



ADVANCED GCE

CLASSICAL GREEK

Literature 3 (Commentary and Essay)

HOMER AND EURIPIDES

2983

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 quality of 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 A: Homeric Epic

1 Answer the questions on the following passage:

“ὦ γέρον, οὐ πω τόν γε κύνες φάγον οὐδ’ οἰωνοί,
ἀλλ’ ἔτι κείνος κείται Ἀχιλλῆος παρὰ νηϊ
αὐτῶς ἐν κλισίῃσι· δυωδεκάτῃ δέ οἱ ἦδε
κειμένῳ, οὐδέ τί οἱ χρῶς σήπεται, οὐδέ μιν εὐλαὶ
ἔσθουσ’, αἶ ρά τε φῶτας ἀρηϊφάτους κατέδουσιν. 5
ἦ μὲν μιν περὶ σῆμα ἐοῦ ἑτάριοιο φίλοιο
ἔλκει ἀκηδέστως, ἥως ὅτε δία φανήῃ,
οὐδέ μιν αἰσχύνει· θηοῖό κεν αὐτὸς ἐπελθὼν
οἶον ἐερσῆεις κείται, περὶ δ’ αἶμα νένιπται,
οὐδέ ποθι μιαρὸς· σὺν δ’ ἔλκεα πάντα μέμυκεν, 10
ὅσσ’ ἐτύπη· πολέες γὰρ ἐν αὐτῷ χαλκὸν ἔλασσαν.
ὥς τοι κήδονται μάκαρες θεοὶ νῖος ἑῆος
καὶ νέκυσ περ ἑόντος, ἐπεὶ σφι φίλος περὶ κῆρι.”
“Ὡς φάτο, γήθησεν δ’ ὁ γέρων, καὶ ἀμείβετο μύθῳ·
“ὦ τέκος, ἦ ῥ’ ἀγαθὸν καὶ ἐναΐσιμα δῶρα διδοῦναι 15
ἀθανάτοις, ἐπεὶ οὐ ποτ’ ἐμὸς πάϊς, εἴ ποτ’ ἔην γε,
λήθετ’ ἐνὶ μεγάροισι θεῶν, οἳ Ὀλυμπον ἔχουσι·
τῷ οἱ ἀπομνήσαντο καὶ ἐν θανάτοιο περ αἴσῃ.
ἀλλ’ ἄγε δὴ τόδε δέξαι ἐμεῦ πάρα καλὸν ἄλειςον,
αὐτόν τε ῥύσαι, πέμψον δέ με σὺν γε θεοῖσιν, 20
ὄφρα κεν ἐς κλισίην Πηληϊάδεω ἀφίκωμαι.”
Τὸν δ’ αὖτε προσέειπε διάκτορος Ἀργειφόντης·
“πειρᾷ ἐμεῖο, γεραιέ, νεωτέρου, οὐδέ με πείσεις,
ὅς με κέλη σέο δῶρα παρέξ Ἀχιλλῆα δέχεσθαι.
τὸν μὲν ἐγὼ δεῖδοικα καὶ αἰδέομαι περὶ κῆρι 25
συλεύειν, μή μοί τι κακὸν μετόπισθε γένηται.”

HOMER, *Iliad* XXIV.411–436

- (a) ὦ γέρον . . . περὶ κῆρι (lines 1–13): how does Homer bring out the miraculous way in which Hector’s body has been preserved? Refer **both** to the content of Argeiphontes’ (Hermes’) words **and** to the way in which it is expressed. [18]
- (b) ὦ τέκος . . . γένηται (lines 15–26): discuss the dramatic irony in these lines. Refer **both** to the content of these lines **and** to the way in which it is expressed. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

2 Answer the questions on the following passage:

“Ἑκτορ, ἐμῷ θυμῷ πάντων πολὺ φίλτατε παίδων,
 ἦ μὲν μοι ζωὸς περ ἐὼν φίλος ἦσθα θεοῖσιν·
 οἱ δ’ ἄρα σεῦ κήδοντο καὶ ἐν θανάτοιο περ αἴσῃ.
 ἄλλους μὲν γὰρ παῖδας ἐμοὺς πόδας ὤκυν Ἀχιλλεὺς
 πέρνασθ’, ὃν τιν’ ἔλεσκε, πέρην ἁλὸς ἀτρυγέτιο, 5
 ἐς Σάμον ἔς τ’ Ἴμβρον καὶ Λήμνον ἀμιχθαλόεσσαν·
 σεῦ δ’ ἐπεὶ ἐξέλετο ψυχὴν ταναήκεϊ χαλκῷ,
 πολλὰ ῥυστάζεσκεν ἐοῦ περὶ σῆμ’ ἐτάριοι,
 Πατρόκλου, τὸν ἔπεφνες· ἀνέστησεν δέ μιν οὐδ’ ὧς.
 νῦν δέ μοι ἐρσήεις καὶ πρόσφατος ἐν μεγάροισι 10
 κεῖσαι, τῷ ἱκελὸς ὃν τ’ ἀργυρότοξος Ἀπόλλων
 οἷς ἀγανοῖσι βέλεσσιν ἐποιχόμενος κατέπεφνεν.”
 “Ὡς ἔφατο κλαίουσα, γόον δ’ ἀλίσστον ὄρινε.
 τῇσι δ’ ἔπειθ’ Ἑλένη τριτάτη ἐξῆρχε γόοιο·
 “Ἑκτορ, ἐμῷ θυμῷ δαέρων πολὺ φίλτατε πάντων, 15
 ἦ μὲν μοι πόσις ἐστὶν Ἀλέξανδρος θεοειδής,
 ὃς μ’ ἄγαγε Τροίηνδ’· ὥς πρὶν ὥφελλον ὀλέσθαι.
 ἦδη γὰρ νῦν μοι τόδ’ ἐεικοστὸν ἔτος ἐστὶν
 ἐξ οὗ κεῖθεν ἔβην καὶ ἐμῆς ἀπελήλυθα πάτρης·
 ἀλλ’ οὐ πῶ σεῦ ἄκουσα κακὸν ἔπος οὐδ’ ἀσύφηλον· 20
 ἀλλ’ εἴ τίς με καὶ ἄλλος ἐνὶ μεγάροισιν ἐνίπτοι
 δαέρων ἢ γαλόων ἢ εἰνατέρων εὐπέπλων,
 ἢ ἐκυρή – ἐκυρὸς δὲ πατήρ ὥς ἥπιος αἰεὶ – ,
 ἀλλὰ σὺ τὸν ἐπέεσσι παραιφάμενος κατέρυκες,
 σῇ τ’ ἀγανοφροσύνῃ καὶ σοῖς ἀγανοῖς ἐπέεσσι. 25
 τῷ σέ θ’ ἅμα κλαίω καὶ ἔμ’ ἅμμορον ἀχνυμένη κῆρ·
 οὐ γάρ τίς μοι ἔτ’ ἄλλος ἐνὶ Τροίῃ εὐρείῃ
 ἥπιος οὐδὲ φίλος, πάντες δέ με πεφρίκασιν.”

HOMER, *Iliad* XXIV.748–775

- (a) Ἑκτορ . . . κατέπεφνεν (lines 1–12): in what ways is Hecuba’s lament emotionally moving? Refer **both** to the content of her speech **and** to the way in which it is expressed. [18]
- (b) Ἑκτορ . . . πεφρίκασιν (lines 15–28): what do we learn from Helen’s speech about Hector and about herself? Refer **both** to the content of her words **and** to the way in which it is expressed. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

Group C: Tragedy

3 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 ἐκδιδάσκεσθαι 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.
 ἐγὼ δὲ καὐτὴ 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 τρέσῃς ἡμᾶς, Κρέον,
 ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
 σὺ γὰρ τί μ' ἠδίκηκας; ἐξέδου κόρην
 ὅτῳ σε θυμὸς ἦγεν. 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]

4 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 κἀπιθεῖν 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 ὥς 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
[ᾠδ.]
μὴ δῆτα, θυμέ, μὴ σὺ γ' ἐργάσῃ τάδε·
ἕασον 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]

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 Homer, *Iliad* XXIV
- 2 Euripides, *Medea*

- 1 Is *Iliad* XXIV wholly pessimistic?
- 2 What makes the play *Medea* psychologically interesting?

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