

Friday 18 May 2012 – Morning

AS GCE CLASSICS: CLASSICAL CIVILISATION

F384 Greek Tragedy in its context

Candidates answer on the Answer Booklet.

OCR supplied materials:

- 16 page Answer Booklet
(sent with general stationery)

Other materials required:

None

Duration: 1 hour 30 minutes



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.
- Answer **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- 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.

| | | |
|------------|--|----|
| CASSANDRA: | God of the iron marches, Apollo <i>Apollo</i> my destroyer – where, where have you led me now? what house – | |
| LEADER: | The house of Atreus and his sons. Really – don't you know? It's true, see for yourself. | 5 |
| 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. | 10 |
| 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 – | 15 |
| 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 – | 20 |
| LEADER: | I can't read these signs; I knew the first, the city rings with them. | 25 |
| 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! | 30 |
| LEADER: | Still lost. Her riddles, her dark words of god – I'm groping, helpless. | |

Aeschylus, *Agamemnon* 1083–1114

- (a) Briefly describe the events 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 situation on stage, and the language and imagery used. [20]
- (c) Using this passage as a starting point, explain how important you think omens and prophecies are in Aeschylus' *Agamemnon*. [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.

HECABE: O my darling boy, how cruelly death came to you! If you had died in your city's defence, a married man in your prime, having tasted the joys of kingship that make men rival the gods, then happiness would have been yours, if there is any happiness in such things. But as it is, my child, you have no knowledge of seeing or discovering these pleasures in your mind; they were yours to inherit, but you had no use of them. Poor boy, how cruelly your own ancestral walls, defences Loxias built, have mangled you and shorn from your head those curls your mother cherished so lovingly, showering them with kisses! Now your bones are crushed and from your bloody head Death grins out (let me not hide the horror). O hands so precious, so like your father's, now you dangle before me splayed out at the wrist! O mouth I loved, with all those brave oaths you uttered, you are silenced now! You deceived me then when you dived into my dress and said, 'Grandma, I'll cut a big curl from my hair for you and bring crowds of my friends to your grave and give you a loving send-off.' But it is not you who will bury me, younger though you are, but I you – an old woman without city or children, burying a wretched corpse. Oh, when I think back, all those hugs we had, all the times I fed you and let you sleep beside me, all wasted! What could a poet write about you one day on your tomb? 'This boy was once killed by Greeks because they were afraid of him.' The epitaph is a disgrace to Greece! Well, deprived you may be of your father's privileges, but still you shall have his bronze-backed shield to serve as a coffin.

5
10
15
20

Euripides, *Trojan Women* 1166–1192

- (a) Briefly describe the events in the play since Andromache's entry on stage. [10]
- (b) How does Euripides make the audience feel pity for Astyanax in this passage? In your answer you should include discussion of the situation on stage, and the language and imagery used. [20]
- (c) How is Hecabe portrayed in this passage? How typical is this of her portrayal elsewhere 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** 'Despite his crimes and behaviour, Ajax is still a figure of great honour.' How far do you agree with this statement?

In your answer you should:

- consider Ajax's actions in the play;
- include an analysis of the opinions other characters have of Ajax;
- use evidence from Sophocles' *Ajax*.

[45]

- 4** To what extent do you think that the playwright who wrote the *Medea* should be regarded as a woman hater?

In your answer you should:

- consider how women are portrayed in the play;
- include an analysis of the opinions expressed by various characters in the play;
- use evidence from Euripides' *Medea*.

[45]

- 5** 'Greek Tragedy is nothing but death and violence.' How far do you agree with this statement?

In your answer you should:

- consider examples of death and violence in the plays;
- include an analysis of how death and violence are used in the plays;
- use evidence from **at least two** of the following plays:
Aeschylus' *Agamemnon*, Sophocles' *Ajax*, Euripides' *Medea* and *Trojan Women*.

[45]

[Section B Total: 45]

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