

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

Greek Tragedy 2

**TUESDAY 15 JANUARY 2008**

**2741**

Afternoon  
Time: 1 hour 30 minutes

**Additional materials (enclosed):** Answer booklet (8 pages)

**Additional materials (required):**  
None



**INSTRUCTIONS TO CANDIDATES**

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Read each question carefully and make sure 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.

**INFORMATION FOR CANDIDATES**

- The number of marks for each question 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 **7** printed pages and **1** blank page.

## Section A

Answer **one** question from this section.

**A1** Read one of the following translations and answer the questions at the end.

MEDEA:	You, as you deserve, Shall die an unheroic death, your head shattered By a timber from the Argo's hull. Thus wretchedly Your fate shall end the story of your love for me.	
JASON:	The curse of children's blood be on you! Avenging Justice blast your being!	5
MEDEA:	What god will hear your imprecation, Oath-breaker, guest-deceiver, liar?	
JASON:	Unclean, abhorrent child-destroyer!	
MEDEA:	Go home: your wife waits to be buried.	10
JASON:	I go – a father once; now childless.	
MEDEA:	You grieve too soon. Old age is coming.	
JASON:	Children, how dear you were!	
MEDEA:	To their mother; not to you.	
JASON:	Dear – and you murdered them?	15
MEDEA:	Yes, Jason, to break your heart.	
JASON:	I long to fold them in my arms; To kiss their lips would comfort me.	
MEDEA:	<i>Now</i> you have loving words, now kisses for them: <i>Then</i> you disowned them, sent them into exile.	20
JASON:	For God's sake, let me touch their gentle flesh.	
MEDEA:	You shall not. It is waste of breath to ask.	
JASON:	Zeus, do you hear how I am mocked, Rejected, by this savage beast Polluted with her children's blood?	25
	But now, as time and strength permit, I will lament this grievous day, And call the gods to witness, how You killed my sons, and now refuse To let me touch or bury them. Would God I had not bred them, Or ever lived to see Them dead, you their destroyer!	30
CHORUS:	Many are the Fates which Zeus in Olympus dispenses; Many matters the gods bring to surprising ends. The things we thought would happen do not happen; The unexpected God makes possible; And such is the conclusion of this story.	35

EURIPIDES, *Medea* 1389-1419 (P. Vellacott; Penguin)

- (a) What has happened in the play since Medea sent the gifts to Creon's daughter? [10]
- (b) How does Euripides make this passage an effective ending to the play? In your answer, you should include discussion of the language used and the situation in the play. [15]
- (c) How is Jason portrayed in this passage? Compare this portrayal with the way he is portrayed in the rest of the play. In your answer, you should consider how he behaves and what he says. [20]

[Quality of Written Communication: 5 marks]  
[Total: 50 marks]

MEDEA:	While you, as is right, will die without distinction, Struck on the head by a piece of the Argo's timber, And you will have seen the bitter end of my love.	
JASON:	May a Fury for the children's sake destroy you, And justice, Requitor of blood.	5
MEDEA:	What heavenly power lends an ear To a breaker of oaths, a deceiver?	
JASON:	Oh, I hate you, murderess of children.	
MEDEA:	Go to your palace. Bury your bride.	
JASON:	I go, with two children to mourn for.	10
MEDEA:	Not yet do you feel it. Wait for the future.	
JASON:	Oh, children I loved!	
MEDEA:	I loved them, you did not.	
JASON:	You loved them, and killed them.	
MEDEA:	To make you feel pain.	15
JASON:	Oh, wretch that I am, how I long To kiss the dear lips of my children!	
MEDEA:	Now you would speak to them, now you would kiss them. Then you rejected them.	
JASON:	Let me, I beg you, Touch my boys' delicate flesh.	20
MEDEA:	I will not. Your words are all wasted.	
JASON:	O God, do you hear it, this persecution, These my sufferings from this hateful Woman, this monster, murderess of children? Still what I can do that I will do: I will lament and cry upon heaven, Calling the gods to bear me witness How you have killed my boys and prevent me from Touching their bodies or giving them burial. I wish I had never begot them to see them Afterward slaughtered by you.	25
CHORUS:	Zeus in Olympus is the overseer Of many doings. Many things the gods Achieve beyond our judgement. What we thought Is not confirmed and what we thought not god Contrives. And so it happens in this story.	30
		35

EURIPIDES, *Medea* 1389-1419 (R. Warner; University of Chicago)

- (a) What has happened in the play since Medea sent the gifts to Creon's daughter? [10]
- (b) How does Euripides make this passage an effective ending to the play? In your answer, you should include discussion of the language used and the situation in the play. [15]
- (c) How is Jason portrayed in this passage? Compare this portrayal with the way he is portrayed in the rest of the play. In your answer, you should consider how he behaves and what he says. [20]

[Quality of Written Communication: 5 marks]  
[Total: 50 marks]

MEDEA:	And you, as is right, a coward at heart, shall meet a coward's end, struck on the head by part of your <i>Argo</i> , so witnessing a bitter end to marrying me.	
JASON:	May you be struck down by our children's avenging curse and Justice who punishes murder!	5
MEDEA:	What god, what spirit listens to you, the breaker of oaths, the deceiver of hosts?	
JASON:	Oh, this is agony! You contemptible creature, killer of children!	
MEDEA:	Go into your house and bury your wife.	
JASON:	I go, bereft of my two children.	10
MEDEA:	You do not know lamentation yet; wait until you are old.	
JASON:	O children, my dear, dear children!	
MEDEA:	Dear to their mother, yes, but not to you!	
JASON:	And then you killed them?	
MEDEA:	Yes, to cause you pain.	15
JASON:	Ah, pity me, I long to clasp them, to kiss the dear lips of my children!	
MEDEA:	Now you have words for them, now a loving welcome, but then you thrust them away.	
JASON:	In heaven's name let me touch my children's soft skin!	
MEDEA:	It cannot be; your words are uttered in vain.	20
JASON:	Zeus, do you hear how I am rejected, what injury she does me, this abomination, this lioness who takes the lives of children? But with all my power, with all my strength I do lament and call upon the gods, asking them to witness how, with my children's blood on your hands, you prevent me from touching them or giving their bodies burial. I wish I had never fathered them to see them later destroyed by you!	25
CHORUS:	Many are the things Zeus on Olympus has in his keeping and many things do the gods accomplish beyond men's hopes. What men expect does not happen; for the unexpected, heaven finds a way. And so it has turned out here today.	30

EURIPIDES, *Medea* 1389-1419 (J. Davie; Penguin)

- (a) What has happened in the play since Medea sent the gifts to Creon's daughter? [10]
- (b) How does Euripides make this passage an effective ending to the play? In your answer, you should include discussion of the language used and the situation in the play. [15]
- (c) How is Jason portrayed in this passage? Compare this portrayal with the way he is portrayed in the rest of the play. In your answer, you should consider how he behaves and what he says. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

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**A2** Read one of the following translations and answer the questions at the end.

PHAEDRA:	What are you doing? Forcing me by seizing hold of my hand?	
NURSE:	Yes, and your knees as well; I'll never let go!	
PHAEDRA:	Oh, you poor soul, it will be terrible for you if you learn this, terrible!	
NURSE:	And just what could be more terrible for me than failing to win your confidence?	
PHAEDRA:	It will be the death of you! Yet I will be honoured for my action.	5
NURSE:	What? And still you mean to keep it a secret, when what I'm asking of you is for your own good?	
PHAEDRA:	Yes! My state is shameful, but out of it I plan to bring good.	
NURSE:	Well then, talking about it will bring you all the more honour, surely?	
PHAEDRA:	Oh, go away, in heaven's name! Let go my hand!	10
NURSE:	Never, until you give me the gift you owe me!	
PHAEDRA:	You shall have it; I must respect your hand as a suppliant.	
NURSE:	Now I'll stop pressing you; it's your turn to talk.	
PHAEDRA:	O Mother, my poor Mother, what a terrible passion seized you!	
NURSE:	The one she had for the bull, child? Is this your meaning?	15
PHAEDRA:	And you, too, Sister, loved to your cost by Dionysus!	
NURSE:	What's the matter with you, girl? Slandering your own family now?	
PHAEDRA:	I am the third in line: their ruin has become mine – pity me!	
NURSE:	I'm astonished. Whatever will she say next?	
PHAEDRA:	Then it was, not in recent days, that my sorrows began.	20
NURSE:	I still don't know any more of what I want to hear.	
PHAEDRA:	Ah, if only you could say for me what I must say!	
NURSE:	Am I a prophet, then? Do I know for sure what no one sees?	
PHAEDRA:	What does it mean when they say people are ... in love?	
NURSE:	Oh, joy, my girl, so sweet and yet so bitter, too.	25
PHAEDRA:	That last will be the taste on my tongue, then.	
NURSE:	What's that? You're in love, my girl? Who on earth is he?	
PHAEDRA:	Whoever would he be? It is that one, the Amazon's ...	
NURSE:	Hippolytus you mean?	
PHAEDRA:	You spoke that name, not I.	30

EURIPIDES *Hippolytus* 329-352 (J. Davie; Penguin)

- (a) Describe briefly the events leading up to this situation in the play. [10]
- (b) How does Euripides make this passage dramatically effective? In your answer, you should include discussion of the language and the situation in the play. [15]
- (c) How important is the role of the Nurse in the play? In your answer, you should include discussion of what she says and does in this passage and in the rest of the play. [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** How far is it possible to sympathise with Pentheus' fate at the hands of Dionysus? In your answer, you should include discussion of Pentheus' actions and the suffering he endures. [50]
- B4** How far would you agree that, in Euripides' plays, the Chorus serves no useful purpose? In your answer, you should include discussion of what they say and do in the plays. Discuss at least **two** plays you have studied. [50]

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*Copyright Acknowledgements:*

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- A1 text 2 Extract from Euripides, *Medea* 1389-1419. From R. Warner (trans.), D. Grene and R. Lattimore (eds.), *The Complete Greek Tragedies: Euripides Vol. 1*, The University of Chicago Press, 1955 © The University of Chicago, 1955.
- A1 text 3 Extract from Euripides, *Medea* 1389-1419. From J. Davie, *Medea and Other Plays*, Penguin, 2003 © J. Davie, 1996.
- A2 text 1 Extract from Euripides, *Hippolytus* 329-352. From J. Davie, *Alcestis and Other Plays*, Penguin, 1996 © J. Davie, 1996.
- A2 text 2 Extract from Euripides, *Hippolytus* 329-352. From D. Grene (trans.) and R. Lattimore (ed.), *The Complete Greek Tragedies: Euripides Vol. 1*, The University of Chicago Press, 1955 © The University of Chicago, 1942.

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