

**ADVANCED GCE****CLASSICAL CIVILISATION (JACT)**

Greek Tragedy 3

2751

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 8 page Answer Booklet
- Insert sheet

Other Materials Required:

None

Friday 18 June 2010
Morning

Duration: 1 hour 30 minutes**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- You must answer **one** question from Section A and **one** question from Section B.
- Start your answer to each question on a new page.
- Use an 8 page Answer Booklet followed by a 4 page booklet if extra paper is required.
- 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.
- All questions are worth 50 marks in total including 5 marks for quality of written communication.
- The total number of marks for this paper is **100**.
- This document consists of **12** pages. Any blank pages are indicated.

Section A

Answer **one** question from this section.

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A1 Choose one of the following translations from *Electra* and one from *Medea* and answer the questions at the end.

PASSAGE 1

CLYTAEMNESTRA:	Help! Death is upon us! Is there no one to help?	
ELECTRA:	There it is. Do you hear, do you hear?	
CHORUS:	O what terrible cries!	
CLYTAEMNESTRA:	Have mercy, my son, have mercy on your mother!	
ELECTRA:	You had none for him, nor for his father before him!	5
CHORUS:	Now may the house and kingdom cry: This is the end, the end of the days of affliction!	
CLYTAEMNESTRA:	Ah! . . .	
ELECTRA:	Strike her again, strike!	
CLYTAEMNESTRA:	Ah! . . .	10
ELECTRA:	May Aegisthus suffer the same!	
CHORUS:	The curse has its way; The dead speak from the earth; The tide is turned and the blood Is sucked from the slayer By the slain of long ago. Here they come. Their hands are red With the blood of the sacrifice. And who Condemns? Not I.	15

SOPHOCLES, *Electra* 1404–1423 (E.F. Watling; Penguin)

CLYTEMNESTRA:	<i>Io! Aiai!</i> My house is empty of friends, And all possessed by destroyers!	
ELECTRA:	Listen, a cry indoors! Did you hear, my friends?	
CHORUS:	I heard a sound cruel to hear, And felt a trembling coldness!	5
CLYTEMNESTRA:	<i>Oimoi!</i> Aegisthus! Where are you?	
ELECTRA:	Another cry, there!	
CLYTEMNESTRA:	My son, my son! Have mercy on your mother!	
ELECTRA:	You had no mercy on him, Nor on his father before him.	10
CHORUS:	City of Argos, O house of Atreus! Now The destiny dogging your days is waning fast.	
CLYTEMNESTRA:	<i>O moi!</i> I am struck!	
ELECTRA:	Strike her a second blow, if you have the strength!	15
CLYTEMNESTRA:	<i>O moi!</i> Again!	
ELECTRA:	I wish Aegisthus were lying beside you!	
CHORUS:	The deadly curse is now at work – Eye for eye, tooth for tooth. The dead below are rising up to life, And now the old slain Suck their killers' blood dry.	20
CHORUS LEADER:	Here they come. That dripping hand is red With blood from a sacrifice to the god of war. I cannot condemn it.	25

SOPHOCLES, *Electra* 1404–1423 (D. Raeburn; Penguin)

CLYTEMNESTRA:	House, O house deserted by friends, full of killers!	
ELECTRA:	Someone cries out, inside. Do you hear?	
CHORUS:	What I hear is a terror to the ear. I shudder at it.	
CLYTEMNESTRA:	Oh! Oh! Aegisthus, where are you?	5
ELECTRA:	Again, that cry!	
CLYTEMNESTRA:	My son, my son, pity your mother!	
ELECTRA:	You had none for him, nor for his father that begot him.	
CHORUS:	City, and miserable generation, now the day-to-day pursuing fate is dying.	10
CLYTEMNESTRA:	Oh! I am struck!	
ELECTRA:	If you have strength – again!	
CLYTEMNESTRA:	Once more! Oh!	
ELECTRA:	Would Aegisthus were with you!	15
CHORUS:	The courses are being fulfilled; those under the earth are alive; men long dead draw from their killers blood to answer blood. And here they come. The red hand reeks with War God's sacrifice. I cannot blame them.	20

SOPHOCLES, *Electra* 1404–1423 (D. Grene; University of Chicago)

PASSAGE 2

MEDEA:	No doubt I differ from many people in many ways. To me, a wicked man who is also eloquent Seems the most guilty of them all. He'll cut your throat As bold as brass, because he knows he can dress up murder In handsome words. He's not so clever after all. You dare outface me now with glib high-mindedness! One word will throw you: if you were honest, you ought first To have won me over, not got married behind my back.	5
JASON:	No doubt, if I had mentioned it, you would have proved Most helpful. Why, even now you will not bring yourself To calm this raging temper.	10
MEDEA:	That was not the point; But you're an ageing man, and an Asiatic wife Was no longer respectable.	
JASON:	Understand this: It's not for the sake of any woman that I have made This royal marriage, but, as I've already said, To ensure your future, and to give my children brothers Of royal blood, and build security for us all.	15
MEDEA:	I loathe your prosperous future; I'll have none of it, Nor none of your security – it galls my heart.	20
JASON:	You know – you'll change your mind and be more sensible. You'll soon stop thinking good is bad, and striking these Pathetic poses when in fact you're fortunate.	
MEDEA:	Go on, insult me: you have a roof over your head. I am alone, an exile.	25
JASON:	It was your own choice. Blame no one but yourself.	
MEDEA:	My choice? What did I do? Did I make you my wife and then abandon you?	30
JASON:	You called down wicked curses on the King and his house.	
MEDEA:	I did. On your house too Fate sends me as a curse.	

EURIPIDES, *Medea* 579–608 (P. Vellacott; Penguin)

MEDEA:	Surely in many ways I hold different views From others, for I think that the plausible speaker Who is a villain deserves the greatest punishment. Confident in his tongue's power to adorn evil, He stops at nothing. Yet he is not really wise. As in your case. There is no need to put on the airs Of a clear speaker, for one word will lay you flat. If you were not a coward, you would not have married Behind my back, but discussed it with me first.	5
JASON:	And you, no doubt, would have furthered the proposal, If I had told you of it, you who even now Are incapable of controlling your bitter temper.	10
MEDEA:	It was not that. No, you thought it was not respectable As you got on in years to have a foreign wife.	
JASON:	Make sure of this: it was not because of a woman I made the royal alliance in which I now live, But, as I said before, I wished to preserve you And breed a royal progeny to be brothers To the children I have now, a sure defense to us.	15
MEDEA:	Let me have no happy fortune that brings pain with it, Or prosperity which is upsetting to the mind!	20
JASON:	Change your ideas of what you want, and show more sense. Do not consider painful what is good for you, Nor, when you are lucky, think yourself unfortunate.	
MEDEA:	You can insult me. You have somewhere to turn to. But I shall go from this land into exile, friendless.	25
JASON:	It was what you chose yourself. Don't blame others for it.	
MEDEA:	And how did I choose it? Did I betray my husband?	
JASON:	You called down wicked curses on the king's family.	
MEDEA:	A curse, that is what I am become to your house too.	30

EURIPIDES, *Medea* 579–608 (R. Warner; University of Chicago)

FOR THE J. DAVIE TRANSLATION OF *MEDEA* SEE INSERT SHEET.

- (a) Briefly describe what has happened in the play leading up to the events in Passage 2 from Euripides' *Medea*. [10]
- (b) How does Sophocles make Passage 1 dramatically effective? [15]
- (c) Using **both** these passages as a starting point, explain who you feel has more reason for her hatred, Electra or Medea. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

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A2 Choose one of the following translations from *Agamemnon* and one from *The Bacchae* and answer the questions at the end.

PASSAGE 1

CLYTAEMNESTRA:	One thing more. Be true to your ideals and tell me –	
AGAMEMNON:	True to my ideals? Once I violate them I am lost.	
CLYTAEMNESTRA:	Would you have sworn this act to god in a time of terror?	
AGAMEMNON:	Yes, if a prophet called for a last, drastic rite.	
CLYTAEMNESTRA:	But Priam – can you see him if he had your success?	5
AGAMEMNON:	Striding on the tapestries of god, I see him now.	
CLYTAEMNESTRA:	And <i>you</i> fear the reproach of common men?	
AGAMEMNON:	The voice of the people – aye, they have enormous power.	
CLYTAEMNESTRA:	Perhaps, but where's the glory without a little gall?	
AGAMEMNON:	And where's the woman in all this lust for glory?	10
CLYTAEMNESTRA:	But the great victor – it becomes him to give way.	
AGAMEMNON:	Victory in this . . . war of ours, it means so much to you?	
CLYTAEMNESTRA:	O give way! The power is yours if you surrender, all of your own free will, to me!	
AGAMEMNON:	Enough.	15
	If you are so determined – Let someone help me off with these at least. Old slaves, they've stood me well.	
	Hurry, and while I tread his splendours dyed red in the sea, may no god watch and strike me down with envy from on high. I feel such shame – to tread the life of the house, a kingdom's worth of silver in the weaving.	20

AESCHYLUS, *Agamemnon* 926–947 (R. Fagles; Penguin)

CLYTAEMESTRA:	Yes tell me this one thing, and do not cross my will.	
AGAMEMNON:	My will is mine. I shall not make it soft for you.	
CLYTAEMESTRA:	It was in fear surely that you vowed this course to God.	
AGAMEMNON:	No man has spoken knowing better what he said.	
CLYTAEMESTRA:	If Priam had won as you have, what would he have done?	5
AGAMEMNON:	I well believe he might have walked on tapestries.	
CLYTAEMESTRA:	Be not ashamed before the bitterness of men.	
AGAMEMNON:	The people murmur, and their voice is great in strength.	
CLYTAEMESTRA:	Yet he who goes unenvied shall not be admired.	
AGAMEMNON:	Surely this lust for conflict is not womanlike?	10
CLYTAEMESTRA:	Yet for the mighty even to give way is grace.	
AGAMEMNON:	Does such a victory as this mean so much to you?	
CLYTAEMESTRA:	Oh yield! The power is yours. Give way of your free will.	
AGAMEMNON:	Since you must have it – here, let someone with all speed take off these sandals, slaves for my feet to tread upon. And as I crush these garments stained from the rich sea let no god's eyes of hatred strike me from afar. Great the extravagance, and great the shame I feel to spoil such treasure and such silver's worth of webs.	15

AESCHYLUS, *Agamemnon* 926–947 (R. Lattimore; University of Chicago)

PASSAGE 2

DIONYSUS: I'll come indoors with you myself and dress you.
 PENTHEUS: What?
 Dress me? In woman's clothes? But I would be ashamed.
 DIONYSUS: Do you want to watch the Maenads? Are you less eager now?
 PENTHEUS: What kind of dress did you say you would put on me? 5
 DIONYSUS: First I'll adorn your head with locks of flowing hair.
 PENTHEUS: And after that? What style of costume shall I have?
 DIONYSUS: A full-length robe; and on your head shall be a snood.
 PENTHEUS: Besides these, is there anything else you'll put on me?
 DIONYSUS: A dappled fawnskin round you, a thyrsus in your hand. 10
 PENTHEUS: I could not bear to dress myself in woman's clothes.
 DIONYSUS: If you join the battle with the Maenads, blood will flow.
 PENTHEUS: You are right; I must first go to spy on them.
 DIONYSUS: That way
 Is better than inviting force by using it. 15
 PENTHEUS: And how shall I get through the town without being seen?
 DIONYSUS: We'll go by empty streets; I will show you the way.
 PENTHEUS: The Maenads must not mock me; better anything
 Than that. Now I'll go in, and think how best to act.
 DIONYSUS: You may do so. My preparations are all made. 20
 PENTHEUS: I'll go in, then; and either I'll set forth at the head
 Of my armed men – or else I'll follow your advice.

EURIPIDES, *The Bacchae* 830–848 (P. Vellacott; Penguin)

DIONYSUS: I shall go inside with you and help you dress.
 PENTHEUS: Dress? In a *woman's* dress, you mean? I would die of shame.
 DIONYSUS: Very well.
 Then you no longer hanker to see the Maenads?
 PENTHEUS: What is this costume I must wear? 5
 DIONYSUS: On your head
 I shall set a wig with long curls.
 PENTHEUS: And then?
 DIONYSUS: Next, robes to your feet and a net for your hair.
 PENTHEUS: Yes? Go on. 10
 DIONYSUS: Then a thyrsus for your hand and a skin of dappled fawn.
 PENTHEUS: I could not bear it.
 I *cannot* bring myself to dress in women's clothes.
 DIONYSUS: Then you must fight the Bacchae. That means bloodshed.
 PENTHEUS: Right. First we must go and reconnoiter. 15
 DIONYSUS: Surely a wiser course than that of hunting bad with worse.
 PENTHEUS: But how can we pass through the city without being seen?
 DIONYSUS: We shall take deserted streets. I will lead the way.
 PENTHEUS: Any way you like,
 provided those women of Bacchus don't jeer at me. 20
 First, however, I shall ponder your advice,
 whether to go or not.

EURIPIDES, *The Bacchae* 830–848 (W. Arrowsmith; University of Chicago)

DIONYSUS: I will come inside the palace and dress you there.
 PENTHEUS: In what dress? A woman's? I am ashamed.
 DIONYSUS: Have you lost your eagerness to view the maenads?
 PENTHEUS: What dress do you speak of putting on me?
 DIONYSUS: I'll place on your head a wig with flowing hair. 5
 PENTHEUS: What is the second item in my costume?
 DIONYSUS: Robes that reach your feet; and on your brow will be a headband.
 PENTHEUS: Is there any other feature you mean to add to these?
 DIONYSUS: A thyrsus in your hand and a dappled fawnskin.
 PENTHEUS: I could not bring myself to put on female dress. 10
 DIONYSUS: But you will cause bloodshed if you join battle with the Bacchants.
 PENTHEUS: You are right; I must first make a reconnaissance.
 DIONYSUS: That's certainly a wiser course than hunting evil by evil means.
 PENTHEUS: How shall I make my way through the town without Cadmus' folk seeing me?
 DIONYSUS: We will go by deserted streets; I will be your guide. 15
 PENTHEUS: Anything is better than being laughed at by the Bacchants.
 DIONYSUS: Let us go into the palace [and make the necessary preparations].
 PENTHEUS: [Wait; I myself] shall consider my decision.

EURIPIDES, *The Bacchae* 830–848 (J. Davie; Penguin)

- (a) Briefly describe what has happened in the play leading up to the events in Passage 1 from Aeschylus' *Agamemnon*. [10]
- (b) How is Pentheus portrayed in Passage 2? How typical is this of his portrayal elsewhere in the play? [15]
- (c) Using **both** these passages as a starting point, explain which of the two characters, Clytemnestra or Dionysus, you feel is the more persuasive speaker. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

Start your answer on a new page

- B3** 'The perfect material for a tragic hero.' Do you think that this is a better description of Oedipus or of Hippolytus? [50]
- B4** 'Aeschylus' *Agamemnon* challenges the audience more than Euripides' *Medea*.' How far do you agree with this statement? [50]
- B5** 'A Greek tragic playwright does not simply write plays, but has a message for his audience.' To which of the three playwrights do you feel that this opinion best applies? In your answer, you should discuss **at least one** play by each of the three playwrights you have studied. [50]

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