

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
F389/01**

CLASSICS: CLASSICAL CIVILISATION

Comic Drama in the Ancient World

FRIDAY 22 JUNE 2018: Morning

DURATION: 2 hours

plus your additional time allowance

MODIFIED ENLARGED 24pt

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

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

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF



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.

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.

The quality of written communication will be assessed in this paper.

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.

CINESIAS:	And the secret rites of Aphrodite? How long is it since you celebrated them?	
	[Putting his arm around her] Come along home.	
MYRRHINE	[wriggling free]: No, I won't. Not until you men reach a settlement and stop the war.	5
CINESIAS:	Then, if you want, we'll do that.	
MYRRHINE:	<i>Then</i>, if you want, I'll go home. Till then, I've sworn not to.	
CINESIAS:	But won't you at least lie down with me? It's been such a long time!	10
MYRRHINE:	No. Mind you, I'm not saying I don't love you ...	
CINESIAS:	You do, Myrrie love? Why won't you, then?	
MYRRHINE:	What, you idiot, in front of the baby?	15
CINESIAS:	No – er – Manes, take it home. [The baby is returned to Manes, who departs homeward with it.] All right, that's it out of the way. Let's lie down.	
MYRRHINE:	Don't be silly, there's nowhere we can do it here.	20
CINESIAS:	What's wrong with Pan's Grotto?	
MYRRHINE:	And how am I supposed to purify myself before going back into the Acropolis?	
CINESIAS:	That's easy; you can bathe in the Clepsydra Spring.	25
MYRRHINE:	You're not asking me to break my oath!	
CINESIAS:	On my own head be it. Forget about that oath.	
MYRRHINE:	All right, I'll go and fetch a bed.	
CINESIAS:	Why not on the ground?	30

MYRRHINE: By Apollo, cheap little fart though you are, I don't think as little of you as that!
[She goes off into the right-hand wing of the skene, which represents Pan's Grotto.]

CINESIAS: Well, at least she loves me, that's pretty clear! 35
MYRRHINE [returning with a portable bed, which she puts down before the grotto entrance]: Here you are. You just lie down, while I take off my – Blast it! We need a –a –a mattress.

CINESIAS: Mattress? *I* certainly don't! 40
MYRRHINE: Oh, yes, by Artemis! You don't mean you want us to do it on the cords!

CINESIAS: At least give us a kiss first.
MYRRHINE [doing so]: There. [She goes into the grotto.]
CINESIAS: Mmmm! Come back quickly! 45
MYRRHINE [returning with a mattress, which she lays on the bed]: There. Now just lie down, and I'll undress. [She unpins herself at the shoulders, and then breaks off.] But look – um – a pillow – you haven't got a pillow! 50

CINESIAS: I don't want one.
MYRRHINE: But *I* do! [She goes into the grotto.]
CINESIAS: This is a Heracles' supper and no mistake!

Aristophanes, 'Lysistrata', 898–928

- (a) How much do you think this passage would have contributed to the Athenian audience's enjoyment of the whole scene between Cinesias and Myrrhine? [25]
- (b) 'Aristophanes is at his most effective when he uses comedy to put across his serious messages.' Using evidence from 'Lysistrata' and one other play by Aristophanes, discuss how far 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.

MILPHIDIPPA:	My respects to you, handsome Captain.	
PYRGOPOLYNICES:	She uses a title I am accustomed to ... May the gods give you all you desire, madam.	5
MILPHIDIPPA:	All I desire is life with you –	
PYRGOPOLYNICES:	No, that is too much to ask.	
MILPHIDIPPA:	Oh, not for myself, sir – but for my mistress, who dies for love of you.	
PYRGOPOLYNICES:	As do many others, who cannot have their wish.	10
MILPHIDIPPA:	Ay, indeed it is no wonder if you set a price upon your favours – with those handsome features, that noble figure, that fame for courage and daring deeds. Was ever a man more godlike?	15
PALAESTRIO	[aside to her]: He’s not a man, my dear; a vulture is more of a man than he is, I should say.	20
PYRGOPOLYNICES	[aside]: I’ll play high and mighty, since she admires me so.	
PALAESTRIO:	Look at him – strutting about like an idiot ... Well, sir? Won’t you answer her? Her mistress is the one I told you about.	25
PYRGOPOLYNICES:	Which one is she? I get so many invitations, I can’t remember them all.	
MILPHIDIPPA:	I am from the one who robs her fingers to adorn yours. Didn’t I bring that ring from her who desires you, to <i>him</i> , who handed it to you?	30
PYRGOPOLYNICES:	And what is your wish now, woman? Name it.	
MILPHIDIPPA:	That you spurn not the one who desires you, the one who has no life but in your life. On you alone it rests	35

	whether she is to live or die.	
PYRGOPOLYNICES:	And what is her wish?	
MILPHIDIPPA:	To speak to you, to embrace you, to cover you with caresses; if you do not come to her aid, she will die of despair. Oh my hero, my Achilles, grant my prayer, save with your fair hand that fair lady. Great sacker of cities, slayer of kings, show forth your charity!	40 45
PYRGOPOLYNICES:	Oh ye gods! what a bore it is. [To Palaestrio] You scoundrel, how many times have I forbidden you to offer my services to all and sundry?	50
PALAESTRIO:	You see, woman? I have told you before and I tell you again: without his proper fee, this boar is not at the service of any and every female in the sty.	55
MILPHIDIPPA:	Let him name his fee, and he shall have it.	
PALAESTRIO:	It will be one golden Philippic talent. He won't take less from anyone.	60
MILPHIDIPPA:	Oh! ... oh, but ... I mean, that's too little, surely.	
PYRGOPOLYNICES:	Avarice was never in my nature. I have riches enough; I possess more than a thousand pecks of golden Philippics.	65

Plautus, 'The Swaggering Soldier', 1038–1064

(a) How effective is this passage as a piece of comic drama?
[25]

(b) 'Milphidippa is the most vividly portrayed of Plautus' female characters.' Using evidence from 'The Swaggering Soldier' and one other play by Plautus, explain how far you agree with this opinion. [25]

[SECTION A TOTAL: 50]

SECTION B – Essays

Answer ONE question.

Start your answer on a new page.

- 3 ‘Plautus portrays family and domestic relationships more effectively than Aristophanes.’ Using evidence from AT LEAST ONE play by each author, discuss how far you agree with this view. [50]**
- 4 What does the Chorus contribute to Aristophanes’ plays? How far do you think that Plautus’ plays are better than those of Aristophanes because they don’t have a Chorus? You should use examples from AT LEAST ONE play by each author. [50]**

[SECTION B TOTAL: 50]

END OF QUESTION PAPER

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