

**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

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 ἐγγυτάτω 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 ἤκιστα 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 φοβοῦντο καὶ ἀγανακτοῖεν, οὐ πολλὴ ἂν ἀλογία εἴη, εἰ μὴ ἄσμενοι ἐκέισε ἴοιεν, 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, ἀγανακτῆσει τε ἀποθνήσκων καὶ οὐχ ἄσμενος εἶσιν αὐτόσε; οἷεσθαι γε χρή, ἐὰν τῷ ὄντι γε ᾗ, 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 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 θρυλούμενη αἰεί, καλὸν τέ τι καὶ ἀγαθὸν καὶ πᾶσα ἡ τοιαύτη οὐσία, καὶ ἐπὶ ταύτην τὰ ἐκ τῶν αἰσθήσεων πάντα ἀναφέρονται, ὑπάρχουσιν πρότερον ἀνευρίσκοντες ἡμετέραν οὖσαν, καὶ ταῦτα ἐκείνη 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 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 ψυχὴν ἡμῶν πρὶν γενέσθαι ἡμᾶς καὶ τὴν οὐσίαν ἣν σὺ νῦν λέγεις. οὐ γὰρ ἔχω ἔγωγε οὐδὲν οὕτω μοι ἐναργὲς ὅν ὡς τοῦτο, τὸ πάντα τὰ τοιαῦτα 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 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 D: Comedy or Historian

3 Answer the questions on the following passage:

ΧΟΡΟΣ ΔΙΚΑΙΟΠΟΛΙΣ

- Χο. σου δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακρούς,
ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.
- Δι. ὦγαθοί, τοὺς μὲν Λάκωνας ἐκποδῶν ἐάσατε,
τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσπείσάμην.
- Χο. πῶς δέ γ' ἂν καλῶς λέγοις ἄν, εἴπερ ἐσπείσω γ' ἅπαξ 5
οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὄρκος μένει;
- Δι. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
οὐχ ἀπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων.
- Χο. οὐχ ἀπάντων, ὦ πανοῦργε; ταῦτα δὴ τολμᾷς λέγειν
ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἰτ' ἐγὼ σου φείσομαι; 10
- Δι. οὐχ ἀπάντων, οὐχ ἀπάντων· ἀλλ' ἐγὼ λέγων ὁδὶ
πόλλ' ἂν ἀποφήναιμι' ἐκείνους ἔσθ' ἃ κἀδικουμένους.
- Χο. τοῦτο τοῦπος δεινὸν ἤδη καὶ ταραξικάρδιον,
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.
- Δι. κἄν γε μὴ λέγω δίκαια μηδὲ τῷ πλήθει δοκῶ,
ὑπὲρ ἐπιξήνου' θελήσω τὴν κεφαλὴν ἔχων λέγειν. 15
- Χο. εἰπέ μοι, τί φειδόμεσθα τῶν λίθων, ὦ δημόται,
μὴ οὐ καταξαίνειν τὸν ἄνδρα τοῦτον εἰς φοινικίδα;
- Δι. οἷον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέξεσεν.
οὐκ ἀκούσεσθ'; οὐκ ἀκούσεσθ' ἐτεόν, ὦ χαρνηῖδαι; 20
- Χο. οὐκ ἀκουσόμεσθα δῆτα.
- Δι. δεινά γ' ἄρα πείσομαι.
- Χο. ἐξολοίμην, ἣν ἀκούσω.
- Δι. μηδαμῶς, ὦ χαρνηκοί.
- Χο. ὥς τεθνήξων ἴσθι νυνί.
- Δι. δῆξομᾶρ' ὑμᾶς ἐγώ.
ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους·
ὥς ἔχω γ' ὑμῶν ὁμήρους, οὓς ἀποσφάξω λαβών. 25
- Χο. εἰπέ μοι, τί τοῦτ' ἀπειλεῖ τοῦπος, ἄνδρες δημόται,
τοῖς Ἀχαρνηκοῖσιν ἡμῖν; μὴ ἔχει τοῦ παιδίου
τῶν παρόντων ἔνδον εἶρξας; ἢ πὶ τῷ θρασύνεται;
- Δι. βάλλετ', εἰ βούλεσθ'. ἐγὼ γὰρ τουτονὶ διαφθερῶ.
εἴσομαι δ' ὑμῶν τάχ' ὅστις ἀνθρώκων τι κήδεται. 30
- Χο. ὥς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὅδ' ἔστ' ἐμός.
ἀλλὰ μὴ δράσης ὃ μέλλεις· μηδαμῶς, ὦ μηδαμῶς.
- Δι. ὥς ἀποκτενῶ. κέκραχθ'. ἐγὼ γὰρ οὐκ ἀκούσομαι.
- Χο. ἀπολεῖς ἄρ' ὁμήλικα τόνδε φιλανθρακέα;

ARISTOPHANES, *Acharnians* 303–336

- (a) σοῦ δ' ἐγὼ . . . φοινικίδα; (lines 1–18): how does Aristophanes convey the strength of conviction of **both** Dicaeopolis **and** the Chorus in these lines? You should refer closely to the Greek in your answer. [18]
- (b) οἶον αὖ . . . φιλανθρακέα; (lines 19–34): show how Aristophanes creates drama and humour in these lines. Refer **both** to what is going on **and** to how it is being expressed in the dialogue. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

4 Answer the questions on the following passage:

ΛΑΜΑΧΟΣ ΔΙΚΑΙΟΠΟΛΙΣ ΗΜΙΧΟΡΙΟΝ Α

- Λα. πόθεν βοῆς ἤκουσα πολεμιστηρίας;
 ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;
 τίς Γοργόν' ἐξήγειρεν ἐκ τοῦ σάγματος;
- Δι. ὦ Λάμαχ' ἥρως, τῶν λόφων καὶ τῶν λόχων.
- Ημ.^α ὦ Λάμαχ', οὐ γὰρ οὗτος ἄνθρωπος πάλαι 5
 ἅπασαν ἡμῶν τὴν πόλιν κακορροθεῖ;
- Λα. οὗτος, σὺ τολμᾷς πτωχὸς ὢν λέγειν τάδε;
- Δι. ὦ Λάμαχ' ἥρως, ἀλλὰ συγγνώμην ἔχε,
 εἰ πτωχὸς ὢν εἶπόν τι κάστωμυλάμην.
- Λα. τί δ' εἶπας ἡμᾶς; οὐκ ἐρεῖς;
- Δι. οὐκ οἶδά πω· 10
 ὑπὸ τοῦ δέους γὰρ τῶν ὅπλων εἰλιγγιῶ.
 ἀλλ', ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.
- Λα. ἰδού.
- Δι. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.
- Λα. κεῖται.
- Δι. φέρε νυν ἀπὸ τοῦ κράνους μοι τὸ πτερόν.
- Λα. τουτὶ πτίλον σοι.
- Δι. τῆς κεφαλῆς νύν μου λαβοῦ, 15
 ἵν' ἐξεμέσω. βδελύττομαι γὰρ τοὺς λόφους.
- Λα. οὗτος, τί δράσεις; τῷ πτίλῳ μέλλεις ἐμείν;
- Δι. πτίλον γάρ ἐστιν; εἰπέ μοι, τίνος ποτὲ
 ὄρνιθός ἐστιν; ἄρα κομπολακύθου;
- Λα. οἴμ' ὡς τεθνήξεις.
- Δι. μηδαμῶς, ὦ Λάμαχε· 20
 οὐ γὰρ κατ' ἰσχύν ἐστιν. εἰ δ' ἰσχυρὸς εἶ,
 τί μ' οὐκ ἀπειώλησας; εὖοπλος γὰρ εἶ.
- Λα. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν;
- Δι. ἐγὼ γὰρ εἶμι πτωχός;
- Λα. ἀλλὰ τίς γὰρ εἶ;
- Δι. ὅστις; πολίτης χρηστός, οὐ σπουδαρχίδης, 25
 ἀλλ' ἐξ ὅτουπερ ὁ πόλεμος, στρατωνίδης·
 σὺ δ', ἐξ ὅτουπερ ὁ πόλεμος, μισθαρχίδης.
- Λα. ἐχειροτόνησαν γὰρ με—
- Δι. κόκκυγές γε τρεῖς.
 ταῦτ' οὖν ἐγὼ βδελυττόμενος ἐσπείσάμην,
 ὁρῶν πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν, 30
 νεανίας δ' οἴους σὺ διαδεδρακότας,
 τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς δραχμάς,
 Τεισαμενοφαινίππους, Πανουργιππαρχίδας,
 ἐτέρους δὲ παρὰ Χάρητι, τοὺς δ' ἐν Χάοσιν,
 Γερητοθεοδώρους, Διομειαλαζόνας, 35
 τοὺς δ' ἐν Καμαρίνῃ κὰν Γέλα κὰν Καταγέλα.

ARISTOPHANES, *Acharnians* 572–606

- (a) *πόθεν . . . εὖοπλος γὰρ εἶ* (lines 1–22): how does Aristophanes use this scene with Lamachus to amuse his audience? 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) *ταυτὶ λέγεις . . . Καταγέλα* (lines 23–36): what grievances does Dicaeopolis air in these lines, and how is the language used to convey them? [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 '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 'Aristophanic comedy is merely crude and unsophisticated.' Do you think this is true of the *Acharnians*?

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