



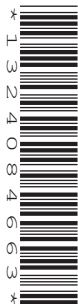
Oxford Cambridge and RSA

Monday 20 May 2024 – Afternoon

AS Level Classical Civilisation

H008/21 Greek Theatre

Time allowed: 1 hour 30 minutes



You must have:

- the OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **all** the questions in Section A and **one** question in Section B.

INFORMATION

- The total mark for this paper is **65**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document has **8** pages.

ADVICE

- Read each question carefully before you start your answer.

Section A

Source A
Kylix by Douris

Image 1 Exterior of the kylix

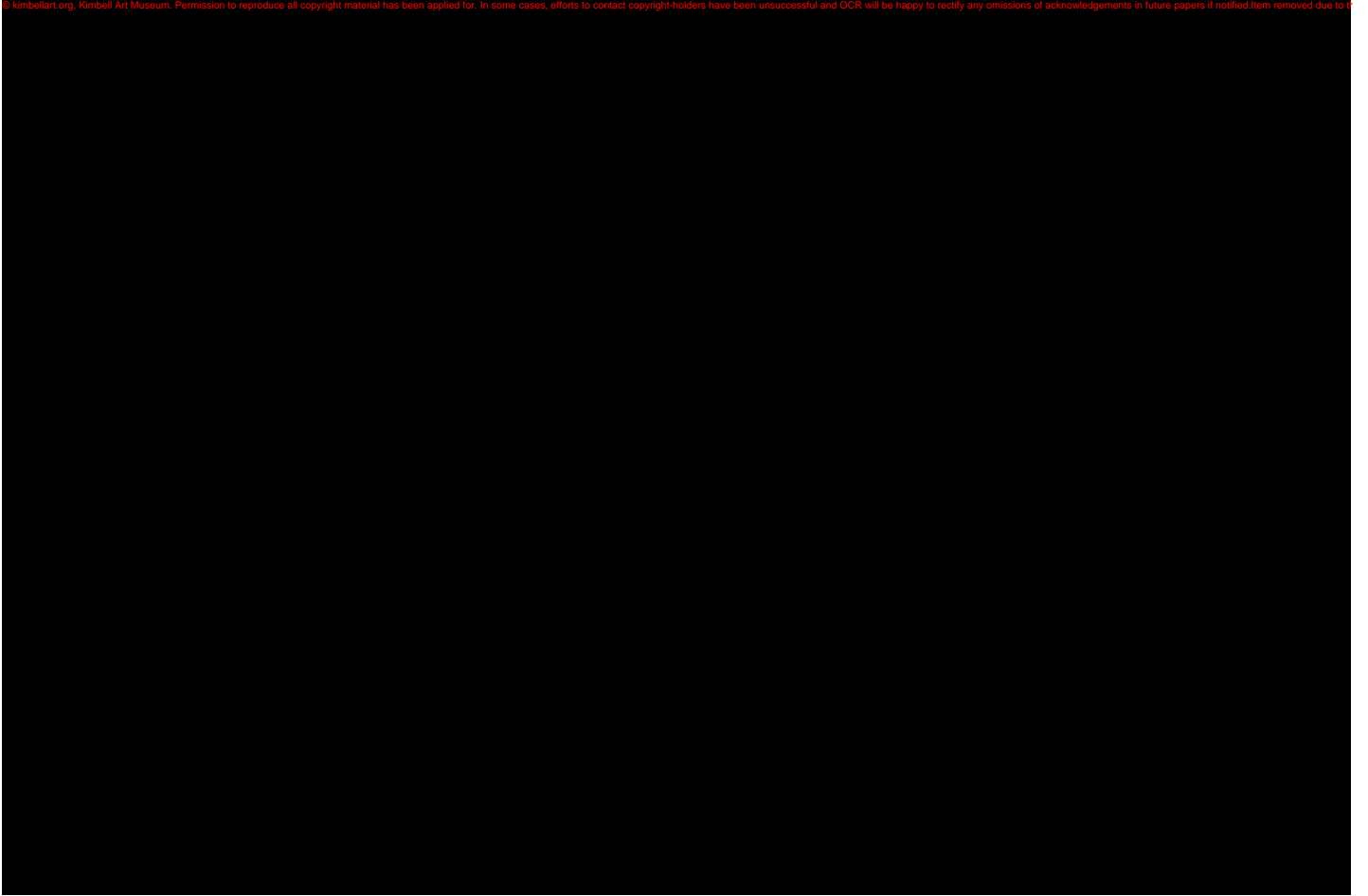


Image 2 Interior of the kylix



- 1 Give the names of **two** of the women involved in the killing of Pentheus in **Image 1**. [2]
- 2 Why do you think that Douris has included a satyr in the scene in **Image 1**? Make **two** points. [2]
- 3 What is the animal which the figure in **Image 2** is holding? [1]
- 4 Analyse how useful **Source A** is in telling us how Euripides used traditional myths in the plots and staging of his plays. [8]

Make **four** points and support each point with reference to **Source A**. [8]

Source B
Euripides' *Bacchae* 748–774

MESSENGER	Like birds rising up in flight, the women moved over the plains stretching below, which push up the Thebans' rich crops of corn by the water of Asopus; and then they fell like enemies on the villages of Hysiae and Erythrae, which lie on the lower slopes of Cithaeron. There they turned everything upside-down. They snatched children from their homes, and whatever they put on their shoulders stayed there without falling to the black earth, not even bronze or iron; and they carried fire in their hair without it burning them.	5
	The inhabitants, enraged at being plundered by the bacchantes, rushed to arms. Then there was a sight extraordinary to behold, <u>my lord</u> ; for the men's spearpoints drew no blood, but the women, hurling thyrsi from their hands, wounded the men and made them turn and run – women overcoming men! Some god must have been there.	10
	Then they went back to the place they had set out from, to the same springs the god had set up for them, and washed off the blood, and the snakes' tongues cleaned the drops from their cheeks.	15
	So, master, welcome this <u>god</u> to the city, whoever he is, for among the other ways he is great, they say – I have heard – it was he who gave man the vine that ends pain; if wine ceased to exist, then there is no more <u>Aphrodite</u> , no more pleasure of any sort for mankind.	20

- 5 Who is 'my lord' referred to in line 10? [1]
- 6 Give the name of the 'god' mentioned in line 17. [1]
- 7 Who is 'Aphrodite' (line 20)? [1]
- 8 Explain how Euripides has made **Source B** a successful piece of drama.
 Make **four** points and support each point with reference to **Source B**. [8]
- 9* Assess how effectively Euripides makes use of messenger speeches in *Bacchae*.
 You may use **Source B** as a starting point in your answer. [16]

[Section A Total: 40]

Section B

Answer **one** question from this section.

Either

10* 'Disguise and Role Reversal are the main sources of humour in Aristophanes' *Frogs*.'

Assess how far you agree with this statement.

[25]

Or

11* Assess how far you agree that it is impossible for a modern audience to fully enjoy Sophocles' *Oedipus the King*.

[25]

[Section B Total: 25]

END OF QUESTION PAPER

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