



Oxford Cambridge and RSA

**Tuesday 21 June 2016 – Morning**

**A2 GCE CLASSICS: CLASSICAL CIVILISATION**

**F389/01 Comic Drama in the Ancient World**



Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 12-page Answer Booklet (OCR12)  
(sent with general stationery)

**Other materials required:**

None

**Duration: 2 hours**



**INSTRUCTIONS TO CANDIDATES**

- Complete the boxes on the Answer Booklet with your name, centre number and candidate number.
- 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.
- Start your answer to each question on a new page.
- Write the number of each question answered in the margin.
- 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**.
- Quality of written communication will be assessed in this paper.
- 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** from Section B.

### SECTION A – Commentary Questions

Answer **either** Question 1 **or** Question 2.

1 Read the passage and answer the questions.

MAGISTRATE:	But the international situation at the moment is in hopeless confusion. How do you propose to unravel it?	
LYSISTRATA:	It's very easy.	5
MAGISTRATE:	Would you explain?	
LYSISTRATA:	[LYSISTRATA takes the work-basket which the MAGISTRATE has been holding, and uses its contents to illustrate her exposition.] Well, consider how we deal with a tangled skein of wool. We take it like this, and with the help of our spindles we pull it gently, now in this direction, now in that, and it all unravels. That's how we'll unravel this war, if you'll let us, unpicking it by sending diplomatic missions, now in this direction, now in that.	10
MAGISTRATE:	How stupid can you get, thinking you can solve serious problems with wool and skeins and spindles?	
LYSISTRATA:	Actually, if you had any sense, you'd run the whole City entirely on the model of the way we deal with wool.	15
MAGISTRATE:	How do you make that out?	
LYSISTRATA:	Imagine the citizen body is a raw fleece. You start by putting it in a bath and washing out the dung; then lay it on a bed, beat out the villains with a stick and pick out the burrs. Then you have to deal with the cliques, who knot themselves together to get chosen for public office; you must card those out and pick off their heads. Then you card all the wool into the work-basket of Civic Goodwill – including everyone, immigrants, friendly foreigners – yes, and even those who are in debt to the Treasury! Not only that. There are many other states which are colonies of Athens. At the moment these are lying around all over the place, like little flocks of wool. You should pick them up, bring them here, and put them all together in one great ball of wool – and from that you can weave the People a nice warm cloak to wear.	20
MAGISTRATE:	Burrs – balls of wool – all this nonsense! What right have you women to talk like this? What have you ever done for the war effort?	25
LYSISTRATA:	Done, curse you? We've contributed to it twice over and more. For one thing, we've given you sons, and then had to send them off to fight.	
MAGISTRATE:	Enough, don't open old wounds.	30
LYSISTRATA:	For another, we're in the prime of our lives, and how can we enjoy it, with our husbands always away on campaign and us left at home like widows? And quite apart from us married women, what about the unmarried ones who are slowly turning into old maids?	35
MAGISTRATE:	Don't men grow old too?	40
LYSISTRATA:	But it's not the same thing, is it? A man comes home – he may be old and grey – but he can get himself a young wife in no time. But a woman's not in bloom for long, and if she isn't taken quickly she won't be taken at all, and before long she's left sitting at home hoping to see some omen foretelling a happier future.	45

Aristophanes, *Lysistrata* 565–598

(a) 'Male and female characters in *Lysistrata* have different attitudes to war and politics.' Using this passage as a starting point, explain how far you agree with this statement. [25]

(b) Aristophanes is more effective in making serious points in *Lysistrata* than he is in *Clouds*. To what extent do you agree with this opinion? [25]

Do **not** answer this question if you have already answered Question 1.

**2** Read the passage and answer the questions.

SCELEDRUS:	You can't tell me that I didn't see what I saw.	
PHILOCOMASIUM:	The man's mad; and I'm a fool to waste my time talking to him. I'll have him put away.	
SCELEDRUS:	You can save your threats, miss. I know I'm going to end up on a cross; that's where I shall follow my ancestors – father, grandfather, great-grandfather, great-great-grandfather.	5
	You can't threaten me with loss of eyes either ... Here, Palaestrio, come here a minute ... How the devil did she get out here?	
PALAESTRIO:	She came from our house, of course.	10
SCELEDRUS:	From <i>our</i> house?	
PALAESTRIO:	Can you see <i>me</i> ?	
SCELEDRUS:	I can see you all right; but what I can't see is how <i>she</i> can have got across from <i>here</i> to <i>there</i> . There's certainly no balcony or garden path, or window that isn't barred ... I know I saw you in this house, young lady.	15
PALAESTRIO:	Damn you, are you going to persist in your allegations?	
PHILOCOMASIUM:	Oh, of course! This is the dream come true, which I dreamt last night!	
PALAESTRIO:	What did you dream last night?	20
PHILOCOMASIUM:	I'll tell you. Fancy! Last night I dreamt that my twin sister had come to Ephesus from Athens with her lover. And the two of them spent the night here next door to us. That is what I dreamt.	
PALAESTRIO [aside]:	That is what I dreamt ... Go on.	25
PHILOCOMASIUM:	Well, I was delighted to see my sister, but her coming resulted in my being exposed to a scandalous suspicion. Because one of my servants – this is what I dreamt – alleged – as you are doing now – that I had been making love with a strange young man, and all the time it was my twin sister with <i>her</i> friend! So I found myself – in my dream – charged with this horrible false accusation.	30
PALAESTRIO:	And now all that you dreamt has come true, hasn't it? What a remarkable coincidence! You'd better go in and thank the gods. And I think you ought to tell the Captain all about it.	35
PHILOCOMASIUM:	I certainly will. I don't propose to let a wicked calumny like that go unpunished.	
SCELEDRUS:	[ <i>She returns to the house.</i> ]	
	Oh dear, I tremble to think of what I've done. My back is itching all over.	40
PALAESTRIO:	You realise you're for it now?	
SCELEDRUS:	Anyway, she's at home now. And as long as she's there, I'm not going to take my eyes off <i>this</i> door.	
	[ <i>He mounts guard over the Captain's door.</i> ]	

Plautus, *The Swaggering Soldier* 368–399

- (a) How effectively does this passage illustrate the way in which Philocomasium is portrayed elsewhere in *The Swaggering Soldier*? [25]
- (b) How important is mistaken identity to the plots of Plautus' plays? You should discuss *The Swaggering Soldier* and one other play by Plautus. [25]

**[Section A Total: 50]**

**SECTION B – Essays**

Answer **one** question.

Start your answer on a new page.

3 'Modern audiences cannot fully appreciate performances of ancient comedy without an understanding of the societies for which they were written.'  
Discuss whether this opinion is more true of the plays of Aristophanes than of the plays of Plautus. [50]

4 'Plautus' characters are much more stereotyped than those found in Aristophanes' plays.' How far would you agree with this assessment? [50]

**[Section B Total: 50]**

**END OF QUESTION PAPER**

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