

**ADVANCED GCE**  
**CLASSICS: CLASSICAL CIVILISATION**  
Comic Drama in the Ancient World

**F389**

Candidates answer on the answer booklet.

**OCR supplied materials:**

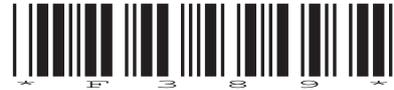
- 16 page answer booklet  
(sent with general stationery)

**Other materials required:**

None

**Monday 20 June 2011**  
**Afternoon**

**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.
- 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.
- 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 **4** pages. Any blank pages are indicated.

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

- AESCHYLUS: [*annoyed*] But a lot of excellent men did learn. Look at Lamachus. And you can see the stamp of Homer on my own work clearly enough. I depicted men of valour – lion-hearted characters like Patroclus and Teucer – encouraging the audience to identify with these heroes when the call to battle came. I didn't clutter the stage with whores like Phaedra and Stheneboea. No one can say I ever put a lustful woman into a play. 5
- EURIPIDES: How could you? You've never even met one.
- AESCHYLUS: And thank heaven for that. You, on the other hand, have had ample experience of Aphrodite. If I remember rightly, she proved too much for you in the end!
- DIONYSUS: He's got you there, Euripides. You were afflicted in your own home by what you showed other men's wives doing onstage! 10
- EURIPIDES: [*irritated*] Look, you pain in the neck, what harm did my Stheneboeas do to the public?
- AESCHYLUS: Why, every decent woman, or decent man's wife, was so shocked by plays like your *Bellerophon* that she went off and took poison straightaway. 15
- EURIPIDES: Did I invent the story of Phaedra?
- AESCHYLUS: Of course not, but the poet should keep quiet about them, not put them onstage as an example to everyone. Schoolboys have a master to teach them, adults have poets. We have a duty to see that what we teach them is right and proper. 20
- EURIPIDES: And you think the proper way to teach them is to write your high-flown, Olympian idiom instead of the language of ordinary men?
- AESCHYLUS: Look, you fool, noble themes and sentiments need to be couched in suitably dignified language. If your characters are demigods, they should sound like demigods – what's more, they should *dress* like them. I set an example in this respect, which you totally perverted. 25
- EURIPIDES: How?
- AESCHYLUS: By dressing your kings in rags so that they appear as objects of pity.
- EURIPIDES: What harm is there in that?
- AESCHYLUS: Well, these days you can't get the wealthy to pay their ship levy. They dress up in rags and claim exemption on the grounds of poverty. 30
- DIONYSUS: While wearing nice warm underwear. And the next day you see them splashing out at the most expensive fish stall in the market.
- AESCHYLUS: And look how you've encouraged people to babble. The wrestling schools are empty. And where have all the young men gone? Off to these notorious establishments where they practise the art of debating – and that's not all they practise either! These days even the sailors argue with their officers; in my day the only words they knew were 'slops' and 'heave-ho'! 35

Aristophanes, *Frogs* 1039–1073

- (a) How does Aristophanes make this passage an effective piece of comic drama? [25]
- (b) Using the passage as a starting point, discuss how successfully Aristophanes uses debates and arguments in *Frogs* **and** *Wasps* to make serious points. [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.

- GORGAS: I think you've set your heart on doing something quite disgraceful. Your idea is to seduce an innocent girl – a respectable man's daughter, too – or you're watching your chance to do something that deserves the death-sentence, several times over.
- SOSTRATOS: Help! 5
- GORGAS: It's not fair that you, with time on your hands, should plague us who have none. And let me tell you, when a poor man's wronged, he becomes a very difficult customer. To start with, he gets a lot of sympathy: and then he takes his bad treatment not just as an injury, but as a personal insult.
- SOSTRATOS: Young man, please let me speak for a moment too. 10
- DAOS: [to GORGAS] That's fair, sir, it really is.
- SOSTRATOS: You're pontificating without knowing the facts. I saw a girl here, and I've fallen in love with her. If that's the 'crime' you're talking about, then perhaps I'm guilty. There's nothing more to say, except that I'm not here after *her* – it's her father I want to see. I'm a free man. I have a reasonable income, I'm ready to marry her without a dowry, and I swear always to love and cherish her. If I've come here with any criminal purpose, or with any idea of plotting mischief against you, may Pan here, sir, and the Nymphs strike me dead right here, beside the house. And let me tell *you*, if that's your idea of me, I don't like it at all! 15
- GORGAS: Well, if I spoke a bit strongly, forget it now. You've convinced me completely, and I'm on your side. I'm an interested party. I'm the girl's half-brother, my friend, and that's why I can speak like this. 20
- SOSTRATOS: Then you can certainly help with the next move.
- GORGAS: How? 25
- SOSTRATOS: I can see you're a good-natured chap –
- GORGAS: I don't want to fob you off with empty excuses: but face facts. The girl's father is an oddity – no one like him, past or present.
- SOSTRATOS: Oh, the chap with the temper! I think I know him.
- GORGAS: He's trouble: and more than trouble. His property here is really a very decent one, but he persists in farming it all by himself. He won't have any help – no farm servant, no locally hired labour, no neighbour to lend a hand; just himself alone. His chief pleasure is never to set eyes on another human being. Mostly he works with his daughter beside him – she's the only one he talks to, never an easy word to anyone else. And he says he'll only let her marry when he finds a husband of his own kidney. 30
- SOSTRATOS: [gloomily] That means never.
- GORGAS: So don't put yourself to any trouble, my friend. It'll be useless. Leave us to cope with this. We're family, it's our job. 35

Menander, *Dyskolos* 289–340

- (a) 'Throughout *Dyskolos* (*Old Cantankerous*), Gorgias is always unselfish while Sostratos is always selfish.' Using the passage as a starting point, discuss how far you would agree with this view. [25]
- (b) To what extent would you agree that the slaves of Gorgias and Sostratos in *Dyskolos* (*Old Cantankerous*) have less freedom than Pseudolus? [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 'Wasps and Frogs are funnier for a modern audience than either *Dyskolos* (*Old Cantankerous*) or *Pseudolus*, even though they might be more difficult to understand.'  
To what extent do you agree with this statement? [50]
- 4 Do you think that ancient comic drama needed a Chorus? In your answer you must include discussion of **all three** playwrights (Aristophanes, Menander and Plautus). [50]

**[Section B Total: 50]**

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