

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
ADVANCED GCE**

F389

CLASSICS: CLASSICAL CIVILISATION

Comic Drama in the Ancient World

FRIDAY 18 JUNE 2010: Morning

DURATION: 2 hours

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the Answer Booklet

OCR SUPPLIED MATERIALS:

16 page Answer Booklet

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

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 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.**

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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.

- DIONYSUS** To get to the point – I see you’re looking at my lion-skin. I took the liberty, seeing as you travelled in those parts when you went to fetch Cerberus – well, I was wondering if you could give me a few tips, you know, any useful contacts down there: where you get the boat, how to find the best restaurants, bakeries, boozers, knocking shops ... and which places have the fewest creepy-crawlies. **5**
- XANTHIAS** I might as well not exist.
- HERACLES** You’re not seriously planning to go down there, are you? You’re mad!
- DIONYSUS** Never mind that, just give me a simple answer: what’s the quickest way to Hades? I want a route that’s not too warm and not too cold. **15**
- HERACLES** Let me see now. You could go via rope and scaffold, if you don’t mind hanging around for a bit. **20**
- DIONYSUS** It would be a pain in the neck.
- HERACLES** Well, there’s the ‘executive route’ via pestle and mortar.
- DIONYSUS** You mean hemlock? **25**

HERACLES That's right.

DIONYSUS Now you're giving me cold feet!

HERACLES You want a way that just goes straight down?

DIONYSUS Exactly. I'm not much of a walker. 30

HERACLES A runner, eh? Well, you know the tower in the Potter's Quarter?

DIONYSUS Yes.

HERACLES Just go and wait on top of that.

DIONYSUS Then what? 35

HERACLES Watch the start of the torch race, and when they shout 'One, two, three, *go!*' – well, off you go.

DIONYSUS Where to?

HERACLES The bottom. 40

DIONYSUS No, no! Just think – all that brain pudding. Not that way.

HERACLES Which way then?

DIONYSUS The way *you* went.

HERACLES That's a long trip. First you come to a great bottom-less lake. 45

DIONYSUS How do I get across?

HERACLES There's an old ferryman who'll take you across in a tiny boat, about so big, for two obols. 50

DIONYSUS Amazing what you can do with two obols! How did they make their way down there?

HERACLES Theseus introduced the idea. Anyway, after that you come to the snakes and the wild beasts – thousands of them, all terrifying. 55

DIONYSUS It's no good trying to scare me off.

HERACLES Then you come to the Great Mire of Filth and the Eternal Stream of Dung. 60
You'll find some pretty unsavoury characters wallowing in there: people

who have wronged a guest, or had
a pretty boy and failed to pay him,
or knocked their mothers about, or
punched their fathers on the jaw, or
committed perjury, or copied out a
speech by Morsimus – 65
DIONYSUS Not to mention anyone who's learnt
that war-dance by Cinesias. 70

Aristophanes *Frogs* 109-152

- (a) 'Dionysus and Heracles might be gods but
Aristophanes does not treat them like gods.'
How true is this assertion for this passage and
elsewhere in Act 1? [25]
- (b) What different types of humour can you identify in
this passage?
How typical are they of the types of humour found
elsewhere in *Frogs* and *Wasps*? [25]

Do NOT answer Question 2 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.

BALLIO: So what do you use? If you find fault with that kind of cooking, what's yours like? Cooking fit for the gods, eh? Able to prolong a man's life?

COOK: Why, yes, indeed it is, sir; I would be so bold to say it. A man who eats of my cooking will live for two hundred years. When I spice a dish with a bit of ciciliander [*he is now inventing imaginary herbs*] or cipoliander or macarosis or secatopsis, she immediately hots herself up in no time. Those of course are the seasonings for sea creatures; for the terrestrial meat I use chicimandrium, halitosis, or cataracticum. 5 10 15

BALLIO: May Jupiter and all the gods blast you to blazes with your fancy condiments and your lying tongue!

COOK: But I have not yet finished.

BALLIO: Then finish, and be damned to you. 20

COOK: When I have all my dishes nice and hot, I take off the covers, and *pouf* – the odour flies hot-handed to heaven.

BALLIO: A hot-handed odour?

COOK: No, I mistake – I meant to say hot-footed. 25

BALLIO: And what if nobody employs you – what happens to Jupiter's supper then?

COOK: He goes to bed with no supper.

BALLIO: And you can go to the devil. Do you think I'm going to pay you two drachmas for that sort of nonsense? 30

COOK: My cooking is very expensive, I know. But I promise you I give value for money to any gentleman who hires me to cook for him. 35

BALLIO: To rob him, you mean.

COOK: [*still smiling*]: Ah well ... you do not expect to find a cook anywhere who has not got claws like a bird of prey?

BALLIO: Do you expect to be allowed to cook anywhere without having your claws safely tied up? [*To his slave*] Here you, boy – you, the one that belongs to me – get inside quick, and have everything that we possess cleared out of the way; and then keep your eyes fixed on this man's eyes; wherever he looks, you look that way too; wherever he goes, go with him; whenever he puts out his hand, get yours ready too; if he picks up something of his own, let him; if it's something of ours, get hold of the other end of it. When he moves, you move; when he stands still, you stand near him; when he squats, you squat. Yes, and every one of these underlings of his shall have a man told off to watch him. 40 45 50 55

COOK: I assure you, sir, you do not have to worry.

BALLIO: I don't have to worry, don't I, when I give you the run of my house?

COOK: Wait till you see what my *bouillon* will do for you. Like Medea cooked up old Pelias and with her possets and potions made his old bones like young again – that is what I shall do for you. 60

BALLIO: Eh? Are you a poisoner too? 65

COOK: Ah no – a life preserver.

BALLIO: Indeed? How much would you charge to teach me your recipe for that?

COOK: For what?

BALLIO: For preserving myself from your pilfering. 70

COOK: Two drachmas, if you trust me; if not, nothing less than a hundred. But tell me, sir, who is it you are giving this dinner for today? Friends, or enemies?

BALLIO: Friends, of course; what do you think? 75

COOK: Why not ask your enemies instead? I shall be serving your guests such a delicious feast, so sweetly and delicately seasoned, the first taste of it will give them such a ravenous appetite that they will be biting 80
off their fingers.

BALLIO: Then for God’s sake, before you serve a single guest, take a taste of it yourself, and give your lads some, and bite off your own thieving fingers. 85

COOK: I think perhaps you do not believe all I am saying.

BALLIO: Oh, shut your cackle; you make me tired. That is my house. Get inside and cook the dinner ... *toute suite*. 90

Plautus *Pseudolus* 826-890

- (a) How similar is the portrayal of the cook in this passage to the portrayal of Sikon in *Dyskolos* (*Old Cantankerous*)? [25]
- (b) Using this passage as a starting point, discuss the claim that Ballio contributes little to the success of *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 'Comedy is both timeless and of its own time.' To which of the plays in this unit do you think this statement most applies?
In your answer you must include discussion of **ALL THREE** playwrights (Aristophanes, Menander and Plautus). [50]
- 4 How important were the plots to the success of the plays in this unit?
In your answer you must include discussion of **ALL THREE** playwrights (Aristophanes, Menander and Plautus). [50]

[Section B Total: 50]

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