

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
F389

CLASSICS: CLASSICAL CIVILISATION

Comic Drama in the Ancient World

WEDNESDAY 13 JUNE 2012: Morning

DURATION: 2 hours

plus your additional time allowance

MODIFIED ENLARGED

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

**16 page Answer Booklet
(sent with general stationery)**

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

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.**

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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QUESTION 1 BEGINS ON PAGE 4

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, 5
how I wheeze!

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

XANTHIAS: What you need is a dose of 10
hellebore.

PHILOCLEON: Phrynichus cowers like a strutting
cock ...

XANTHIAS: They'll stone you.

PHILOCLEON: ... leg thrown high into the air!
See how rectum gapes! 15

XANTHIAS: Be careful there!

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

Not bad, eh?

XANTHIAS: On the contrary, quite mad. 20

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. 25
[A DANCER costumed as a crab presents himself.]

PHILOCLEON: That forlorn creature – who is he?

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. 30
[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. 35

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? 40

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. 45
 And, Xanthias, you'd better start preparing a dressing in case I win.

Aristophanes, *Wasps* 1483–1515

- (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: [*accosting him*]: 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. 5
- HARPAX: Are you Ballio?
- PSEUDOLUS: Not exactly; I'm his sub-ballio.
- HARPAX: What does that mean? 10
- 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. 15
- 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. 20
- HARPAX [*aside*]: He's up to no good, I'll be bound.
- PSEUDOLUS [*aside*]: The gods are on my side! This man will be the anvil on which I'll forge a lot of forgeries today. 25
- HARPAX: I wonder what he's talking to himself about?
- PSEUDOLUS: Listen to me, laddie.

HARPAX: Pardon?

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? 30
35

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. 40

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 – 45

HARPAX: And now it has come.

PSEUDOLUS: You've brought it? 50

HARPAX: I have.

PSEUDOLUS: Come on, then; why don't you give it me?

HARPAX: Give it to you?

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. 55

HARPAX: No, thank you. I'm not trusting you with any petty cash, not even if you're treasurer to God Almighty. 60

PSEUDOLUS: You might as well. We can get the whole business tied up in a jiffy.

HARPAX: I'd rather keep it tied up in my purse.

PSEUDOLUS: Blast you, who are you to cast 65

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. **70**

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? **75**

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*).’ 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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