

**ADVANCED SUBSIDIARY GCE  
CLASSICAL CIVILISATION (JACT)**

Greek Comedy 1

**TUESDAY 13 MAY 2008**

**2746**

Morning  
Time: 1 hour 30 minutes

**Additional materials (enclosed):** None

**Additional materials (required):**  
Answer Booklet (8 pages)



**INSTRUCTIONS TO CANDIDATES**

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- You must answer **one** question from Section A and **one** question from Section B.
- Start your answer to each question on a new page.
- Use an 8 page answer booklet followed by a 4 page booklet if extra paper is required.

**INFORMATION FOR CANDIDATES**

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- All questions are worth 50 marks in total including 5 marks for quality of written communication.
- The total number of marks for this paper is **100**.

This document consists of **7** printed pages and **1** blank page.

## Section A

Answer **one** question from this section.

**A1** Read the following translation and answer the questions at the end.

LAMACHUS	[ <i>bombastically</i> ]: Whence came the cry of battle that I heard? Whom must I aid, and where my havoc wreak? Who has aroused my Gorgon from her case?	
DIKAIOPOLIS	[ <i>in mock adoration</i> ]: O mighty hero Lamachus! What crests, what cohorts!	5
LEADER OF FIRST SEMICHORUS	[ <i>indicating Dikaiopolis</i> ]: Lamachus, don't you know that this man has been persistently slandering the City?	
LAMACHUS	[ <i>in a rage worthy of a hero</i> ]: How dare you say such things, you, a beggar?	
DIKAIOPOLIS	[ <i>grovelling</i> ]: O mighty hero Lamachus, do pardon me, if I spoke a bit more freely than a beggar ought to!	10
LAMACHUS:	What did you say about us? Out with it!	
DIKAIOPOLIS:	I – don't remember at the moment. It's that terrifying armour of yours, it makes me all giddy. Please take away that horrid face!	
LAMACHUS	[ <i>reversing his shield to hide the Gorgon-head</i> ]: There you are.	15
DIKAIOPOLIS:	No – put it on the ground, face down, in front of me.	
LAMACHUS	[ <i>complying</i> ]: There.	
DIKAIOPOLIS:	Now if you could give me that plume off your helmet?	
LAMACHUS	[ <i>taking a large feather from his helmet</i> ]: Here's a baby feather for you.	20
DIKAIOPOLIS	[ <i>bending over the shield</i> ]: Right. Now could you take hold of my head, so that I can be sick? It's those crests of yours that do it!	
LAMACHUS	[ <i>furious</i> ]: What the hell do you think you're doing, using my baby feather to help you vomit?	
DIKAIOPOLIS:	Your <i>baby</i> feather? For heaven's sake, what bird does it come from? A <i>boastard</i> , perhaps?	25
LAMACHUS	[ <i>trying to throttle him</i> ]: Why, you -. I'll murder you!	
DIKAIOPOLIS	[ <i>wriggling free again</i> ]: No, no, Lamachus! We're not having a trial of strength here. Though [ <i>coming close to him; in a seductive voice</i> ] if you <i>are</i> so strong, why don't you give me a bit of a thrill? You're well enough equipped!	30
LAMACHUS:	How dare you talk to a general like that, you, a beggar?	
DIKAIOPOLIS:	A beggar? I'm no beggar.	
LAMACHUS:	What are you, then?	
DIKAIOPOLIS:	What am I? A decent citizen. I've never run for office, and ever since the war started I've been in the front line. And <i>you</i> , ever since the war started you've been in the pay queue!	35
LAMACHUS:	I was democratically elected –	
DIKAIOPOLIS:	Yes, by three cuckoos. That's the sort of thing that nauseated me, and that's why I made peace – when I saw grey-headed men serving in the ranks while strong young fellows like you skived off and got sent to Thrace on three drachmas a day.....	40

ARISTOPHANES, *Acharnians* 572-603 (A. Sommerstein; Penguin)

**3**

- (a) How has Dikaiopolis arranged to dress himself as a beggar? Why has he done this? [10]
- (b) Show how the treatment of Lamachus in this passage is both humorous and serious. [15]
- (c) How important do you think the role of Lamachus is to the effectiveness of the play?  
In your answer you should include discussion of his portrayal in this passage and his two appearances later in the play. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

**A2** Read one of the following translations and answer the questions at the end.

XANTHIAS: No, you're all wrong, you'll never get it. – All right, keep quiet, and I'll tell you what the old man's trouble really is. He's what they call a trialophile or litigious maniac – the worst case I've ever come across. What he's addicted to is serving on juries, and he moans like anything if he can't get a front seat at every trial. He never sleeps a wink at night – or if he does drop off, his dreams go fluttering round that water-clock till he wakes up again. He's so used to clutching his voting-pebble that he wakes up with his thumb and two fingers glued together, as though he'd been sprinkling incense for a new-moon sacrifice. Why, if he goes past Demos' house and sees what someone's written on the gatepost – you know the sort of thing: 'Beautiful Demos, what charm you have got!' – he goes and writes underneath: 'Beautiful urn, how I long for your slot!' It's true, honestly. Once he complained that the cock was late calling him – and it was well before midnight! Said the retiring magistrates must have bribed it, because their accounts were coming up for review the next day. Oh, he did have it badly: as soon as supper was over he'd shout for his shoes, and off he'd go to the court, and sleep through the small hours at the head of the queue, clinging to the doorpost like a limpet. And mean! He's so mean that he scratches the long line on his tablet every time they get a conviction – full damages; honestly, he comes home with enough wax under his fingernails to furnish a beehive. He's so afraid of running out of voting-pebbles that he keeps a whole beach of them inside the house here. That's how mad he is: and the more you warn him, the more he goes to court.

ARISTOPHANES, *Wasps* 85-111 (D. Barrett; Penguin 1964)

- (a) What further examples of Procleon's 'madness' does Xanthias go on to give? [10]
- (b) How does Aristophanes make Procleon's addiction humorous in this passage? In your answer you should include discussion of the different aspects of court procedure mentioned in this passage. [15]
- (c) Apart from Procleon and Anticleon, how important are the other characters to the success of the play? In your answer you should include discussion of the roles of Xanthias (in this passage and elsewhere in the play), the Chorus and the victims of Procleon's aggression. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

XANTHIAS: No, you're all wrong, you'll never get it. Keep quiet then, and I'll tell you what the old man's trouble is. He's what they call a 'trialophile' – the worst case I've ever come across. He *yearns* to sit in judgment, and *pines* if he's denied a front-row seat. He never sleeps a wink at night – or if he does drop off, his spirit flutters round the courtroom clock till he wakes up again. He's so used to clutching his voting-pebble that he wakes up with his thumb and two fingers glued together, as though he'd been sprinkling incense for a new-moon sacrifice. If he goes past Demos' house and sees what someone's written on the gatepost – you know the sort of thing, 'O Demos, how I dote on you!' – he goes and writes underneath: 'Oh urn, how I vote in you!' It's no joke. Once he complained that the cock was late calling him – and it was well before midnight! He said the retiring magistrates must have bribed it because their accounts were coming up for review the next day. Oh, he had it bad: as soon as supper was over he'd shout for his shoes, and off he'd go to court, sleeping through the small hours at the head of the queue, clinging to the doorpost like a limpet. And he's so harsh! He scratches a long line on his tablet every time they get a conviction – full damages. Honestly, he comes home with enough wax under his fingernails to stock a beehive. He's so afraid of running out of voting-pebbles that he keeps a whole beach of them inside the house. Such is his madness: the more you warn him, the more he goes to court.

ARISTOPHANES, *Wasps* 85-111 (D. Barrett, revised S. Dutta; Penguin 2007)

- (a) What further examples of Philocleon's 'madness' does Xanthias go on to give? [10]
- (b) How does Aristophanes make Philocleon's addiction humorous in this passage? In your answer you should include discussion of the different aspects of court procedure mentioned in this passage. [15]
- (c) Apart from Philocleon and Bdelycleon, how important are the other characters to the success of the play? In your answer you should include discussion of the roles of Xanthias (in this passage and elsewhere in the play), the Chorus and the victims of Philocleon's aggression. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

**Section B**

Answer **one** question from this section.

Start your answer on a new page.

- B3** 'In *Peace*, all the drama occurs in Act 1, concluding with the recovery of the statue. Act 2 is an anti-climax.' How far do you agree with this statement?  
In your answer you should include discussion of the progress of events, new characters and the spectacle on stage. [50]
- B4** 'The main characters in Aristophanes' plays are all mad or at least weird.' To what extent do you agree with this idea?  
In your answer you should include discussion of **at least two** of Dikaiopolis in *Acharnians*, Procleon (Philocleon) in *Wasps* and Trygaeus in *Peace*. [50]



---

*Copyright Acknowledgements:*

A1 text	Extract from Aristophanes, <i>Acharnians</i> 572-603. From A.H. Sommerstein, <i>Lysistrata and Other Plays</i> , Penguin, 2003 © A.H. Sommerstein, 1973. Reproduced by kind permission of Penguin.
A2 1st text	Extract from Aristophanes, <i>Wasps</i> 85-111. From D. Barrett, <i>The Frogs and Other Plays</i> , Penguin, 1970 © D. Barrett, 1964. Reproduced by kind permission of Penguin.
A2 2nd text	Extract from Aristophanes, <i>Wasps</i> 85-111. From D. Barrett, <i>Frogs and Other Plays</i> , Penguin, 2007 © D. Barrett, 1964. Revised translation, introduction and notes © S. Dutta, 2007.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.