

# OCR

Oxford Cambridge and RSA

## Thursday 24 May 2018 – Afternoon

### 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.

TIRESIAS:	Come, boy, take me home. So he can vent his rage on younger men, and learn to keep a gentler tongue in his head and better sense than what he carries now.	
LEADER:	The old man's gone, my king — terrible prophecies. Well I know, since the hair on this old head went gray, he's never lied to Thebes.	5
CREON:	I know it myself — I'm shaken, torn. It's a dreadful thing to yield ... but resist now? Lay my pride bare to the blows of ruin? That's dreadful too.	10
LEADER:	But good advice, Creon, take it now, you must.	
CREON:	What should I do? Tell me ... I'll obey.	15
LEADER:	Go! Free the girl from the rocky vault and raise a mound for the body you exposed.	
CREON:	That's your advice? You think I should give in?	
LEADER:	Yes, my king, quickly. Disasters sent by the gods cut short our follies in a flash.	20
CREON:	Oh it's hard, giving up the heart's desire ... but I will do it — no more fighting a losing battle with necessity.	
LEADER:	Do it now, go, don't leave it to others.	
CREON:	Now — I'm on my way! Come, each of you, take up axes, make for the high ground, over there, quickly! I and my better judgement have come round to this — I shackled her, I'll set her free myself. I am afraid ... it's best to keep the established laws to the very day we die.	25      30

Sophocles, *Antigone* 1087–1114

3

- (a) Briefly describe the events in the play from Haemon's entry on stage 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 situation on stage and the language used. [20]
- (c) How is Creon portrayed in this passage? How consistent is this portrayal with his portrayal elsewhere in the play? [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:	Let's change the subject. Child, why did you send for me?	
ELECTRA:	You were told of my confinement, were you not?	
CLYTEMNESTRA:	I was. But why are you in this state – so dirty, so ill-dressed? The birth's well over now.	5
ELECTRA:	Will you do this for me? – Offer the customary tenth-day sacrifice For a son. I've never had a child before, so I'm No expert in these matters.	10
CLYTEMNESTRA:	It is usually done By the woman who delivered you.	
ELECTRA:	I was alone. I delivered myself.	
CLYTEMNESTRA:	What? Is this house so far From any neighbour?	15
ELECTRA:	We are poor; we don't have friends.	
CLYTEMNESTRA:	Well, as a favour, I'll go in, and pay the gods The proper dues for your son. And then I must be off To where my husband's sacrificing to the Nymphs Out in the pasture. – You, there! take the carriage away And feed the horses. Give me as much time as I need To make this offering to the gods; then come for me. I have my husband too to think of.	20
ELECTRA:	Please come in To our poor house. Take care this smoky wall does not Dirty your dress. Now you shall offer to the gods The sacrifice that is due.	25
	All is prepared. The sword Of sacrifice which felled the bull, by whose side you Shall fall, is sharpened for you. In the house of Death You shall be still his bride whose bed you shared in life. This 'favour' is all I grant you. In return I take Justice, your life in payment for my father's life.	30

Euripides, *Electra* 1123–1150

- (a) Briefly describe what is said and done in the play between the entry on stage of Orestes with the body of Aegisthus and the start of this passage. [10]
- (b) Analyse in detail Euripides' use of dramatic irony in this passage. How effectively do you feel he uses dramatic irony in this passage? [20]
- (c) How is the relationship between Electra and Clytemnestra portrayed in this passage? How consistent is this portrayal with the portrayal of their relationship 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 answers.**

- 3** ‘The Chorus is the most important character in Aeschylus’ *Agamemnon*.’ Explain how far you agree with this statement.

In your answer, you should:

- consider the roles played by the Chorus and other characters
- include an analysis of how important the roles of the Chorus and other characters are in the play
- use evidence from Aeschylus’ *Agamemnon*. **[45]**

- 4** ‘The *Medea* shows that Euripides was a great writer of tragedy.’ How far do you agree with this statement?

In your answer, you should:

- consider the factors which make a tragedy great
- include an analysis of how well Euripides uses these factors in the *Medea*
- use evidence from Euripides’ *Medea*. **[45]**

- 5** ‘Greek Tragedy only concerns itself with heroic and noble characters, not with ordinary people.’ To what extent do you agree with this statement?

In your answer, you should:

- consider heroic and noble characters and ordinary people within the plays you have studied
- include an analysis of the way heroic and noble characters and ordinary people are portrayed
- use evidence from **at least two** of the following plays:  
*Aeschylus’ Agamemnon*, *Sophocles’ Antigone*, *Euripides’ Electra* and *Medea*. **[45]**

**[Section B Total: 45]**

**END OF QUESTION PAPER**

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