

Wednesday 13 June 2012 – Morning

A2 GCE CLASSICS: CLASSICAL CIVILISATION

F389 Comic Drama in the Ancient World

Candidates answer on the Answer Booklet.

OCR supplied materials:

- 16 page Answer Booklet
(sent with general stationery)

Other materials required:

None

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- 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.
- The total number of marks for this paper is **100**.
- This document consists of **8** pages. Any blank pages are indicated.

Answer **one** question from Section A and **one** question from Section B.

Section A: Commentary Questions

Answer **either** Question 1 **or** Question 2.

Marks are awarded for the quality of written communication in your answer.

1 Read the passage and answer the questions.

PHILOCLEON: Fling wide the portals!

[XANTHIAS *opens the door and PHILOCLEON leaps out and stands, in the ludicrous costume of a tragic dancer, waiting to begin a dance.*]

Let the dance begin!

XANTHIAS: The madness, more like.

PHILOCLEON: Now stiffen the sinews ...

And stretch the nostril wide – oh, how I wheeze!

5

Bend up the backbone – my god, how it cracks!

XANTHIAS: What you need is a dose of hellebore.

PHILOCLEON: Phrynichus cowers like a strutting cock ...

XANTHIAS: They'll stone you.

PHILOCLEON: ... leg thrown high into the air!

10

See how rectum gapes!

XANTHIAS: Be careful there!

PHILOCLEON: For now the hip rolls smoothly in its socket.

Not bad, eh?

XANTHIAS: On the contrary, quite mad.

15

PHILOCLEON: And now for my challenge. If there's any tragic dancer present who claims to dance well, let him step forward and dance against me. No takers?

XANTHIAS: Only one: that fellow over there.

[A DANCER *costumed as a crab presents himself.*]

PHILOCLEON: That forlorn creature – who is he?

20

XANTHIAS: One of the sons of Carcinus the Crab. The middle one.

PHILOCLEON: I'll swallow him alive. I'll soon dispatch him with a knuckle dance.

[*He beats out a rhythm on the crab-dancer's 'shell' with his fist.*

The DANCER sidles off.] He's got no rhythm whatsoever!

XANTHIAS: Here comes another crab-tragedian – his brother.

[*A larger 'CRAB' enters.*]

PHILOCLEON: I'll have myself a sizeable meal.

25

XANTHIAS: Crabs, crabs, and yet more crabs – here comes another one of the family.

[*A smaller 'CRAB' enters.*]

PHILOCLEON: What is this creeping creature? A shrimp? A spider?

XANTHIAS: It's the tiniest of them all: the Little Nipper. He also writes tragedies.

PHILOCLEON: Ah, Carcinus, I congratulate you on a fine brood of twitterers. Well, I must go down and take them on. And, Xanthias, you'd better start preparing a dressing in case I win.

30

Aristophanes, *Wasps* 1483–1515

3

- (a) Using the passage as a starting point, discuss how far Bdelycleon (Anticleon) succeeds in showing Philocleon (Procleon) a better way of life. **[25]**
- (b) How far would you agree that fantasy is more important as a source of humour in *Frogs* than in *Wasps*? **[25]**

Do **not** answer this question if you have already answered Question 1.

Marks are awarded for the quality of written communication in your answer.

2 Read the passage and answer the questions.

HARPAX:	I'll knock at this door and fetch somebody out.	
PSEUDOLUS:	[<i>accosting him</i>]: Wait a minute, whoever you are. I shall be obliged if you will refrain from knocking at that door. I've come out here on purpose to protect the interests of that door.	
HARPAX:	Are you Ballio?	5
PSEUDOLUS:	Not exactly; I'm his sub-ballio.	
HARPAX:	What does that mean?	
PSEUDOLUS:	I'm the getter-in and giver-out; supply officer.	
HARPAX:	Kind of head butler, then?	
PSEUDOLUS:	No, I'm the man who gives orders to the head butler.	10
HARPAX:	Slave or free?	
PSEUDOLUS:	Slave – up to now.	
HARPAX:	I should think so; and always will be, by the look of you.	
PSEUDOLUS:	You might take a look at yourself, before insulting other people.	
HARPAX [<i>aside</i>]:	He's up to no good, I'll be bound.	15
PSEUDOLUS [<i>aside</i>]:	The gods are on my side! This man will be the anvil on which I'll forge a lot of forgeries today.	
HARPAX:	I wonder what he's talking to himself about?	
PSEUDOLUS:	Listen to me, laddie.	
HARPAX:	Pardon?	20
PSEUDOLUS:	Is it or is it not a fact that you've been sent here by a Macedonian captain? Are you not the servant of a man who bought a girl from us here, who paid my master, her employer, fifteen hundred for her, and still owes five hundred?	
HARPAX:	That's right, I am. But where in the world have you met me before? You've never seen me or spoken to me, have you? I'm sure I've never set eyes on you – never been to Athens before in my life.	25
PSEUDOLUS:	I just thought you looked as if you had come from him. It's some time since he went away; and today, according to the agreement, was the last day for paying over the money; and it hasn't come yet, so –	30
HARPAX:	And now it has come.	
PSEUDOLUS:	You've brought it?	
HARPAX:	I have.	
PSEUDOLUS:	Come on, then; why don't you give it me?	
HARPAX:	Give it to you?	35
PSEUDOLUS:	Of course. I look after all my master's business and accounts. I receive all money for him, make all payments and settle all debts.	
HARPAX:	No, thank you. I'm not trusting you with any petty cash, not even if you're treasurer to God Almighty.	
PSEUDOLUS:	You might as well. We can get the whole business tied up in a jiffy.	40
HARPAX:	I'd rather keep it tied up in my purse.	
PSEUDOLUS:	Blast you, who are you to cast aspersions on my probity? As if I wasn't trusted to handle six hundred times that amount every day, on my own responsibility.	
HARPAX:	Because others like to trust you, that's no reason why I should trust you.	45
PSEUDOLUS:	You might as well say straight out that I intend to rob you.	

HARPAX: Yes, you might as well say that; and I might as well suspect that you will. What is your name?

Plautus, *Pseudolus* 605–635

- (a) How does Plautus use the character of Harpax to create humour and emphasise the cleverness of the slave Pseudolus, **both** in this passage **and** elsewhere in the play? [25]
- (b) 'In *Pseudolus*, chance and coincidence are more important to the success of the play than they are in *Dyskolos* (*Old Cantankerous*).'¹ To what extent do you agree with this statement? [25]

[Section A Total: 50]

Section B: Essays

Answer **one** question.

Start your answer on a new page.

Marks are awarded for the quality of written communication in your answer.

- 3** 'Watching a play by Aristophanes was more exciting for an ancient audience than watching a performance of a play by Menander or Plautus.'

To what extent would you agree with this statement? In your answer you must include discussion of **all three** playwrights (Aristophanes, Menander and Plautus). **[50]**

- 4** 'All good comedy makes people reflect on the nature of their society.' Which of the plays you have studied do you think best illustrates this statement, and why?

In your answer you must include discussion of at least **one** play by **each** of the three playwrights (Aristophanes, Menander and Plautus). **[50]**

[Section B Total: 50]

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