

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS  
AS GCE**

**F384/01/I**

**CLASSICS: CLASSICAL CIVILISATION**

**Greek Tragedy in its context**

**INSERT – QUESTION BOOKLET**

**WEDNESDAY 22 MAY 2013: Morning**

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

**MODIFIED ENLARGED**

**INSTRUCTIONS TO CANDIDATES**

**Read each question carefully. Make sure you know what you have to do before starting your answer.**

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

**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.**

**ODYSSEUS:** It's this. For the love of all the gods,  
think twice  
Before you do so rash and vile a  
thing.  
You cannot leave this man to rot **5**  
unburied.  
You must not let your violent will  
persuade you  
Into such hatred as would tread **10**  
down justice.  
There was a time when I too hated  
him;  
From the time I won the armour of  
Achilles,  
He was the bitterest enemy I had; **15**  
and yet,  
Such though he was, I could not  
bring myself  
To grudge him honour, or refuse to **20**  
admit  
He was the bravest man I ever saw,  
The best of all that ever came to Troy,  
Save only Achilles. It is against all  
justice

	For you to treat him with contempt. God's laws, And not the man himself, you would annihilate. Even if you hate him, it is against all justice To lift your hand against a good man dead.	25     30
AGAMEMNON:	Do <i>you</i> , Odysseus, take his part against me?	
ODYSSEUS:	I do. Yet, when there was a time to hate, I hated him.	35
AGAMEMNON:	Good reason to tread on him Now he is dead!	
ODYSSEUS:	Such impious triumph Should be no glory to the son of Atreus.	40
AGAMEMNON:	What has a king to do with piety?	
ODYSSEUS:	At least he can respect a friend's good counsel.	45
AGAMEMNON:	A loyal friend should listen to his superior.	
ODYSSEUS:	Yet consider: here you have the chance to rule By choosing to be overruled.	50
AGAMEMNON:	Strong pleading In such a worthless cause.	
ODYSSEUS:	He was my enemy, But he was noble.	
AGAMEMNON:	Are you mad? Your enemy, And dead, and you revere him?	55
ODYSSEUS:	Yes; his goodness Outweighs his enmity by far.	

Sophocles, 'Ajax' 1331–1360

- (a) Briefly describe the events in the play between the suicide of Ajax and the start of this passage. [10]**
- (b) What are Agamemnon's feelings towards Ajax in this passage? How effectively does Sophocles make these feelings clear in what BOTH Odysseus AND Agamemnon say? [20]**
- (c) How is Odysseus portrayed in this passage? How consistent is this 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.**

**MEDEA:** Then – get your wife to ask her father to let them stay.

**JASON:** Why, certainly; I'm pretty sure she'll win him over.

**MEDEA:** She will, if she's like other women. But I too  
Can help in this. I'll send a present to your wife –  
The loveliest things to be found anywhere on earth. **5**

The boys shall take them. – One of you  
maids, go quickly, bring  
The dress and golden coronet. – They will multiply **10**

Her happiness many times, when she can  
call her own **15**  
A royal, noble husband, and these  
treasures, which

My father's father the Sun bequeathed to  
his descendants.

Boys, hold these gifts. Now carry them to  
the happy bride, **20**

The princess royal; give them into her own  
hands.

Go! She will find them all that such a gift  
should be. **25**

**JASON:** But why deprive yourself of such things,  
foolish woman?

Do you think a royal palace is in want of dresses?

Or gold, do you suppose? Keep them, don't 30  
give them away.

If my wife values me at all she will yield to  
*me*

More than to costly presents, I am sure of  
that. 35

**MEDEA:** Don't stop me. Gifts, they say, persuade  
even the gods;

With mortals, gold outweighs a thousand  
arguments.

The day is hers; from now on *her* prosperity 40

Will rise to new heights. She is royal and  
young. To buy

My sons from exile I would give life, not just  
gold.

Come, children, go both of you into this rich 45  
palace;

Kneel down and beg your father's new wife,  
and my mistress,

That you may not be banished. And above  
all, see 50

That she receives my present into her own  
hands.

Go quickly; be successful, and bring good  
news back,

That what your mother longs for has been 55  
granted you.

Euripides, 'Medea' 941–975

- (a) Briefly describe the events in the play since Jason's first entry on stage. [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) How is the relationship between Medea and Jason portrayed in this passage? How typical is this of her relationship with the other male characters 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 ‘Characters in Aeschylus’ ‘Agamemnon’ have no control at all over their own fate.’ How far do you agree with this statement?**

**In your answer, you should:**

**consider the fate of AT LEAST TWO characters;**

**include an analysis of how their actions contribute to their fate;**

**support your answer with evidence from Aeschylus’ ‘Agamemnon’.**

**[45]**



- 4 'Nothing but a savage condemnation of war.' How far would you agree with this description of Euripides' 'Trojan Women'?**

**In your answer, you should:**

**consider how the effects of war are portrayed in the play;**

**include an analysis of the themes of the play;**

**use evidence from Euripides' 'Trojan Women'.**

**[45]**

- 5 How far do you agree that women are always portrayed as victims in Greek Tragedy?**

**In your answer, you should:**

**consider the role played by women in the plays;**

**include an analysis of how women are treated in the plays;**

**use evidence from AT LEAST TWO of the following plays:**

**Aeschylus' 'Agamemnon', Sophocles' 'Ajax', Euripides' 'Medea and Trojan Women'.**

**[45]**

**[SECTION B TOTAL: 45]**

**END OF QUESTION PAPER**

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