



Oxford Cambridge and RSA

**Monday 6 June 2016 – 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 **8** 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 reuse 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.

CREON:	My plans, my mad fanatic heart, my son, cut off so young! Ai, dead, lost to the world, not through your stupidity, no, my own.	
LEADER:	too late, you see what justice means.	Too late, 5
CREON:	Oh I've learned through blood and tears! Then, it was then, when the god came and struck me—a great weight shattering, driving me down that wild savage path, ruining, trampling down my joy. Oh the agony, the heartbreaking agonies of our lives.	10
MESSENGER:	Master, what a hoard of grief you have, and you'll have more. The grief that lies to hand you've brought on yourself— the rest, in the house, you'll see all too soon.	15
CREON:	What now? What's worse than this?	
MESSENGER:	The queen is dead. the mother of this dead boy... mother to the end— poor thing, her wounds are fresh.	20
CREON:	No, no, harbor of Death, so choked, so hard to cleanse!— why me? why are you killing me? Herald of pain, more words, more grief? I died once, you kill me again and again! What's the report, boy... some news for me? My wife dead? O dear god! Slaughter heaped on slaughter?	25
MESSENGER:	See for yourself: now they bring her body from the palace.	30
CREON:	Oh no, another, a second loss to break the heart. What next, what fate still waits for me? I just held my son in my arms and now, look, a new corpse rising before my eyes— wretched, helpless mother – O my son!	35

Sophocles, *Antigone* 1396–1425

- (a)** Briefly describe the events in the play from the entry on stage of Tiresias to the start of this passage. **[10]**
- (b)** How effectively does Sophocles make the audience feel sympathy for Creon in this passage? In your answer, you should include discussion of the language used and the situation on stage. **[20]**
- (c)** Using this passage as a starting point, explain how far you agree that Creon's suffering is entirely his own fault. **[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.

- JASON: Then you became my wife, and bore  
 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 – 5  
 No woman, but a tiger; a Tuscan Scylla – but more savage.  
 Ah, what's the use? If I cursed you all day, no remorse  
 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 10  
 My young bride; I have lost the two sons I begot  
 And brought up; I shall never see them alive again.
- MEDEA: I would if necessary have answered at full length  
 Everything you have said; but Zeus the father of all  
 Knows well what service I once rendered you, and how 15  
 You have repaid me. You were mistaken if you thought  
 You could dishonour my bed and live a pleasant life  
 And laugh at me. The princess was wrong too, and so  
 Was Creon, when he took you for his son-in-law  
 And thought he could exile me with impunity. 20  
 So now, am I a tiger, Scylla? – Hurl at me  
 What names you please! I've reached your heart; and that is right.
- JASON: You suffer too; my loss is yours no less.
- MEDEA: It is true;  
 But my pain's a fair price, to take away your smile. 25
- JASON: O children, what a wicked mother Fate gave you!
- MEDEA: O sons, your father's treachery cost you your lives.
- JASON: It was not my hand that killed my sons.
- MEDEA: No, not your hand;  
 But your insult to me, and your new-wedded wife. 30
- JASON: You thought *that* reason enough to murder them, that I  
 No longer slept with you?
- MEDEA: And is that injury  
 A slight one, do you imagine, to a woman?
- JASON: Yes, 35  
 To a modest woman; but to you – the whole world lost.

Euripides, *Medea* 1345–1376

- (a) Briefly describe the events in the play between the Messenger'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) 'Medea is just a cold-hearted, scheming murderer and nothing else.'  
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 written communication in your answer.**

- 3 In Aeschylus' *Agamemnon*, how far would you agree that Agamemnon is an arrogant ruler who fully deserved to die?

In your answer, you should:

- consider what Agamemnon says and does in the play and what the other characters say about him
- include an analysis of the reasons for Agamemnon's death
- use evidence from Aeschylus' *Agamemnon*.

[45]

- 4 'In Euripides' *Electra*, there is not a single character that the audience can like or admire.' How far do you agree with this statement?

In your answer, you should:

- consider a range of characters in the play
- include an analysis of how far the audience can like or admire each character
- use evidence from Euripides' *Electra*.

[45]

- 5 'The gods are responsible for all the suffering in Greek Tragedy.' How far do you agree with this statement?

In your answer, you should:

- consider the role and influence of the gods in the plays
- include an analysis of how far the gods are responsible for the suffering in the plays
- use evidence from **at least two** of the following plays:  
Aeschylus' *Agamemnon*, Sophocles' *Antigone*, Euripides' *Medea* and *Electra*.

[45]

**[Section B Total: 45]**

**END OF QUESTION PAPER**





Oxford Cambridge and RSA

**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](http://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.