



# SPECIMEN

**Advanced Subsidiary GCE  
GCE CLASSICS**

**F384 QP**

Unit CC4: Greek Tragedy in its context

**Specimen Paper**

Morning/Afternoon

Time: 1 hour 30 minutes

Additional Materials: Answer Booklet (12 pages)



## INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and **one** question from Section B.

## INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **100**.

## ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **5** printed pages and **1** blank page.

Answer **one** question from Section A and **one** question from Section B.

**Section A: Commentary Questions**

Answer **either** Question 1 **or** Question 2.

1 Read the passage and answer the questions.

OEDIPUS: What I did was best – don't lecture me,  
no more advice. I, with *my* eyes,  
how could I look my father in the eyes  
when I go down to death? Or mother, so abused....  
I have done such things to the two of them, 5  
crimes too huge for hanging.  
Worse yet,  
the sight of my children, born as they were born,  
how could I long to look into their eyes?  
No, not with these eyes of mine, never. 10  
Not this city either, her high towers,  
the sacred glittering images of her gods –  
I am misery! I, her best son, reared  
as no other son of Thebes was ever reared,  
I've stripped myself, I gave the command myself. 15  
All men must cast away the great blasphemer,  
the curse now brought to light by the gods,  
the son of Laius – I, my father's son!  
Now I've exposed my guilt, horrendous guilt,  
could I train a level glance on you, my countrymen? 20  
Impossible! No, if I could just block off my ears,  
the springs of hearing, I would stop at nothing –  
I'd wall up my loathsome body like a prison,  
blind to the sound of life, not just the sight.  
Oblivion – what a blessing.... 25  
for the mind to dwell a world away from pain

Sophocles, *Oedipus the King* 1367-1392

- (a) Briefly describe what has happened since the arrival of the Theban Shepherd. [10]
- (b) Describe how Oedipus is portrayed in this passage. In your answer you should consider how he behaves and his attitudes. [20]
- You are reminded that marks are awarded for the quality of written communication of your answers.**
- (c) Using this passage as a starting point, analyse Sophocles' use of the theme of sight and blindness in the play. [25]

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

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

2 Read the passage and answer the questions.

PENTHEUS: He's a bold one, our bacchant, quite the practised speaker!

DIONYSUS: Tell me what I must suffer; what terrible thing are you going to do to me?

PENTHEUS: First I'll cut off your love-locks.

DIONYSUS: My hair is sacred; I grow it in the god's honour.

PENTHEUS: Then hand over that wand you carry.

5

DIONYSUS: Take it from me yourself; I carry this for Dionysus.

PENTHEUS: I will put you in prison and keep you under guard.

DIONYSUS: The god himself will set me free, whenever I wish.

PENTHEUS: Yes, when you call on him, standing there among your bacchants!

DIONYSUS: This very moment he is near me and witnesses what I am suffering.

10

PENTHEUS [*looking round*]: And where *is* he, then? I certainly don't see him!

DIONYSUS: Where I am; but you are impious yourself, and so do not see him.

PENTHEUS [*to the soldiers*]: Seize him! He is mocking me and Thebes!

DIONYSUS: I tell you, do not bind me – I have control of my sense and you have not.

PENTHEUS: And I say bind – my authority exceeds yours.

15

DIONYSUS: You do not know what your life is, or what you do, or who you are.

PENTHEUS: I am Pentheus, son of Agaue; my father was Echion.

DIONYSUS: You have a name that makes you ripe for disaster.

*From the Bacchae and other plays by Euripides, © translated by J. Davie Penguin Classics 2005*

(a) Briefly explain the circumstances which have led up to this confrontation between Dionysus and Pentheus. [10]

(b) How effective is Euripides' use of dramatic irony in this passage? [20]

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

(c) What is Pentheus' attitude towards Dionysus in this passage? How consistent is this with his attitude in the rest of the play? [25]

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

**Section A Total [55]**

[Turn over

**Section B: Essays**

Answer **one** question.

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

**3** To what extent do you feel that Agamemnon deserves to die?

In your answer, you should:

- consider the reasons given for his murder by Clytemnestra and by others in Aeschylus' *Agamemnon*;
- include an analysis of the extent to which Agamemnon can be held responsible for these events;
- support your answer with evidence from Aeschylus' *Agamemnon*. **[45]**

**4** In Euripides' play, how important is it that Medea is a foreigner, not a Greek woman?

In your answer, you should:

- consider her character, actions and attitudes;
- include an analysis of how the other characters in the play respond to Medea;
- support your answer with evidence from Euripides' *Medea*. **[45]**

**5** How important are gods, omens and prophecies in the Greek Tragedies that you have studied?

In your answer, you should:

- consider the appearance/occurrence of gods, omens and prophecies;
- include an analysis of the extent to which they drive mortal behaviour;
- support your answer with evidence from **at least two** of the following plays; Aeschylus' *Agamemnon*, Sophocles' *Oedipus the King*, Euripides' *Bacchae* and Euripides' *Medea*. **[45]**

**Section B Total [45]**

**Paper Total [100]**

*Copyright Acknowledgements:*

*Sources:*

**Q1:** *Sophocles, Oedipus the King 1367-1392*

**Q2:** *From the Bacchae and other plays by Euridipes, © translated by J. Davie Penguin Classics 2005*

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SPECIMEN



OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

**GCE CLASSICS**

**F384 MS**

Unit CC4: Greek Tragedy in its context

**Specimen Mark Scheme**

The maximum mark for this paper is **100**.

SPECIMEN

This document consists of **10** printed pages.

Section A		
Question Number	Answer	Marks
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
<b>1</b>	<b>Read the passage and answer the questions.</b>	
<b>1(a)</b>	<p><b>Briefly describe what has happened since the arrival of the Theban Shepherd.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• discussion with the messenger from Corinth and threats of torture;</li> <li>• the truth of Oedipus' birth is revealed;</li> <li>• Jocasta realises before Oedipus, and flees into the palace where she hangs herself;</li> <li>• Oedipus follows her, takes her down and blinds himself using the brooch pins from her dress;</li> <li>• these events are narrated by a messenger;</li> <li>• Oedipus emerges from the palace with the blood pouring down his face.</li> </ul>	<b>[10]</b>
<b>1(b)</b>	<p><b>Describe how Oedipus is portrayed in this passage. In your answer you should consider how he behaves and his attitudes.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Oedipus is here a broken man;</li> <li>• he has blinded himself in despair after learning the truth about his birth and fate;</li> <li>• his words are emotional and desperate;</li> <li>• from the start of the play, Oedipus has been noted for his intelligence and his power;</li> <li>• he set out on the quest to find Laius' killer full of arrogance but gradually the quest became a personal one;</li> <li>• his actions in blinding himself seem consistent with his rash temper, exhibited when talking to Teiresias and Creon.</li> </ul>	<b>[20]</b>
<b>1(c)</b>	<p><b>Using this passage as a starting point, analyse Sophocles' use of the theme of sight and blindness in the play.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• the theme of sight and blindness runs through the play;</li> <li>• this is seen especially in the confrontation between Oedipus and Teiresias;</li> <li>• Oedipus can see but is blind to the truth;</li> <li>• Teiresias is physically blind, but can see the future;</li> <li>• he predicts Oedipus' fate, and the contrast at the end of the play, where seeing his fate makes Oedipus blind himself;</li> <li>• in this passage, Oedipus is blind and bemoaning his fate – he is like Teiresias.</li> </ul>	<b>[25]</b>



Section A		
Question Number	Answer	Marks
2	<b>Read the passage and answer the questions.</b>	
2(a)	<p><b>Briefly explain the circumstances which have led up to this confrontation between Dionysus and Pentheus.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Dionysus has introduced his worship into Thebes;</li> <li>• he has caused the women of Thebes to leave the city and go into the mountains;</li> <li>• Pentheus has threatened to bring them back, despite being warned by Cadmus and Tiresias;</li> <li>• Dionysus, disguised as a mortal, has been captured and brought before Pentheus.</li> </ul>	[10]
2(b)	<p><b>How effective is Euripides' use of dramatic irony in this passage?</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• the irony of the passage rests on the fact that the audience know who Dionysus is, but Pentheus does not;</li> <li>• the references to the god made by Dionysus, who is of course the god; for example 'My hair is sacred; I preserve it for the god', 'it is the god's emblem', 'The god himself, whenever I desire, will set me free';</li> <li>• the insults made by Pentheus at the start of the passage;</li> <li>• Pentheus' comment 'Where is he, then? Not visible to my eyes';</li> <li>• Dionysus' response 'Beside me. You, being a blasphemer, see nothing.'</li> </ul>	[20]
2(c)	<p><b>What is Pentheus' attitude towards Dionysus in this passage? How consistent is this with his attitude in the rest of the play?</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• as king, Pentheus sees Dionysus as a threat to the good order of his city;</li> <li>• the god has thrown the city into chaos;</li> <li>• Pentheus needs to restore this order and sees Dionysus as a troublemaker;</li> <li>• he is effeminate and seducing women to follow him;</li> <li>• as the play continues, Pentheus becomes more and more fascinated by Dionysus, until he is totally in his power. This leads to his eventual death at the hands of his mother.</li> </ul>	[25]
<b>Section A Total</b>		<b>[55]</b>

Section B		
Question Number	Answer	Marks
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.</p>	
3	<p><b>To what extent do you feel that Agamemnon deserves to die?</b>  <b>In your answer, you should:</b></p> <ul style="list-style-type: none"> <li>• <b>consider the reasons given for his murder by Clytemnestra and by others in Aeschylus' <i>Agamemnon</i>;</b></li> <li>• <b>include an analysis of the extent to which Agamemnon can be held responsible for these events;</b></li> <li>• <b>support your answer with evidence from Aeschylus' <i>Agamemnon</i>.</b></li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• murder of Iphigenia; one of the main reasons given by Clytemnestra for killing her husband. Agamemnon could have spared her, but this would have meant loss of honour and the war against Troy;</li> <li>• infidelity with Cassandra; this is the other main reason according to Clytemnestra. Agamemnon's infidelity is something normal and expected in Greek times, unlike Clytemnestra's own adultery;</li> <li>• walking on the tapestries and in doing so committing an act of hubris. Clytemnestra persuaded/tricked Agamemnon into doing this;</li> <li>• the curse on the House of Atreus. Agamemnon is not responsible for the actions of his father;</li> <li>• the desecration caused when Troy was captured. The treatment by the Greeks of the Trojans, and the city itself, especially its temples. As the overall commander, it was up to him to ensure that his men behaved themselves properly.</li> </ul>	[45]

Section B		
Question Number	Answer	Marks
4	<p>In Euripides' play, how important is it that Medea is a foreigner, not a Greek woman?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> <li>• consider her character, actions and attitudes;</li> <li>• include an analysis of how the other characters in the play respond to Medea;</li> <li>• support your answer with evidence from Euripides' <i>Medea</i>.</li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Medea's 'otherness': she is clever, has magic powers and is portrayed as wild or at least eccentric;</li> <li>• Medea's isolation; she complains to the Chorus about how it feels to be a stranger, Jason's betrayal would be less all consuming had she not abandoned and betrayed her own land, people and family, the plot would not have worked if Medea had had friends or family close by without needing to wait for Aegeus;</li> <li>• Jason tries to explain the advantages of a Greek wife, and tells Medea that she should count herself lucky to have been brought to such a civilised place from her barbarian home;</li> <li>• the composition of the audience and the Athenian festivals at which the play was first performed.</li> </ul>	[45]

Section B		
Question Number	Answer	Marks
5	<p><b>How important are gods, omens and prophecies in the Greek Tragedies that you have studied?</b></p> <p><b>In your answer, you should:</b></p> <ul style="list-style-type: none"> <li>• consider the appearance/occurrence of gods, omens and prophecies;</li> <li>• include an analysis of the extent to which they drive mortal behaviour;</li> <li>• support your answer with evidence from at least two of the following plays; Aeschylus' <i>Agamemnon</i>, Sophocles' <i>Oedipus the King</i>, Euripides' <i>Bacchae</i> and Euripides' <i>Medea</i>.</li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• the gods figure indirectly in all the plays, not just through omens and prophecies, but also as driving forces behind mortal behaviour;</li> <li>• in <i>Agamemnon</i>, the tragedy begins because of the omen of the eagles. Zeus is constantly referred to by the Chorus, and even Clytemnestra, as the god of Justice. Cassandra talks about the gods, especially Apollo, and her fate;</li> <li>• in <i>Oedipus the King</i>, prophecy drives the action. Oedipus tries to avoid his fate, the plague and subsequent reply from Delphi prompt him to act and discover the truth, and even the resolution of the play is left in the hands of Apollo;</li> <li>• in <i>Bacchae</i>, a god is the central figure, producing a variety of omens and portents;</li> <li>• the gods do not feature much in <i>Medea</i>, though the deus ex machina at the end works as a plot device to allow Medea's escape after the murders.</li> </ul>	[45]
<b>Section B Total</b>		<b>[45]</b>
<b>Paper Total</b>		<b>[100]</b>

**Assessment Objectives Grid (includes QWC)**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>	<b>Total</b>
<b>1(a)</b>	10		<b>10</b>
<b>1(b)</b>	10	10	<b>20</b>
<b>1(c)</b>	10	15	<b>25</b>
<b>2(a)</b>	10		<b>10</b>
<b>2(b)</b>	10	10	<b>20</b>
<b>2(c)</b>	10	15	<b>25</b>
<b>3</b>	20	25	<b>45</b>
<b>4</b>	20	25	<b>45</b>
<b>5</b>	20	25	<b>45</b>
<b>Totals</b>	<b>50</b>	<b>50</b>	<b>100</b>

**AS Classics Marking Grid for units CC1-CC6: notes**

**QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.**

<i>Section A Commentary Questions</i>		<b>AO1</b>	<b>AO2</b>
	Qa	10	
	Qb	10	10
	Qc	10	15
<i>Section B Essays</i>		20	25
<i>Total</i>		50	50
<i>Weighting</i>		50%	50%
<i>Total mark for each AS unit</i>		100	

**Quality of Written Communication:** In Section A, the (a) sub-question is limited to AO1. Quality of written communication (AO2b) will be assessed in the (b) and (c) sub-questions only. This is because the QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences. For some AS units (e.g. Archaeology) the (a) sub-questions are likely to include single sentence or even one-word answers.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3 – 5.

There are no separate weightings for AOs 2a and 2b, but in assigning a mark for AO2 examiners should focus first on AO2(a) – i.e. bullet points 1 and 2 to decide the appropriate Level descriptor band. They should then consider the evidence of QWC to help them decide where in the Level descriptor band it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level descriptor band.

## AS Classics Marking Grid for units CC1-CC6: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	<i>10</i>	<i>20</i>	<ul style="list-style-type: none"> <li>Recall and application of subject knowledge;</li> <li>Relevance to question/topic;</li> <li>Understanding of sources and evidence;</li> <li>Awareness of context.</li> </ul>
Level 5	9-10	17-20	<ul style="list-style-type: none"> <li>Specific factual knowledge, selected with care;</li> <li>Fully relevant to the question;</li> <li>Well supported with evidence and reference where required;</li> <li>Strong awareness of context as appropriate.</li> </ul>
Level 4	6-8	12-16	<ul style="list-style-type: none"> <li>Generally well chosen factual knowledge;</li> <li>Relevant to the question;</li> <li>Usually supported with evidence and reference where required;</li> <li>Awareness of context as appropriate.</li> </ul>
Level 3	4-5	8-11	<ul style="list-style-type: none"> <li>Some factual knowledge, not always well chosen;</li> <li>At least partially relevant to the question;</li> <li>Some supporting evidence and reference where required;</li> <li>Limited awareness of context.</li> </ul>
Level 2	2-3	4-7	<ul style="list-style-type: none"> <li>Restricted selection of factual knowledge, possibly including some inaccurate detail;</li> <li>Little evidence of relevance to the question;</li> <li>Occasional use of appropriate supporting evidence;</li> <li>Context occasionally or very superficially indicated.</li> </ul>
Level 1	0-1	0-3	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

## AS Classics Marking Grid for units CC1-CC6: AO2 (a and b)

(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges			Characteristics of performance
	10	15	25	<ul style="list-style-type: none"> <li>• Analysis;</li> <li>• Evaluation and response;</li> <li>• Organisation and use of technical vocabulary;</li> <li>• Control of appropriate form and style;</li> <li>• Accuracy of writing.</li> </ul>
Level 5	9-10	13-15	21-25	<ul style="list-style-type: none"> <li>• Perceptive, well supported analysis leading to convincing conclusions;</li> <li>• Very well balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument incisive, very well structured and developed; technical terms accurately and effectively used;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Legible, fluent and technically very accurate writing.</li> </ul>
Level 4	6-8	9-12	15-20	<ul style="list-style-type: none"> <li>• Careful and thorough analysis leading to generally sound conclusions;</li> <li>• Balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument well structured and developed; technical terms accurately and effectively used;</li> <li>• Good control of appropriate form and register;</li> <li>• Legible and technically accurate writing, conveying meaning well.</li> </ul>
Level 3	4-5	6-8	10-14	<ul style="list-style-type: none"> <li>• Attempts at analysis leading to some tenable conclusions;</li> <li>• Limited evaluation but some evidence of engagement with sources/task;</li> <li>• Argument coherent if cumbersome or under-developed; some technical terms accurately used;</li> <li>• Limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, conveying meaning clearly.</li> </ul>
Level 2	2-3	3-5	5-9	<ul style="list-style-type: none"> <li>• Occasional evidence of analysis gesturing towards acceptable conclusions;</li> <li>• Very limited evaluation or evidence of engagement with topic/task;</li> <li>• Argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately;</li> <li>• Very limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, clarity not obscured.</li> </ul>
Level 1	0-1	0-2	0-4	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.