

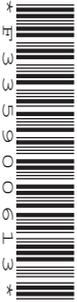
**Wednesday 22 May 2013 – Morning**

**AS GCE CLASSICS: CLASSICAL CIVILISATION**

**F384/01/I** Greek Tragedy in its context

**INSERT – QUESTION BOOKLET**

**Duration:** 1 hour 30 minutes



**INSTRUCTIONS TO CANDIDATES**

- 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**.
- This document consists of **8** pages. Any blank pages are indicated.

**INSTRUCTION TO EXAMS OFFICER/INVIGILATOR**

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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.

ODYSSEUS:	It's this. For the love of all the gods, think twice Before you do so rash and vile a thing. You cannot leave this man to rot unburied. You must not let your violent will persuade you Into such hatred as would tread down justice.	5
	There was a time when I too hated him; From the time I won the armour of Achilles, He was the bitterest enemy I had; and yet, Such though he was, I could not bring myself To grudge him honour, or refuse to admit	10
	He was the bravest man I ever saw, The best of all that ever came to Troy, Save only Achilles. It is against all justice For you to treat him with contempt. God's laws, And not the man himself, you would annihilate.	15
AGAMEMNON:	Do <i>you</i> , Odysseus, take his part against me?	
ODYSSEUS:	I do. Yet, when there was a time to hate, I hated him.	20
AGAMEMNON:	Good reason to tread on him Now he is dead!	
ODYSSEUS:	Such impious triumph Should be no glory to the son of Atreus.	
AGAMEMNON:	What has a king to do with piety?	25
ODYSSEUS:	At least he can respect a friend's good counsel.	
AGAMEMNON:	A loyal friend should listen to his superior.	
ODYSSEUS:	Yet consider: here you have the chance to rule By choosing to be overruled.	
AGAMEMNON:	Strong pleading In such a worthless cause.	30
ODYSSEUS:	He was my enemy, But he was noble.	
AGAMEMNON:	Are you mad? Your enemy, And dead, and you revere him?	35
ODYSSEUS:	Yes; his goodness Outweighs his enmity by far.	

Sophocles, *Ajax* 1331–1360

- (a) Briefly describe the events in the play between the suicide of Ajax and the start of this passage. [10]
- (b) What are Agamemnon's feelings towards Ajax in this passage? How effectively does Sophocles make these feelings clear in what **both** Odysseus **and** Agamemnon say? [20]
- (c) How is Odysseus portrayed in this passage? How consistent is this with his portrayal 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.

MEDEA:	Then – get your wife to ask her father to let them stay.	
JASON:	Why, certainly; I'm pretty sure she'll win him over.	
MEDEA:	She will, if she's like other women. But I too Can help in this. I'll send a present to your wife – The loveliest things to be found anywhere on earth.	5
	The boys shall take them. – One of you maids, go quickly, bring The dress and golden coronet. – They will multiply Her happiness many times, when she can call her own A royal, noble husband, and these treasures, which My father's father the Sun bequeathed to his descendants.	10
JASON:	Boys, hold these gifts. Now carry them to the happy bride, The princess royal; give them into her own hands. Go! She will find them all that such a gift should be. But why deprive yourself of such things, foolish woman? Do you think a royal palace is in want of dresses?	15
	Or gold, do you suppose? Keep them, don't give them away. If my wife values me at all she will yield to <i>me</i> More than to costly presents, I am sure of that.	
MEDEA:	Don't stop me. Gifts, they say, persuade even the gods; With mortals, gold outweighs a thousand arguments.	20
	The day is hers; from now on <i>her</i> prosperity Will rise to new heights. She is royal and young. To buy My sons from exile I would give life, not just gold. Come, children, go both of you into this rich palace; Kneel down and beg your father's new wife, and my mistress,	25
	That you may not be banished. And above all, see That she receives my present into her own hands. Go quickly; be successful, and bring good news back, That what your mother longs for has been granted you.	

Euripides, *Medea* 941–975

- (a) Briefly describe the events in the play since Jason's first entry on stage. [10]
- (b) How does Euripides make this passage dramatically effective? In your answer you should include discussion of the situation on stage and the language used. [20]
- (c) How is the relationship between Medea and Jason portrayed in this passage? How typical is this of her relationship with the other male characters 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 ‘Characters in Aeschylus’ *Agamemnon* have no control at all over their own fate.’ How far do you agree with this statement?

In your answer, you should:

- consider the fate of **at least two** characters;
- include an analysis of how their actions contribute to their fate;
- support your answer with evidence from Aeschylus’ *Agamemnon*.

[45]

- 4 ‘Nothing but a savage condemnation of war.’ How far would you agree with this description of Euripides’ *Trojan Women*?

In your answer, you should:

- consider how the effects of war are portrayed in the play;
- include an analysis of the themes of the play;
- use evidence from Euripides’ *Trojan Women*.

[45]

- 5 How far do you agree that women are always portrayed as victims in Greek Tragedy?

In your answer, you should:

- consider the role played by women in the plays;
- include an analysis of how women are treated 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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