



Friday 6 June 2014 – Morning

AS GCE CLASSICS: CLASSICAL CIVILISATION

F384/01 Greek Tragedy in its context

Candidates answer on the Answer Booklet.

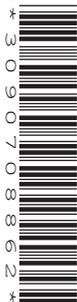
OCR supplied materials:

- 12 page Answer Booklet (OCR12)
(sent with general stationery)

Other materials required:

None

Duration: 1 hour 30 minutes



INSTRUCTIONS TO CANDIDATES

- Complete the boxes on the Answer Booklet with your name, centre number and candidate number.
- 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.
- Start your answer to each question on a new page.
- Write the number of each question answered in the margin.
- 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.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

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.

CLYTAEMNESTRA: But enough. Why prolong the story?
 From the king himself I'll gather all I need.
 Now for the best way to welcome home
 my lord, my good lord ...

No time to lose! 5

What dawn can feast a woman's eyes like this?
 I can see the light, the husband plucked from war
 by the Saving God and open wide the gates.

Tell him that, and have him come with speed,
 the people's darling – how they long for him. 10
 And for his wife,
 may he return and find her true at hall,
 just as the day he left her, faithful to the last.
 A watchdog gentle to him alone,

savage 15

to those who cross his path. I have not changed.
 The strains of time can never break our seal.
 In love with a new lord, in ill repute I am
 as practised as I am in dyeing bronze.

That is my boast, teeming with the truth. 20
 I am proud, a woman of my nobility –
 I'd hurl it from the roofs!

LEADER: She speaks well, but it takes no seer to know
 she only says what's right.

Aeschylus, Agamemnon 592–613

- (a) Briefly describe the events from the beginning of the play to the start of this passage. [10]
- (b) Analyse in detail Aeschylus' use of dramatic irony in this passage. How effectively do you feel he uses dramatic irony in this passage? [20]
- (c) 'Clytaemnestra is nothing but an evil and scheming woman.' Using this passage as a starting point, explain how far you agree with this statement. [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.

CHORUS-LEADER:	Menelaus, punish your wife as your forefathers and house would approve. Show yourself noble in your enemies' eyes and prevent your fellow-Greeks from charging you with unmanliness.	
MENELAUS:	We have arrived at the same conclusion, you and I, that this woman of her own choice left my house to share a stranger's bed. She introduced the Cyprian into her speech merely to flatter herself. Off with you now to the place of stoning! I want you to die and pay in an instant for the years of suffering endured by the Greeks; I want you to learn not to bring disgrace upon me!	5 10
HELEN:	No, I beg you, do not make me guilty of the madness of the goddesses and kill me! Show some understanding!	
HECABE:	Do not betray the men she killed, your comrades-in-arms! I entreat you in their name, in their children's name!	15
MENELAUS:	Enough, old woman, I pay her no attention. Away with her, take her off to the ship that will carry her over the sea!	
HECABE:	Do not let her board the same ship as you!	
MENELAUS:	Why ever not? Does she weigh more than she used to?	20
HECABE:	There is no lover who does not love for ever.	
MENELAUS:	That depends on how the lovers view matters. But I will do as you wish: she will board a different ship from mine; for there is actually sense in what you say. And once she gets to Argos she will meet a foul end as befits so foul a creature and make all women curb their lustful instincts. This is no easy task, but just the same her execution will strike fear into their wanton hearts, even if their shamelessness exceeds hers.	25

Euripides, *Trojan Women* 1032–1059

- (a) Briefly describe the events in the play between Cassandra's entry on stage and the start of this passage. [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) 'Helen is the **only** female character in the play who deserves no sympathy from the audience.' Using this passage as a starting point, explain how far you agree with this statement. [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 the written communication in your answer.

- 3** ‘Ajax’s death is entirely his own fault.’ How far do you agree with this statement?

In your answer, you should:

- consider the events in Sophocles’ *Ajax*;
- include an analysis of the reasons for Ajax’s death;
- use evidence from Sophocles’ *Ajax*.

[45]

- 4** ‘The tragedy in Euripides’ *Medea* occurs because Medea and Jason are so different from each other.’ How far do you agree with this statement?

In your answer, you should:

- consider the character and behaviour of both Medea **and** Jason;
- include an analysis of the reasons for the tragedy in the play;
- use evidence from Euripides’ *Medea*.

[45]

- 5** ‘The only purpose of Greek Tragedy was to entertain the audience.’ How far do you agree with this statement?

In your answer, you should:

- consider how the performance of the plays entertained the audience;
- include an analysis of any other purpose the plays may have had;
- use evidence from **at least two** of the following plays:
Aeschylus’ Agamemnon, *Sophocles’ Ajax*, *Euripides’ Medea* and *Trojan Women*.

[45]

[Section B Total: 45]



Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

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.