

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE**

F384/01

CLASSICS: CLASSICAL CIVILISATION

Greek Tragedy in its context

TUESDAY 2 JUNE 2015: Morning

**DURATION: 1 hour 30 minutes
plus your additional time allowance**

MODIFIED ENLARGED

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

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

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

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.

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.

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.

LEADER:	Coward, why not kill the man yourself? Why did the woman, the corruption of Greece and the gods of Greece, have to bring him down? <i>Orestes</i> – If he still sees the light of day, bring him home, good Fates, home to kill this pair at last. Our champion in slaughter!	5
AEGISTHUS:	Bent on insolence? Well, you'll learn, quickly. At them, men – you have your work at hand!	
LEADER:	At them, fist at the hilt, to the last man –	10
AEGISTHUS:	Fist at the hilt, I'm not afraid to die.	
LEADER:	It's death you want and death you'll have – We'll make the word your last.	
CLYTAEMNESTRA:	No more, my dearest, no more grief. We have too much to reap right here, our mighty harvest of despair. Our lives are based on pain. No bloodshed now. Fathers of Argos, turn for home before you act and suffer for it. What we did was destiny. If we could end the suffering, how we would rejoice. The spirit's brutal hoof has struck our heart. And that is what a woman has to say. Can you accept the truth?	15 20
AEGISTHUS:	But these ... mouths that bloom in filth – spitting insults in my teeth. You tempt your fates, you insubordinate dogs – to hurl abuse at me, your master!	25
LEADER:	No Greek worth his salt would grovel at your feet.	
AEGISTHUS:	I – I'll stalk you all your days!	30
LEADER:	Not if the spirit brings Orestes home.	

AEGISTHUS: Exiles feed on hope – well I know.

LEADER: More,
gorge yourself to bursting – soil justice, while you can.

AEGISTHUS: I promise you, you'll pay, old fools – in good time, too! 35

LEADER: Strut on your own dunghill, you cock beside your mate.

CLYTAEMNESTRA: Let them howl – they're impotent. You and I have power now. We will set the house in order once for all.

Aeschylus, 'Agamemnon' 1676–1708

- (a) Briefly describe the events from Agamemnon's entry into the palace to the start of this passage. [10]
- (b) How effectively does Aeschylus make this passage a dramatic ending to the play? In your answer, you should include discussion of the situation on stage and the language used. [20]
- (c) 'Clytaemnestra completely dominates all the male characters in the play.' How far do 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.

CLYTEMNESTRA:

Listen: I know my tongue
Is sometimes bitter; that's because I'm spoken of
As a bad woman. I agree, one should not speak
Bitterly. But when people judge someone, they ought
To learn the facts, and then hate, if they've reason to. 5
And if they find no reason, then they should not hate.

When I married your father, I did not expect
To die, or see my children killed. He took my child
To Aulis, where the fleet lay bound; lured her from home
With lies about Achilles; held her high above 10
The altar; then her father cut her soft white throat –
My Iphigenia. If he had done it to avert
The capture of his city, or to exalt his house;
Or if, to save his other children, he had taken
One life for many, he could be forgiven. But no: 15
Helen was a whore, her husband didn't know how to handle
A randy wife; and *that* was Agamemnon's reason
For murdering my daughter. All the same, for that –
Wicked as it was – I would not have turned savage, or
Have killed my husband. But he must bring home with him 20
The mad prophetess; foist on me a second wife,
A fellow-lodger – two kept women in one house.

Well, women are frail, I grant you. But when, knowing this,
A husband looks elsewhere, and slights his lawful wife,
She'll copy him, and find herself another friend. 25
And then the glare of public censure lights on *us*;
The husbands are to blame – but they're not criticized.
Suppose Menelaus had been abducted secretly,
Would I have had to kill Orestes, to get back
My sister's husband Menelaus? Would your father 30
Have stood for that? No: he'd have killed me if I'd touched
His son; he killed my daughter – why should he not die?
I killed him. I took the only way open to me –
Turned for help to his enemies. Well, what could I do?
None of your father's friends would have helped me murder 35
him.

So, if you're anxious to refute me, do it now;
Speak freely; prove your father's death not justified.

Euripides, 'Electra' 1013–1049

- (a) Briefly describe the events in the play between the entry on stage of the Messenger and the start of this passage. [10]**
- (b) In this passage, what reasons does Clytemnestra give for killing Agamemnon? How justified do you think she is? [20]**
- (c) How is Clytemnestra portrayed in this passage? How consistent is this portrayal with Electra's opinion of Clytemnestra 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 ‘The real tragic hero in Sophocles’ ‘Antigone’ is Creon, not Antigone herself.’
How far do you agree with this statement?**

In your answer, you should:

consider the words and actions of Creon and Antigone in Sophocles’ ‘Antigone’

include an analysis of the reasons for their suffering

use evidence from Sophocles’ ‘Antigone’. [45]

- 4 ‘Jason has no redeeming features and fully deserves everything that happens to him.’ How far do you agree with this statement?**

In your answer, you should:

consider the character and behaviour of Jason

include an analysis of the reasons for what he does and what happens to him

use evidence from Euripides’ ‘Medea’. [45]

- 5 ‘In Greek Tragedy, characters always allow their emotions to control their actions.’
How far do you agree with this statement?**

consider the actions of the characters in the plays

include an analysis of why the characters behave as they do

use evidence from AT LEAST TWO of the plays you have studied. [45]

[SECTION B TOTAL: 45]

END OF QUESTION PAPER

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