



Oxford Cambridge and RSA

Monday 5 June 2017 – 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 barcodes.

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

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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.

ISMENE: Oh no, my sister, don't reject me, please,
let me die beside you, consecrating
the dead together.

ANTIGONE: Never share my dying,
don't lay claim to what you never touched. 5
My death will be enough.

ISMENE: What do I care for life, cut off from you?

ANTIGONE: Ask Creon. Your concern is all for him.

ISMENE: Why abuse me so? It doesn't help you now.

ANTIGONE: You're right – 10
If I mock you, I get no pleasure from it,
only pain.

ISMENE: Tell me, dear one,
what can I do to help you, even now?

ANTIGONE: Save yourself. I don't grudge you your survival. 15

ISMENE: Oh no, no, denied my portion in your death?

ANTIGONE: You chose to live, I chose to die.

ISMENE: Not, at least,
without every kind of caution I could voice.

ANTIGONE: Your wisdom appealed to one world – mine, another. 20

ISMENE: But look, we're both guilty, both condemned to death.

ANTIGONE: Courage! Live your life. I gave myself to death
long ago, so I might serve the dead.

CREON: They're both mad, I tell you, the two of them.
One's just shown it, the other's been that way 25
since she was born.

ISMENE: True, my king,
the sense we were born with cannot last forever...
commit cruelty on a person long enough
and the mind begins to go. 30

CREON: Yours did,
when you chose to commit your crimes with her.

ISMENE: How can I live alone, without her?

CREON: Her?
Don't even mention her – she no longer exists.

35

ISMENE: What? You'd kill your own son's bride?

CREON: Absolutely:
there are other fields for him to plow.

Sophocles, *Antigone* 544–569

- (a) Describe the events in the play from the first entry on stage of Creon to the start of this passage. [10]
- (b) How does Sophocles make this passage dramatically effective? In your answer, you should include discussion of the language used and the situation on stage. [20]
- (c) 'Antigone is a selfish martyr who cares nothing for other people.' Using this passage as a starting point, explain how far 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.

ELECTRA: Welcome, brave conqueror! Welcome, Orestes, worthy son
 Of him who conquered Troy! Come, let me bind your hair
 With this triumphal crown. You have run your full course
 And come home bearing your just prize – your enemy
 Dead at your feet, who struck down your father and mine. 5
 – You too, receive from me this garland, Pylades,
 His brave comrade-in-arms, son of an honourable man.
 You have shared equally with him in this ordeal;
 I pray for both of you a long and happy life.

ORESTES: Name first the gods, Electra, as accomplishers 10
 Of this good fortune; give your second place of praise
 To me, who am the gods' and Fortune's instrument.
 I have in full truth killed Aegisthus. So that knowledge
 May be confirmed by visible proof, here is himself.
 Do what you wish; throw out his carcase to the dogs, 15
 Impale him on a stake, to feed the birds of heaven.
 He's yours, Electra; once your master, now your slave.

ELECTRA: Shame makes me shrink from words which my will prompts me to.

ORESTES: What shame? There's nothing you need fear.

ELECTRA: Shame makes me fear 20
 To insult the dead, lest sharp resentment point at me.

ORESTES: No one would blame you.

ELECTRA: Our citizens are quick to blame
 And hard to please.

ORESTES: Say what you wish, sister. The feud 25
 We had with this dead man was unconditional.

ELECTRA: Of all the harsh and bitter things I have to say,
 What shall come first, what last? and what shall come between?
 For years I have never failed at sunrise to say over
 All that I longed to tell you to your face, if ever
 I left behind that terror-ridden past. And now 30
 I am free. I'll pay off now those evil words which I
 Wanted to say to you when you were still alive.

Euripides, *Electra* 881–913

- (a) Describe the events in the play from the entry on stage of the Old Man to the start of this passage. [10]
- (b) What is Electra's opinion of Orestes and Pylades in this passage? How justified do you feel she is in her opinion? [20]
- (c) How is Electra portrayed in this passage? How consistent is this portrayal with her portrayal in the rest of 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 ‘Omens and prophecies are the most important factor in the success of Aeschylus’ *Agamemnon*.’ Explain how far you agree with this statement.

In your answer, you should:

- consider the use of omens and prophecies in the play
- analyse the importance of omens and prophecies, and other factors, in the success of the play
- use evidence from Aeschylus’ *Agamemnon*.

[45]

4 ‘In Euripides’ *Medea*, the bad in people outweighs the good.’ Explain how far you agree with this statement.

In your answer, you should:

- consider what a range of characters say and do in the play
- analyse whether what they say and do is more bad than good
- use evidence from Euripides’ *Medea*.

[45]

5 How far, in your opinion, was the main aim of writers of Greek tragedy to educate their audience?

In your answer, you should:

- consider a range of messages found in the plays you have studied
- analyse whether these messages are the most important element in the plays
- use evidence from **at least two** of Aeschylus’ *Agamemnon*, Sophocles’ *Antigone*, and Euripides’ *Medea* and *Electra*.

[45]

[Section B Total: 45]

END OF QUESTION PAPER

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