

Advanced GCE

CLASSICAL GREEK

Literature 3 (Commentary and Essay)

PLATO AND SOPHOCLES

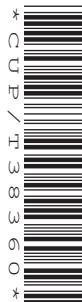
TUESDAY 12 JUNE 2007

2986

Afternoon

Time: 1 hour 45 minutes

Additional materials: Answer Booklet (16 pages)



INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and candidate number in the spaces provided on the answer booklet.
- Write your answers in the separate answer booklet provided.
- Answer **two** questions from Section A and **one** question from Section B.
- You may, if you wish, answer all questions on the same author.

INFORMATION FOR CANDIDATES

- The number of marks for each question 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.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **7** printed pages and **1** blank page.

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:



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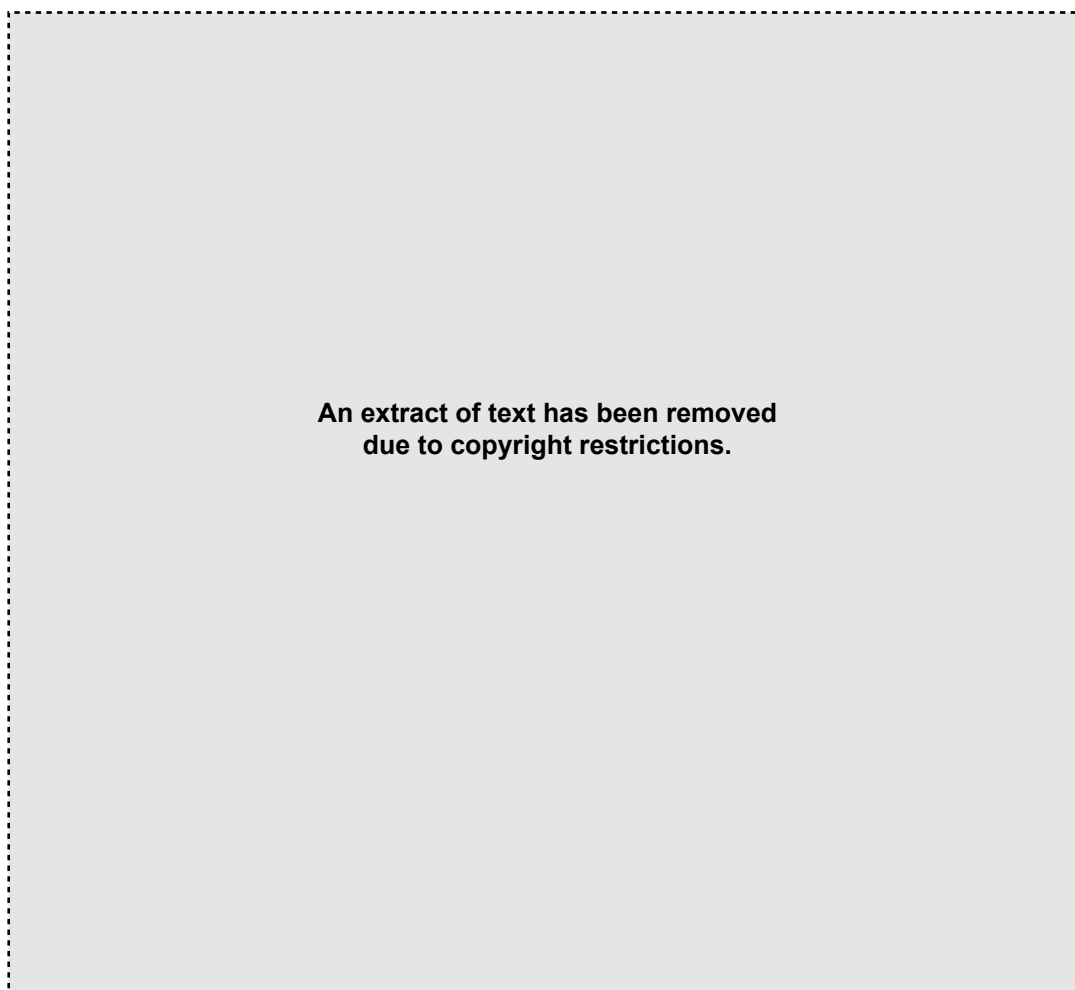
PLATO, *Republic* X. 595c–596b

- (a) ἄκουε δὴ . . . Μανθάνω (lines 1–13): what indications are there in these lines that Socrates, rather than Glaucon, is the dominant force in this argument? Refer **both** to the content of the lines **and** to the way in which it is expressed. [18]
- (b) εἶδος γάρ πού . . . Οὐδαμῶς (lines 10–24): in your own words, explain the ideas that Socrates is using in these lines and trace the development of his argument. Show how he goes on to extend these ideas to artists and poets. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

2 Answer the questions on the following passage:



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PLATO, *Republic* X. 602c–603b

- (a) ταῦτόν που ἡμῖν . . . ἣ καὶ στῆσαν (lines 1–11): what problems does Socrates identify with human perception, and what are their solutions? Show how vividly he makes his points by referring **both** to the content of his words **and** to the way in which it is expressed. [18]
- (b) Ἀλλὰ μὲν τοῦτό γε . . . οὐδ' ἀληθεῖ (lines 13–29): how does Plato develop the ideas above in a forceful way to draw conclusions about the soul and about poetry? Refer **both** to the content of his words **and** to the way in which it is expressed. [18]

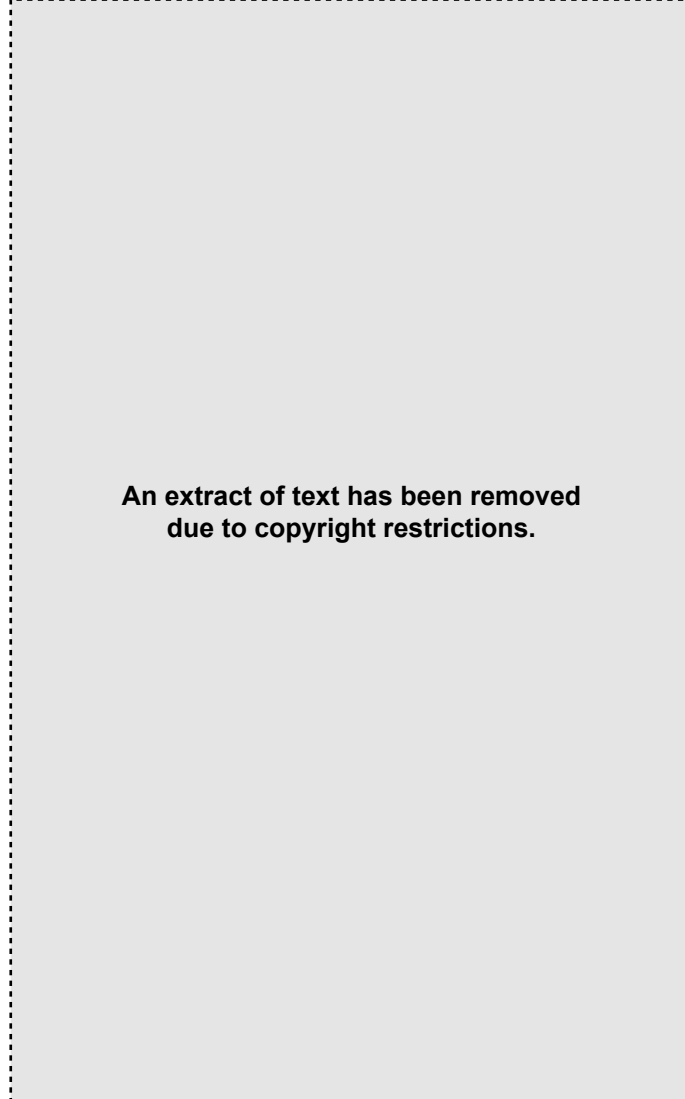
[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

Group C: Tragedy

3 Answer the questions on the following passage:

ΗΛΕΚΤΡΑ ΚΛΥΤΑΙΜΗΣΤΡΑ ΠΑΙΔΑΓΩΓΟΣ



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SOPHOCLES, *Electra* 788–819

- (a) οὗτοι σύ . . . κακά (lines 4–16): what impression do you get of Clytemnestra, and how does Sophocles convey it? [18]
- (b) ὦ τάλαιν' ἐγὼ . . . ἀνάνω βίον (lines 20–32): how does Sophocles' language make this lament especially pitiful? Refer **both** to the content of the lament **and** to the way in which it is presented. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

4 Answer the questions on the following passage:

ΑΙΓΙΣΘΟΣ ΗΛΕΚΤΡΑ ΟΡΕΣΤΗΣ



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SOPHOCLES, *Electra* 1445–1474

- (a) σέ τοι . . . τυγχάνει τάδε (lines 1–13) and αὐτὸς . . . σκόπει (lines 26–30): discuss Sophocles' use of dramatic irony in these passages. Refer **both** to the content of these lines **and** to the way in which it is expressed. [18]
- (b) σιγᾶν . . . τύχη (lines 14–25): how is Aegisthus portrayed in these lines? Refer **both** to the content of his words **and** to the way in which it is presented. [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 following parts of the text, whether read in Greek or in translation:

- 1 Plato, *Republic* X. 595a1–609d3
- 2 Sophocles, *Electra*

- 1 The views about poets and poetry expressed in *Republic* X have often struck people as outrageous. Do you share this reaction, or do you think that Plato can be defended?
- 2 How does Sophocles engage the emotions of the audience in *Electra*?

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