



ADVANCED GCE

CLASSICAL GREEK

Literature 3 (Commentary and Essay)

PLATO AND ARISTOPHANES

2987

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 B: Non-Historical Prose Author

1 Answer the questions on the following passage:

“λέληθεν γὰρ αὐτοὺς ἡ τε θανατώσι καὶ ἡ ἄξιοί εἰσιν θανάτου καὶ οἷον θανάτου οἱ ὡς ἀληθῶς φιλόσοφοι. εἴπωμεν γάρ”, ἔφη, “πρὸς ἡμᾶς αὐτοὺς, χαίρειν εἰπόντες ἐκείνοις· ἡγούμεθά τι τὸν θάνατον εἶναι;”

“πάνυ γε,” ἔφη ὑπολαβὼν ὁ Σιμμίας.

“ἄρα μὴ ἄλλο τι ἢ τὴν τῆς ψυχῆς ἀπὸ τοῦ σώματος ἀπαλλαγὴν; καὶ εἶναι τοῦτο τὸ τεθνάναι, χωρὶς μὲν ἀπὸ τῆς ψυχῆς ἀπαλλαγέν αὐτὸ καθ’ αὐτὸ τὸ σῶμα γεγονέναι, χωρὶς δὲ τὴν ψυχὴν ἀπὸ τοῦ σώματος ἀπαλλαγεῖσαν αὐτὴν καθ’ αὐτὴν εἶναι; ἄρα μὴ ἄλλο τι ἢ ὁ θάνατος ἡ τοῦτο;”

5

“οὐκ, ἀλλὰ τοῦτο,” ἔφη.

10

“σκέψαι δὴ, ὦγαθέ, ἐὰν ἄρα καὶ σοὶ συνδοκῇ ἅπερ ἐμοί· ἐκ γὰρ τούτων μᾶλλον οἶμαι ἡμᾶς εἴσεσθαι περὶ ὧν σκοποῦμεν. φαίνεται σοι φιλοσόφου ἀνδρὸς εἶναι ἐσπουδακέναι περὶ τὰς ἡδονὰς καλουμένας τὰς τοιάσδε, οἷον σιτίων καὶ ποτῶν;”

“ἦκιστα, ὦ Σώκρατες,” ἔφη ὁ Σιμμίας.

15

“τί δὲ τὰς τῶν ἀφροδισίων;”

“οὐδαμῶς.”

“τί δὲ τὰς ἄλλας τὰς περὶ τὸ σῶμα θεραπείας; δοκεῖ σοι ἐντίμους ἡγεῖσθαι ὁ τοιοῦτος; οἷον ἱματίων διαφερόντων κτήσεις καὶ ὑποδημάτων καὶ τοὺς ἄλλους καλλωπισμοὺς τοὺς περὶ τὸ σῶμα πότερον τιμᾶν δοκεῖ σοι ἢ ἀτιμάζειν, καθ’ ὅσον μὴ πολλὴ ἀνάγκη μετέχειν αὐτῶν;”

20

“ἀτιμάζειν ἐμοιγε δοκεῖ,” ἔφη, “ὅ γε ὡς ἀληθῶς φιλόσοφος.”

“οὐκοῦν ὅλως δοκεῖ σοι”, ἔφη, “ἡ τοῦ τοιοῦτου πραγματεία οὐ περὶ τὸ σῶμα εἶναι, ἀλλὰ καθ’ ὅσον δύναται ἀφεστάναι αὐτοῦ, πρὸς δὲ τὴν ψυχὴν τετραφθαι;”

25

“ἐμοιγε.”

“ἄρ’ οὖν πρῶτον μὲν ἐν τοῖς τοιούτοις δῆλός ἐστιν ὁ φιλόσοφος ἀπολύων ὅτι μάλιστα τὴν ψυχὴν ἀπὸ τῆς τοῦ σώματος κοινωνίας, διαφερόντως τῶν ἄλλων ἀνθρώπων;”

30

PLATO, *Phaedo* 64b–65a

- (a) λέληθεν . . . ἐκείνοις (lines 1–3): what point is Socrates making in these lines, and how is his language particularly emphatic? [9]
- (b) ἡγούμεθά . . . τοῦτο (lines 3–9): how does Socrates’ language here clarify his definition of death? [9]
- (c) φαίνεται . . . ἀνθρώπων (lines 12–30): show how in these lines Socrates gradually associates philosophy with the soul rather than with the body. You should discuss **both** the points he makes **and** the way in which his language reinforces them. [18]

[Quality of Written Communication: 4]

2 Answer the questions on the following passage:

“ἔδει δέ γε, φαμέν, πρὸ τούτων τὴν τοῦ ἴσου ἐπιστήμην εἰληφέναι;”

“ναί.”

“πρὶν γενέσθαι ἄρα, ὥς ἔοικεν, ἀνάγκη ἡμῖν αὐτὴν εἰληφέναι.”

“ἔοικεν.”

“οὐκοῦν εἰ μὲν λαβόντες αὐτὴν πρὸ τοῦ γενέσθαι ἔχοντες ἐγενόμεθα, ἡπιστάμεθα καὶ πρὶν γενέσθαι καὶ εὐθὺς γενόμενοι οὐ μόνον τὸ ἴσον καὶ τὸ μείζον καὶ τὸ ἔλαττον ἀλλὰ καὶ σύμπαντα τὰ τοιαῦτα; οὐ γὰρ περὶ τοῦ ἴσου νῦν ὁ λόγος ἡμῖν μᾶλλον τι ἢ καὶ περὶ αὐτοῦ τοῦ καλοῦ καὶ αὐτοῦ τοῦ ἀγαθοῦ καὶ δικαίου καὶ δόσιου καί, ὅπερ λέγω, περὶ ἀπάντων οἷς ἐπισφραγιζόμεθα τοῦτο, τὸ ‘ὅ ἐστι’, καὶ ἐν ταῖς ἐρωτήσεσιν ἐρωτῶντες καὶ ἐν ταῖς ἀποκρίσεσιν ἀποκρινόμενοι. ὥστε ἀναγκαῖον ἡμῖν τούτων πάντων τὰς ἐπιστήμας πρὸ τοῦ γενέσθαι εἰληφέναι.”

“ἔστι ταῦτα.”

“καὶ εἰ μὲν γε λαβόντες ἐκάστοτε μὴ ἐπιλελήσμεθα, εἰδότας ἀεὶ γίνεσθαι καὶ ἀεὶ διὰ βίου εἰδέναι· τὸ γὰρ εἰδέναι τοῦτ’ ἔστιν, λαβόντα του ἐπιστήμην ἔχειν καὶ μὴ ἀπολωλεκέναι· ἢ οὐ τοῦτο λήθην λέγομεν, ὦ Σιμμία, ἐπιστήμης ἀποβολήν;”

“πάντως δήπου,” ἔφη, “ὦ Σώκρατες.”

“εἰ δέ γε οἶμαι λαβόντες πρὶν γενέσθαι γιγνώμενοι ἀπωλέσαμεν, ὕστερον δὲ ταῖς αἰσθήσεσι χρώμενοι περὶ αὐτὰ ἐκείνας ἀναλαμβάνομεν τὰς ἐπιστήμας ἄς ποτε καὶ πρὶν εἶχομεν, ἂρ’ οὐχ ὁ καλούμεν μανθάνειν οἰκείαν ἂν ἐπιστήμην ἀναλαμβάνειν εἴη; τοῦτο δέ που ἀναμνησέσθαι λέγοντες ὀρθῶς ἂν λέγοιμεν;”

“πάνυ γε.”

“δυνατὸν γὰρ δὴ τοῦτό γε ἐφάνη, αἰσθόμενόν τι ἢ ἰδόντα ἢ ἀκούσαντα ἢ τινα ἄλλην αἴσθησιν λαβόντα ἕτερόν τι ἀπὸ τούτου ἐννοῆσαι ὃ ἐπελέληστο, ᾧ τοῦτο ἐπλησίαζεν ἀνόμοιον ὢν ἢ ᾧ ὁμοιον· ὥστε, ὅπερ λέγω, δυοῖν θάτερον, ἢτοι ἐπιστάμενοί γε αὐτὰ γεγόναμεν καὶ ἐπιστάμεθα διὰ βίου πάντες, ἢ ὕστερον, οὓς φαμεν μανθάνειν, οὐδὲν ἀλλ’ ἢ ἀναμνησκονται οὗτοι, καὶ ἡ μάθησις ἀνάμνησις ἂν εἴη.”

PLATO, *Phaedo* 75c–76a

(a) οὐκοῦν . . . εἰληφέναι (lines 5–13): state the main point that Socrates is making in these lines, and show how his language emphasises it. [18]

(b) καὶ εἰ . . . ἀνάμνησις ἂν εἴη (lines 15–31): in your own words, trace the argument that Socrates is making and state the conclusion at which he arrives. [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.^β 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 πτερὰ τὼ 'κ τοῦ κράνους.

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 Plato, *Phaedo* 60b1–68c3, 69e6–78a9
- 2 Aristophanes, *Acharnians*

- 1 Are you convinced by Socrates' arguments that death should be welcomed rather than dreaded?
- 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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