



**ADVANCED GCE**

**CLASSICAL GREEK**

Literature 3 (Commentary and Essay)

EURIPIDES AND ARISTOPHANES

**2989**

Candidates answer on the Answer Booklet

**OCR Supplied Materials:**

- 16 page Answer Booklet

**Other Materials Required:**

None

**Monday 8 June 2009**

**Morning**

**Duration:** 1 hour 45 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.
- Answer **two** questions from Section A and **one** question from Section B.
- You may, if you wish, answer all questions on the same author.
- 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.
- Each question is marked out of 40 marks including 4 marks for written communication.
- The total number of marks for this paper is **120**.
- This document consists of **8** pages. Any blank pages are indicated.

Answer **two** questions from Section A and **one** question from Section B.

### Section A

Answer any **two** questions.

You may, if you wish, answer both questions on the same author.

#### Group C: Tragedy

1 Answer the questions on the following passage:

#### ΜΗΔΕΙΑ

φεῦ φεῦ.  
 οὐ νῦν με πρῶτον ἀλλὰ πολλάκις, Κρέον,  
 ἔβλαιψε δόξα μεγάλα τ' εἴργασται κακά.  
 χρὴ δ' οὐποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ  
 παῖδας περισσῶς ἐκδιδάσκεισθαι σοφούς·  
 χωρὶς γὰρ ἄλλης ἥς ἔχουσιν ἀργίας 5  
 φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ.  
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ  
 δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι·  
 τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον  
 κρείσσων νομισθεὶς ἐν πόλει λυπρὸς φανῇ. 10  
 ἐγὼ δὲ καὐτῇ τῇσδε κοινωνῶ τύχης·  
 σοφὴ γὰρ οὐσα, τοῖς μὲν εἰμ' ἐπίφθονος,  
 [τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου,]  
 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή.  
 σὺ δ' οὖν φοβῇ με· μὴ τί πλημμελὲς πάθῃς; 15  
 οὐχ ᾧδ' ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,  
 ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.  
 σὺ γὰρ τί μ' ἠδίκηκας; ἐξέδου κόρην  
 ὅτῳ σε θυμὸς ἤγεν. ἀλλ' ἐμὸν πόσιν  
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε. 20  
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν·  
 νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα  
 ἑατέ μ' οἰκεῖν. καὶ γὰρ ἠδικομένοι  
 σιγησόμεσθα, κρείσσόνων νικώμενοι.

EURIPIDES, *Medea* 292–315

- (a) φεῦ φεῦ . . . σὺ δ' οὖν φοβῇ με (lines 1–15): in what ways is Medea cunning in these lines? Refer closely **both** to the content **and** to the language of her speech. [18]
- (b) μὴ τί πλημμελὲς πάθῃς . . . νικώμενοι (lines 15–24): how in these lines does Medea try to put Creon at his ease? Refer closely **both** to what she says **and** to how she says it. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

## 2 Answer the questions on the following passage:

## ΜΗΔΕΙΑ

ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις  
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμέ  
οἰκήσεται αἰεὶ μητρὸς ἑστερημένοι·  
ἐγὼ δ' ἐς ἄλλην γαίαν εἶμι δὴ φυγὰς,  
πρὶν σφῶν ὀνάζσθαι κάπιδεῖν εὐδαίμονας, 5  
πρὶν λουτρά καὶ γυναιῖκα καὶ γαμηλίους  
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.  
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.  
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,  
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις, 10  
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.  
ἦ μὴν ποθ' ἦ δύστηνος εἶχον ἐλπίδας  
πολλὰς ἐν ὑμῖν, γηροβοσκήσειν τ' ἐμέ  
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,  
ζῆλωτὸν ἀνθρώποισι· νῦν δ' ὅλωλε δὴ 15  
γλυκεῖα φροντίς. σφῶν γὰρ ἑστερημένη  
λυπρὸν διάξω βίοντον ἀλγεινόν τ' ἐμοί·  
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις  
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.  
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα; 20  
τί προσγελᾶτε τὸν πανύστατον γέλων;  
αἰαί· τί δράσω; καρδία γὰρ οἴχεται,  
γυναιῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.  
οὐκ ἂν δυναίμην· χαιρέτω βουλευματα  
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς. 25  
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς  
λυποῦσαν αὐτὴν δις τόσα κτᾶσθαι κακά;  
οὐ δῆτ' ἔγωγε· χαιρέτω βουλευματα.  
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν  
ἐχθροὺς μεθεῖσα τοὺς ἐμούς ἀζημίους; 30  
τολμητέον τάδ'· ἀλλὰ τῆς ἐμῆς κάκης,  
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.  
χωρεῖτε, παῖδες, ἐς δόμους. ὅτω δὲ μὴ  
θέμις παρῆναι τοῖς ἐμοῖσι θύμασιν,  
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ. 35  
[ᾄδ·  
μὴ δῆτα, θυμέ, μὴ σὺ γ' ἐργάσῃ τάδε·  
ἔασον αὐτοὺς, ὦ τάλαν, φείσαι τέκνων·  
ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.]

EURIPIDES, *Medea* 1021–1058

- (a) ὦ τέκνα τέκνα . . . βίου (lines 1–19): show how Euripides makes these lines emotionally moving. Refer **both** to their content **and** to the way in which it is expressed. [18]
- (b) φεῦ φεῦ . . . εὐφρανοῦσί σε (lines 20–38): how does Euripides portray the mental conflict and indecision which Medea is suffering in these lines? Refer **both** to the content of her speech **and** to the way in which it is expressed. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

## Group D: Comedy or Historian

## 3 Answer the questions on the following passage:

## ΔΙΚΑΙΟΠΟΛΙΣ ΘΕΡΑΠΩΝ ΕΥΡΙΠΙΔΗΣ

Δι. καίτοι δέδοικα πολλά. τούς τε γὰρ τρόπους  
 τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα,  
 εἴαν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν  
 ἀνὴρ ἀλαζῶν καὶ δίκαια κᾶδिका·  
 κᾶνταῦθα λανθάνουσ' ἀπεμπολῶμενοι· 5  
 τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι  
 οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν.  
 αὐτός τ' ἑμαυτὸν ὑπὸ Κλέωνος ἄπαθον  
 ἐπίσταμαι διὰ τὴν πέρυσι κωμωδίαν.  
 εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον 10  
 διέβαλλε καὶ ψευδῇ κατεγλώττιζέ μου  
 κᾶκυκλοβόρει κᾶπλυνεν, ὥστ' ὀλίγου πάννυ  
 ἀπωλόμην μολυνοπραγμονούμενος.  
 νῦν οὖν με πρῶτον πρὶν λέγειν ἔασατε  
 ἐνσκευάσασθαι μ' οἶον ἀθλιώτατον. 15  
 . . .  
 παῖ παῖ. 16

## ΘΕΡΑΠΩΝ

τίς οὗτος;

Δι. ἔνδον ἔστ' Εὐριπίδης;  
 Θε. οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνώμην ἔχεις.  
 Δι. πῶς ἔνδον εἶτ' οὐκ ἔνδον;  
 Θε. ὀρθῶς, ὦ γέρον.  
 ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια  
 οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ 20  
 τραγωδίαν.  
 Δι. ὦ τρισμακάρι' Εὐριπίδη,  
 ὅθ' ὁ δοῦλος οὕτωσὶ σοφῶς ὑποκρίνεται.  
 ἐκκάλεσον αὐτόν.  
 Θε. ἀλλ' ἀδύνατον.  
 Δι. ἀλλ' ὅμως.  
 οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.  
 Εὐριπίδη, Εὐριπίδιον, 25  
 ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί.  
 Δικαιοπόλις καλεῖ σε Χολλήδης, ἐγώ.

## ΕΥΡΙΠΙΔΗΣ

ἀλλ' οὐ σχολή.  
 Δι. ἀλλ' ἐκκυκλήθητ'.  
 Ευ. ἀλλ' ἀδύνατον.  
 Δι. ἀλλ' ὅμως.  
 Ευ. ἀλλ' ἐκκυκλήσομαι καταβαίνειν δ' οὐ σχολή. 30  
 Δι. Εὐριπίδη—  
 Ευ. τί λέλακας;  
 Δι. ἀναβάδην ποιεῖς,  
 ἐξὸν καταβάδην; οὐκ ἐτὸς χωλοὺς ποιεῖς.  
 ἀτὰρ τί τὰ ράκι' ἐκ τραγωδίας ἔχεις,  
 ἐσθῆτ' ἐλεινὴν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.

ARISTOPHANES, *Acharnians* 370–384, 395–413

- (a) *καίτοι . . . μολυνοπραγμονούμενος* (lines 1–13): why, according to Dicaeopolis, is he afraid to speak on behalf of the Spartans, and how strikingly does he convey his fears? Refer **both** to the content of his speech **and** to the way in which it is expressed. [18]
- (b) *παῖ παῖ . . . πτωχοὺς ποιεῖς* (lines 16–34): show how in this scene Aristophanes makes fun of tragic drama in general and of Euripides in particular. Refer closely to the Greek in your answer. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

## 4 Answer the questions on the following passage:

## ΔΙΚΑΙΟΠΟΛΙΣ ΛΑΜΑΧΟΣ ΑΓΓΕΛΟΣ Β

Δι. ἰὼ στράτευμα πολεμολαμαχαϊκόν.

Λα. οἷμοι κακοδαίμων· καταγελᾶς ἤδη σύ μου;

Δι. βούλει μάχεσθαι, Γηρυόνη τετράπτιλε;

Λα. αἰαί.

οἶαν ὁ κῆρυξ ἀγγελίαν ἡγγεϊλέ μοι.

Δι. αἰαί, τίνα δ' αὖ 'μοὶ προστρέχει τις ἀγγελῶν;

ΑΓΓΕΛΟΣ Β

Δικαιόπολι.

Δι. τί ἐστίν;

Αγ.<sup>β</sup> ἐπὶ δείπνον ταχὺ

βάδιζε, τὴν κίστην λαβὼν καὶ τὸν χοᾶ.

ὁ τοῦ Διονύσου γάρ σ' ἱερὺς μεταπέμπεται.

ἀλλ' ἐγκόνει· δειπνεῖν κατακωλύεις πάλαι.

τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,

κλῖναι, τράπεζαι, προσκεφάλαια, στρώματα,

στέφανοι, μύρον, τραγήμαθ', αἱ πόρναι πάρα,

ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἴτρια,

ὀρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλαί.

ἀλλ' ὥς τάχιστα σπεῦδε.

Λα. κακοδαίμων ἐγώ,

...

Δι. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα.

σύγκληε, καὶ δείπνόν τις ἐνσκευαζέτω.

Λα. παῖ παῖ, φέρ' ἔξω δεῦρο τὸν γυλιὸν ἐμοί.

Δι. παῖ παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.

Λα. ἄλας θυμίας οἶσε, παῖ, καὶ κρόμμνα.

Δι. ἐμοὶ δὲ τέμαχη· κρομμύοις γὰρ ἄχθομαι.

Λα. θρίον ταρίχους οἶσε δεῦρο, παῖ, σαπροῦ.

Δι. κᾶμοι σὺ δημοῦ θρίον· ὀπτήσω δ' ἐκεῖ.

Λα. ἔνεγκε δεῦρο τὼ πτερῶ τὼ 'κ τοῦ κράνου.

Δι. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.

Λα. καλόν γε καὶ λευκὸν τὸ τῆς στρουθοῦ πτερόν.

Δι. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

Λα. ὦνθρωπε, παῦσαι καταγελῶν μου τῶν ὄπλων.

Δι. ὦνθρωπε, βούλει μὴ βλέπειν εἰς τὰς κίχλας;

Λα. τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων.

Δι. κᾶμοι λεκάνιον τῶν λαγῶν δὸς κρεῶν.

Λα. ἀλλ' ἢ τριχοβρώτες τοὺς λόφους μου κατέφαγον;

Δι. ἀλλ' ἢ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι;

ARISTOPHANES, *Acharnians* 1080–1112

(a) ἰὼ στράτευμα . . . ἐνσκευαζέτω (lines 1–17): how does Aristophanes keep his audience entertained and amused in these lines? Refer **both** to the content of the lines **and** to the language in which it is expressed. You may also refer to the staging of the scene, if you wish. [18]

(b) παῖ παῖ . . . κατέδομαι (lines 18–33): show how Aristophanes uses these lines to make a humorous contrast between the advantages of peace and the disadvantages of war. Refer to the language he uses as well as to the content. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

**Section B**

Answer **one** question. Each question carries 40 marks.

In answering the essay questions in this Section, candidates are expected to be familiar with the specified parts of the following texts, whether read in Greek or in translation:

- 1 Euripides, *Medea*
- 2 Aristophanes, *Acharnians*

- 1 What makes the play *Medea* psychologically interesting?
- 2 'Aristophanes' *Acharnians* is a fantasy meant to entertain rather than a serious plea for peace.' Do you agree with this opinion?

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