



ADVANCED GCE

CLASSICAL GREEK

Literature 3 (Commentary and Essay)

PLATO AND EURIPIDES

2986

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

Friday 28 May 2010

Afternoon

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 B: Non-Historical Prose Author

1 Answer the questions on the following passage:

“κάθαρσις δὲ εἶναι ἄρα οὐ τοῦτο συμβαίνει, ὅπερ πάλαι ἐν τῷ λόγῳ λέγεται, τὸ χωρίζειν ὅτι μάλιστα ἀπὸ τοῦ σώματος τὴν ψυχὴν καὶ ἐθίσαι αὐτὴν καθ’ αὐτὴν πανταχόθεν ἐκ τοῦ σώματος συναγείρεσθαι τε καὶ ἀθροίζεσθαι, καὶ οἰκεῖν κατὰ τὸ δυνατόν καὶ ἐν τῷ νῦν παρόντι καὶ ἐν τῷ ἔπειτα μόνῃ καθ’ αὐτὴν, ἐκλυομένην ὥσπερ δεσμῶν ἐκ τοῦ σώματος;” 5

“πάννυ μὲν οὖν,” ἔφη.

“οὐκοῦν τοῦτο γε θάνατος ὀνομάζεται, λύσις καὶ χωρισμὸς ψυχῆς ἀπὸ σώματος;”

“παντάπασί γε,” ἦ δ’ ὅς.

“λύειν δέ γε αὐτὴν, ὥς φαμεν, προθυμοῦνται αἰεὶ μάλιστα καὶ μόνοι οἱ 10 φιλοσοφούντες ὀρθῶς, καὶ τὸ μελέτημα αὐτὸ τοῦτό ἐστιν τῶν φιλοσόφων, λύσις καὶ χωρισμὸς ψυχῆς ἀπὸ σώματος· ἦ οὐ;”

“φαίνεται.”

“οὐκοῦν, ὅπερ ἐν ἀρχῇ ἔλεγον, γελοῖον ἂν εἴη ἄνδρα παρασκευάζονθ’ 15 ἑαυτὸν ἐν τῷ βίῳ ὅτι ἐγγυτάτῳ ὄντα τοῦ τεθνάναι οὕτω ζῆν, κἄπειθ’ ἦκοντος αὐτῷ τούτου ἀγανακτεῖν;”

“γελοῖον· πῶς δ’ οὐ;”

“τῷ ὄντι ἄρα,” ἔφη, “ὦ Σιμμία, οἱ ὀρθῶς φιλοσοφούντες ἀποθνήσκουν μελετώσι, καὶ τὸ τεθνάναι ἡκιστα αὐτοῖς ἀνθρώπων φοβερὸν. ἐκ τῶνδε δὲ σκόπει. εἰ γὰρ διαβέβληνται μὲν πανταχῇ τῷ σώματι, αὐτὴν δὲ καθ’ 20 αὐτὴν ἐπιθυμοῦσι τὴν ψυχὴν ἔχειν, τούτου δὴ γιγνομένου εἰ φοβοῖντο καὶ ἀγανακτοῖεν, οὐ πολλὴ ἂν ἀλογία εἴη, εἰ μὴ ἄσμενοι ἐκέλευσε ἱοῖεν, οἱ ἀφικομένοις ἐλπίς ἐστιν οὐ διὰ βίου ἥρων τυχεῖν (ἥρων δὲ φρονήσεως), ᾧ τε διεβέβληντο, τούτου ἀπηλλάχθαι συνόντος αὐτοῖς; ἢ ἀνθρωπίνων μὲν παιδικῶν καὶ γυναικῶν καὶ ὑέων ἀποθανόντων πολλοὶ δὴ ἐκόντες 25 ἠθέλησαν εἰς Αἴδου ἐλθεῖν, ὑπὸ ταύτης ἀγόμενοι τῆς ἐλπίδος, τῆς τοῦ ὄψεσθαι τε ἐκεῖ ὧν ἐπεθύμουν καὶ συνέσεσθαι· φρονήσεως δὲ ἄρα τις τῷ ὄντι ἐρών, καὶ λαβὼν σφόδρα τὴν αὐτὴν ταύτην ἐλπίδα, μηδαμοῦ ἄλλοθι ἐντεύξεσθαι αὐτῇ ἀξίως λόγου ἢ ἐν Αἴδου, ἀγανακτήσει τε ἀποθνήσκων καὶ οὐχ ἄσμενος εἶσιν αὐτόσε; οἷεσθαί γε χρή, ἐὰν τῷ ὄντι γε ᾧ, ᾧ ἐταῖρε, 30 φιλόσοφος· σφόδρα γὰρ αὐτῷ ταῦτα δόξει, μηδαμοῦ ἄλλοθι καθαρώς ἐντεύξεσθαι φρονήσει ἀλλ’ ἢ ἐκεῖ. εἰ δὲ τοῦτο οὕτως ἔχει, ὅπερ ἄρτι ἔλεγον, οὐ πολλὴ ἂν ἀλογία εἴη εἰ φοβοῖτο τὸν θάνατον ὁ τοιοῦτος;”

PLATO, *Phaedo* 67c–68b

- (a) *κάθαρσις* . . . *φοβερὸν* (lines 1–19): explain the argument Socrates is making in these lines, and show how the language of these lines clarifies the argument. [18]
- (b) *εἰ γὰρ διαβέβληνται* . . . *ὁ τοιοῦτος*; (lines 20–33): how forcefully does Socrates express the absurdity of the idea that philosophers might be distressed by the prospect of death? You should discuss **both** the content of these lines **and** 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:

“ἦσαν ἄρα, ὦ Σιμμία, αἱ ψυχαὶ καὶ πρότερον, πρὶν εἶναι ἐν ἀνθρώπῳ εἶδει, χωρὶς σωμάτων, καὶ φρόνησιν εἶχον.”

“εἰ μὴ ἄρα ἅμα γιγνόμενοι λαμβάνομεν, ὦ Σώκρατες, ταύτας τὰς ἐπιστήμας· οὗτος γὰρ λείπεται ἔτι ὁ χρόνος.”

“εἰεν, ὦ ἑταῖρε· ἀπόλλυμεν δὲ αὐτὰς ἐν ποίῳ ἄλλῳ χρόνῳ; οὐ γὰρ 5
δὴ ἔχοντές γε αὐτὰς γιγνόμεθα, ὥς ἄρτι ὡμολογήσαμεν. ἢ ἐν τούτῳ ἀπόλλυμεν ἐν ᾧ περ καὶ λαμβάνομεν; ἢ ἔχεις ἄλλον τινὰ εἰπεῖν χρόνον;”

“οὐδαμῶς, ὦ Σώκρατες, ἀλλὰ ἔλαθον ἑμαυτὸν οὐδὲν εἰπών.”

“ἀρ’ οὖν οὕτως ἔχει”, ἔφη, “ἡμῖν, ὦ Σιμμία; εἰ μὲν ἔστιν ἡ θρυλοῦμεν αἰεί, καλὸν τέ τι καὶ ἀγαθὸν καὶ πᾶσα ἡ τοιαύτη οὐσία, καὶ ἐπὶ ταύτην τὰ ἐκ 10
τῶν αἰσθήσεων πάντα ἀναφέροντες, ὑπάρχουσιν πρότερον ἀνευρίσκοντες ἡμετέραν οὐσαν, καὶ ταῦτα ἐκείνῃ ἀπεικάζομεν, ἀναγκαῖον, οὕτως ὥσπερ καὶ ταῦτα ἔστιν, οὕτως καὶ τὴν ἡμετέραν ψυχὴν εἶναι καὶ πρὶν γεγονέναι ἡμᾶς· εἰ δὲ μὴ ἔστι ταῦτα, ἄλλως ἂν ὁ λόγος οὗτος εἰρημένος εἴη; ἀρ’ οὕτως ἔχει, καὶ ἴση ἀνάγκη ταῦτά τε εἶναι καὶ τὰς ἡμετέρας ψυχὰς πρὶν 15
καὶ ἡμᾶς γεγονέναι, καὶ εἰ μὴ ταῦτα, οὐδὲ τάδε;”

“ὑπερφυῶς, ὦ Σώκρατες,” ἔφη ὁ Σιμμίας, “δοκεῖ μοι ἡ αὐτὴ ἀνάγκη εἶναι, καὶ εἰς καλὸν γε καταφεύγει ὁ λόγος εἰς τὸ ὁμοίως εἶναι τὴν τε 20
ψυχὴν ἡμῶν πρὶν γενέσθαι ἡμᾶς καὶ τὴν οὐσίαν ἣν σὺ νῦν λέγεις. οὐ γὰρ ἔχω ἔγωγε οὐδὲν οὕτω μοι ἐναργὲς ὢν ὡς τοῦτο, τὸ πάντα τὰ τοιαῦτ’ εἶναι ὡς οἶόν τε μάλιστα, καλὸν τε καὶ ἀγαθὸν καὶ τᾶλλα πάντα ἃ σὺ νυνδὴ ἔλεγες· καὶ ἔμοιγε ἱκανῶς ἀποδέδεικται.”

“τί δὲ δὴ Κέβητι;” ἔφη ὁ Σωκράτης· “δεῖ γὰρ καὶ Κέβητα πείθειν.”

“ἱκανῶς,” ἔφη ὁ Σιμμίας, “ὥς ἔγωγε οἶμαι· καίτοι καρτερώτατος ἀνθρώπων ἐστὶν πρὸς τὸ ἀπιστεῖν τοῖς λόγοις. ἀλλ’ οἶμαι οὐκ ἐνδεῶς 25
τοῦτο πεπεῖσθαι αὐτόν, ὅτι πρὶν γενέσθαι ἡμᾶς ἦν ἡμῶν ἡ ψυχὴ.”

PLATO, *Phaedo* 76c–77b

- (a) ἦσαν ἄρα . . . οὐδὲ τάδε; (lines 1–16): trace and explain **both** of the arguments Socrates is making in these lines. [18]
- (b) ὑπερφυῶς . . . ἡ ψυχὴ (lines 17–26): how forcefully does Simmias express his confidence in the conclusion Socrates has just reached? Discuss **both** the content of these lines **and** 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 ΧΟΡΟΣ ΙΑΣΩΝ

- Μη. νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις 5
ἐχθρὰ κατέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν Ἑλληνίδων
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἐγώ, 10
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις·
καλὸν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἀλᾶσθαι παῖδας ἢ τ' ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἦ 15
τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι
οὐδεὶς χαρακτήρ ἐμπέφυκε σώματι;
Χο. δεινὴ τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν. 20
Ια. δεῖ μ', ὥς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστροφὸν
ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν, 25
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτός· ἀλλ' ἐπίφθορος
λόγος διελθεῖν ὥς Ἔρως σ' ἠνάγκασεν
τόξοις ἀφύκτοις τοῦμόν ἐκσῶσαι δέμας. 30
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπῃ γὰρ οὖν ὤνησας οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὥς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς 35
γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν.

EURIPIDES, *Medea* 502–538

- (a) νῦν ποῖ . . . ἔσωσά σε (lines 1–14): how forcefully does Medea portray the situation in which she finds herself? Refer closely **both** to what she says in these lines **and** to how she says it. [18]
- (b) δεῖ μ', . . . χάριν (lines 21–37): what impression of Jason is conveyed in these lines? Refer closely **both** to what he says **and** to how he says it. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

4 Answer the questions on the following passage:

ΑΓΓΕΛΟΣ

Αγ.	δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν, πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα· ἔπειτα μέντοι προκυκλύψατ' ὄμματα λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,	5
	παίδων μυσαχθεῖς εἰσόδους. πόσις δὲ σὸς ὀργὰς τ' ἀφήρει καὶ χόλον νεάνιδος, λέγων τὰδ'· Οὐ μὴ δυσμενὴς ἔσῃ φίλοις, παύσῃ δὲ θυμοῦ καὶ πάλιν στρέψεις κára, φίλους νομίζουσ' οὔσπερ ἂν πόσις σέθεν, δέξῃ δὲ δῶρα καὶ παραιτήσῃ πατρὸς φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν; ἦ δ', ὥς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο, ἀλλ' ἦν' εὖ ἀνδρὶ πάντα, καὶ πρὶν ἐκ δόμων μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν	10
	λαβοῦσα πέπλους ποικίλους ἡμπέσχετο, χρυσοῦν τε θείσα στέφανον ἀμφὶ βοστρύχοις λαμπρῷ κατόπτρῳ σχηματίζεται κόμην, ἄψυχον εἰκὼ προσγελῶσα σώματος. κᾶπειτ' ἀναστᾶς ἐκ θρόνων διέρχεται στέγας, ἀβρὸν βαίνουσα παλλεύκῳ ποδί, δώροις ὑπερχαίρουσα, πολλὰ πολλάκις τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.	15
	τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν· χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. καὶ τις γεραιὰ προσπόλων, δόξασά που ἦ Πανὸς ὀργὰς ἢ τινος θεῶν μολεῖν, ἀνωλόλυξε, πρὶν γ' ὄρᾳ διὰ στόμα χωροῦντα λευκὸν ἀφρόν, ὀμμάτων τ' ἄπο κόρας στρέφουσαν, αἶμά τ' οὐκ ἐνὸν χροῖ· εἶτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν κωκυτόν. εὐθὺς δ' ἦ μὲν ἐς πατρὸς δόμους ῶρμησεν, ἦ δὲ πρὸς τὸν ἀρτίως πόσιν,	20
	φράσουσα νύμφης συμφορὰν· ἅπαντα δὲ στέγῃ πυκνοῖσιν ἐκτύπει δραμήμασιν.	25
		30
		35

EURIPIDES, *Medea* 1144–1180

- (a) δέσποινα . . . νεάνιδος (lines 1–7) and ἦ δ' . . . σκοπουμένη (lines 13–23): how does Euripides portray Jason's bride in these lines? You should refer closely to the Greek in your answer. [18]
- (b) τοῦνθένδε . . . δραμήμασιν (lines 24–37): show how Euripides makes these lines dramatic and horrific. Refer **both** to their content **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 Plato, *Phaedo* 60b1–68c3, 69e6–78a9
- 2 Euripides, *Medea*

- 1 'There are times when Socrates, in arguing that death should be welcomed and that the soul is immortal, on occasion takes too much for granted and cheats his listeners.' Do you agree with this opinion?
- 2 Is Medea a bad person?

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