

Thursday 13 June 2013 – Morning

A2 GCE CLASSICS: CLASSICAL CIVILISATION

F389/01/I Comic Drama in the Ancient World

INSERT – QUESTION BOOKLET

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Answer **one** question from Section A and **one** question from Section B.

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.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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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.

	[A CORPSE <i>appears being carried in slow procession across the stage.</i>]	
DIONYSUS:	Look, here's one now. I'll ask him. Er – hello, excuse me! Yes, you there! Corpse!	
	[<i>The BEARERS come to a halt. The CORPSE sits up with a jerk.</i>]	
	How would you like to take my baggage to hell?	
CORPSE:	How many pieces?	
DIONYSUS:	Just these.	5
CORPSE:	That'll be two drachmas.	
DIONYSUS:	What? That's far too much!	
CORPSE:	Bearers, proceed!	
DIONYSUS:	Hey, wait a minute! Can't we come to some arrangement?	
CORPSE:	Two drachmas up front, or no deal.	10
DIONYSUS:	[<i>counting his change</i>] I've got ... nine obols. What do you say?	
CORPSE:	I'd sooner live again! [<i>He lies down again with a jerk.</i>]	
XANTHIAS:	Well, of all the stuck-up people. I hope he comes to a bad end. All right, sir, load me up again.	
	[<i>DIONYSUS helps him with his bags, and they move on.</i>]	
DIONYSUS:	You're a good lad. Now, where's this ferryboat?	15
CHARON:	[<i>offstage</i>] Heave, ho! Heave, ho! [<i>The stage grows darker and eerier.</i>]	
XANTHIAS:	Where are we?	
DIONYSUS:	This must be the lake he was talking about, and – look, here comes the boat. [<i>CHARON comes into view propelling a small boat on wheels.</i>]	
XANTHIAS:	That must be Charon.	20
DIONYSUS:	Charon! [<i>No response.</i>] Charon! Charon!! [<i>No response.</i>] It seems that <i>Charon</i> couldn't <i>care</i> less.	
CHARON:	Who wants respite from toil and trouble? Anyone for Lethe, Oblivion, Perdition or the Dogs?	
DIONYSUS:	Yes, me.	25
CHARON:	Get aboard, quickly.	
DIONYSUS:	Where do you stop? Can I really go to Hell?	
CHARON:	You can as far as I'm concerned. Get in!	
DIONYSUS:	[<i>to XANTHIAS</i>]: Come on, then!	
CHARON:	I don't take slaves. Not unless they fought in the sea-battle.	30
XANTHIAS:	I was exempted on medical grounds: eye trouble.	
CHARON:	You'll have to walk round the marsh.	
XANTHIAS:	Where will I find you?	
CHARON:	There's a resting place just past the Withering Stone.	

DIONYSUS:	Got that?	35
XANTHIAS:	The creeps is what I've got. It's not my lucky day. [<i>He tiptoes nervously off into the dark.</i>]	
CHARON:	Sit at the oar. Any other passengers, get a move on. Here, what are you doing?	
DIONYSUS:	Sitting on the oar, like you said.	
CHARON:	I didn't say <i>on</i> the oar, fatso! This is where you sit, on the cross-bench.	40

Aristophanes, *Frogs* 170–200

- (a) Discuss whether you think the Athenian audience would have found the visual spectacle of this passage funnier than the dialogue. [25]
- (b) 'Aristophanes is at his best when he creates comic fantasy out of situations familiar to an Athenian audience.' How far would you agree with this statement? You should support your views with evidence from **both** *Frogs* and **one other** Aristophanes play. [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.

PSEUDOLUS:	On my solemn oath, as the gods love me –	
SIMIA:	As they won't, if they hear any more of your lies.	
PSEUDOLUS:	– I swear, Simia, you're such a crafty fellow I love you, I respect you, I look up to you.	
SIMIA:	You can't give me that pap; I know too well how to dish it out to others.	5
PSEUDOLUS:	You'll see, my boy, you'll see what a wonderful treat I shall have in store for you – <i>if</i> you make a success of this.	
SIMIA	<i>[sick of this repetition]</i> : Oh ... no! ...	
PSEUDOLUS:	There'll be wonderful food, wonderful wine, perfumes, delicious dishes, and delicious drinks to go with them; and a wonderful girl all to yourself, to kiss and kiss –	10
SIMIA:	You're too kind.	
PSEUDOLUS:	Oh, you'll thank me ever so much more than that – if you succeed.	
SIMIA:	And if I don't succeed, the executioner can treat me to a capital reception. Now come on, show me which is this pimp's front door.	15
PSEUDOLUS:	The third from here.	
SIMIA:	Look out! Keep quiet; the den's mouth is opening.	
PSEUDOLUS:	The den must be feeling sick.	
SIMIA:	Eh?	20
PSEUDOLUS:	It's going to throw him up whole. <i>[BALLIO has appeared in his open door, coming out hesitantly, while keeping an eye on the operations within.]</i>	
SIMIA:	Is that him?	
PSEUDOLUS:	That's him.	
SIMIA:	He doesn't look up to much. D'ye see how he walks, sideways like a crab, instead of frontways?	25
BALLIO:	Perhaps that man is not so dishonest after all, as cooks go. He hasn't pocketed anything so far, except a cup and a spoon.	
PSEUDOLUS	<i>[to Simia]</i> : Now's your chance, laddie.	
SIMIA:	This is it.	
PSEUDOLUS:	Watch your step ... carefully now ... I'll stay here in ambush. <i>[SIMIA comes forward and assumes the air of a stranger finding his way.]</i>	30
SIMIA:	I'm sure I've counted right. He told me to take the sixth turning after the city gate; and this one here is the sixth turning all right. But what did he say was the number of the house? Blest if I can remember.	
BALLIO:	Who's that chap in uniform? Where has he come from, I wonder, and who's he looking for? I don't seem to know him. Looks like a foreigner.	35
SIMIA:	Ah, there's somebody who may be able to solve my problem for me.	
BALLIO:	He's coming my way. I wonder what part of the world he comes from.	40

SIMIA	[<i>hailing Ballio from a distance</i>]: Hey! ... You there! Billy-goat-beard ... tell me something, will you?	
BALLIO:	Can't you give me good day first?	
SIMIA:	Sorry; I've nothing good to give away.	45
BALLIO:	Then you don't get anything either.	
PSEUDOLUS:	That's a good start.	
SIMIA:	Do you know anyone who lives in this alley? ... I'm talking to you.	
BALLIO:	I know one ... myself.	
SIMIA:	You're lucky. As men go, there's not one in ten can say he knows himself.	50
PSEUDOLUS:	I like that. He's using his wits like a philosopher.	
SIMIA:	The man I'm looking for is a lawless, shameless, faithless, godless sinner.	
BALLIO	[<i>aside</i>]: Must be me. I answer to all those epithets.	55

Plautus, *Pseudolus* 944–975

- (a) Using evidence from both the passage and the rest of the play, how far would you agree that Simia is more crafty than Pseudolus? [25]
- (b) 'Ballio is much more of a villain than Pyrgopolynices in *The Swaggering Soldier*.' How far do you agree with this opinion? [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** 'Plautus wrote carefully-structured dramas with a coherent plot; Aristophanes just wrote a series of jokes and sketches.' How far do you agree with this assessment? **[50]**
- 4** 'Female characters are always stereotypes and make little contribution to the success of the plays of Aristophanes and Plautus.' How far do you agree with this opinion? **[50]**

[Section B Total: 50]

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