, 40
Nor to take any gift of yours; so offer none.
A lying traitor's gifts carry no luck.

JASON: Very well.
I call the gods to witness that I have done
my best 45
To help you and the children. You make no
response
To kindness; friendly overtures you
obstinately
Reject. So much the worse for you. 50

Euripides, *Medea* 593–622

- (a) Briefly describe what has happened in the play before this argument between Jason and Medea. [10]
- (b) What reasons does Jason put forward in this passage to justify his behaviour? How far do you agree with what he says? [20]
- (c) How is Medea portrayed in this passage? How consistent is this with her portrayal elsewhere in the play? [25]

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 ‘The characters in Aeschylus’ *Agamemnon* create only fear and no pity in each other and in the audience.’
How far do you agree with this statement?**

In your answer, you should:

- **consider how the characters behave and what they say;**
- **include an analysis of the effect this has on the audience;**
- **use evidence from Aeschylus’ *Agamemnon*. [45]**

- 4 How far do you agree that Pentheus fully deserved his punishment at the hands of Dionysus?**

In your answer, you should:

- **consider how Pentheus is portrayed and how he behaves;**
- **include an analysis of how and why he is punished;**
- **use evidence from Euripides’ *Bacchae*. [45]**

**5 'The Chorus make little contribution to Greek Tragedy.'
How far do you agree with this statement?**

In your answer, you should:

- **consider what the Chorus say and do in the plays;**
- **include an analysis of the contribution of the Chorus to the plays;**
- **use evidence from AT LEAST TWO of the following plays:**

Aeschylus' Agamemnon, Sophocles' Oedipus the King, Euripides' Medea and Bacchae. [45]

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