



**ADVANCED SUBSIDIARY GCE**  
**CLASSICS: CLASSICAL CIVILISATION**

Greek Tragedy in its context

**F384**

Candidates answer on the Answer Booklet

**OCR Supplied Materials:**

- 8 page Answer Booklet

**Other Materials Required:**

None

**Friday 22 May 2009**  
**Afternoon**

**Duration: 1 hour 30 minutes**



**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink. Pencil may be used for graphs and diagrams only.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **one** question from Section A and **one** question from Section B.
- 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.



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

2 Read the passage and answer the questions.

JASON: You abomination! Of all women most detested  
 By every god, by me, by the whole human race!  
 You could endure – a mother! – to lift sword against  
 Your own little ones; to leave me childless, my life wrecked.  
 After such murder do you outface both Sun and Earth – 5  
 Guilty of gross pollution? May the gods blast your life!  
 I am sane now; but I was mad before, when I  
 Brought you from your palace in a land of savages  
 Into a Greek home – you, a living curse, already 10  
 A traitor both to your father and your native land.  
 The vengeance due for your sins the gods have cast on me.  
 You had already murdered your brother at his own hearth  
 When first you stepped on board my lovely Argo's hull.  
 That was your beginning. Then you became my wife, and bore 15  
 My children; now, out of mere sexual jealousy,  
 You murder them! In all Hellas there is not one woman  
 Who could have done it; yet in preference to them  
 I married you, chose hatred and murder for my wife –  
 No woman, but a tiger; a Tuscan Scylla – but more savage.  
 Ah, what's the use? If I cursed you all day, no remorse 20  
 Would touch you, for your heart's proof against feeling. Go!  
 Out of my sight, polluted fiend, child-murderer!  
 Leave me to mourn over my destiny: I have lost  
 My young bride; I have lost the two sons I begot  
 And brought up; I shall never see them alive again. 25

Euripides, *Medea* 1322–1350

[trans. P. Vellocott, Euripides *Medea and other Plays*; Penguin]

(a) Briefly describe the events in the play since Medea has informed the Chorus of her decision to kill the children. [10]

(b) How does Euripides make this passage dramatically effective? In your answer, you should include discussion of the situation here, and the language used. [20]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

(c) What is Jason's attitude towards Medea in this passage? How typical is this of his attitude towards her elsewhere in the play? [25]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

[Section A Total: 55]

## Section B: Essays

Answer **one** question.

Start your answer on a new page.

**You are reminded that marks are awarded for the quality of written communication of your answer.**

**3** Would *Clytaemnestra* be a better title for Aeschylus' play than *Agamemnon*?

In your answer, you should:

- consider the roles of the two characters;
- include an analysis of the themes of the play;
- support your answer with evidence from Aeschylus' *Agamemnon*.

[45]

**4** What contribution do characters other than Pentheus and Dionysus make to Euripides' *Bacchae*? How important do you feel the other characters are to the play?

In your answer, you should:

- consider the contribution of characters other than Pentheus and Dionysus to the plot;
- include an analysis of the dramatic effectiveness of the play;
- support your answer with evidence from Euripides' *Bacchae*.

[45]

**5** 'There are no normal family relationships in Greek Tragedy.' Explain how far you agree with this statement.

In your answer, you should:

- consider how family relationships are portrayed in the plays you have studied;
- include an analysis of the extent to which these relationships are normal;
- support your answer with evidence from **at least two** of the following plays: Aeschylus' *Agamemnon*, Sophocles' *Oedipus the King*, Euripides' *Medea* and *Bacchae*.

[45]

[Section B Total: 45]

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