

Classics: Classical Civilisation

Advanced GCE

Unit **F389**: Comic Drama in the Ancient World

Mark Scheme for June 2013

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.









All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2013

1. Annotations

Annotation	Meaning
	worthy of credit
	errors of fact
S(p)	misspellings
	errors of punctuation
	errors of grammar and expression
	omissions
	irrelevant material;
?/!	improbable or confused statements
	conspicuous repetition
L?	illegible words
	Highlight

Question			Answer	Marks	Guidance	
					Content	Levels of response
1	(a)		<p>Discuss whether you think the Athenian audience would have found the visual spectacle of this passage funnier than the dialogue.</p> <p>Answers might include:</p> <p>Visual:</p> <ul style="list-style-type: none"> • simple visual humour – eg the way in which the actor playing the corpse might move; • costume; • possible ‘business’ when Xanthias has to be loaded with bags again; • relationship of what is portrayed on stage and the audience’s mental picture of the Underworld – eg absurdity of Charon’s boat; • body-language of the actor playing Xanthias; • Dionysus’ incompetence at rowing. <p>Dialogue:</p> <ul style="list-style-type: none"> • clichés in an absurd context; • references to current political issues; • parody; • cultural references – eg to Athenian naval prowess; • wordplay – eg ‘Charon ... care’. 	25	<p>Stage directions given in the text may be taken into account where they could reflect what could have been expected in an ancient Athenian theatre.</p> <p>Credit any suitable examples and assessment made in relation to the Athenian audience and to the contents of the passage on the paper.</p>	<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p> <p>AO2 = 15</p> <p>Level 5 14–15</p> <p>Level 4 10–13</p> <p>Level 3 6–9</p> <p>Level 2 3–5</p> <p>Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(b)		<p>‘Aristophanes is at his best when he creates comic fantasy out of situations familiar to an Athenian audience.’ How far would you agree with this statement? You should support your views with evidence from both <i>Frogs</i> and one other Aristophanes play.</p> <p>Answers might include:</p> <p><i>Frogs</i>:</p> <ul style="list-style-type: none"> • parody of ‘comic porter’ and ‘angry doorman’ scenes, added to familiarity of character traits in real life; • familiarity with depictions of the Underworld, Dionysus and Heracles in literature, art, religion and myth; • human emotions and their effects; • the importance of seafaring skills in Athens and the way Athenians were trained to row; • bargaining; • knowledge of plays of Aeschylus and Euripides; • familiarity with sophisticated debating styles; • familiarity with how tourists/visitors to new places behave; • political and social issues at the time of the play. <p><i>Lysistrata</i>:</p> <ul style="list-style-type: none"> • family dynamics; • the roles of women; • physical appearance (eg the costumes and priapism of the heralds); • stereotypes of non-Athenian Greeks; • sacrifices and rituals such as oath-taking; • the Acropolis; • Athenian political institutions and conventions; • the political situation at the time of the play; • effects of war on non-combatants. 	25	<p>Answers should include an assessment of whether any of the features listed (or similar examples selected by the candidate) represent Aristophanes ‘at his best’.</p> <p>Most candidates should answer using <i>Frogs</i> and <i>Lysistrata</i>, but the following points could be made from <i>Wasps</i>:</p> <ul style="list-style-type: none"> • family dynamics; • the law-courts and general legal procedures; • Cleon; • the reception of <i>Clouds</i> the previous year; • the political situation at the time of the play; • treatment of and attitude towards the older generation; • Carcinus and his sons. 	<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p> <p>AO2 = 15</p> <p>Level 5 14–15</p> <p>Level 4 10–13</p> <p>Level 3 6–9</p> <p>Level 2 3–5</p> <p>Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
2	(a)		<p>Using evidence from both the passage and the rest of the play, how far would you agree that Simia is more crafty than Pseudolus?</p> <p>Answers might include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • ‘if they hear any more of your lies’; • Pseudolus flatters Simia, but Simia sees through him; • ‘You can’t give me ... dish it out to others’; • Simia seems to have everything under control and seems confident; • Simia’s acting ability; • Simia is able to get Ballio’s attention without Ballio being aware that he’s being manipulated into noticing Simia; • ‘Sorry ... give away’; • ‘As men go ... himself.’ <p>Elsewhere:</p> <ul style="list-style-type: none"> • The opening of the Simia/Pseudolus scene: Simia makes it clear he regards himself as Pseudolus’ equal in ‘fiddling and faking’; • Pseudolus fools Simo, Ballio and Harpax and is able to make money from his activities; • Charinus’ recommendation of Simia to Pseudolus (pp245–247) suggests that Charinus relies on Simia in the same way that Calidorus relies on Pseudolus; • Simia also says he has his tactics worked out and that Pseudolus is putting him off – compare with Pseudolus’ own admission that he is improvising; • Simia’s confrontation with Ballio in the section immediately following this passage – notably the way in which he covers up the fact that he doesn’t know Polymachaeroplages’ name; 	25		<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p> <p>AO2 = 15</p> <p>Level 5 14–15</p> <p>Level 4 10–13</p> <p>Level 3 6–9</p> <p>Level 2 3–5</p> <p>Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • Pseudolus' panic at this point; • Pseudolus can take advantage of unexpected opportunities; • opinions of Pseudolus expressed by other characters. 			

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(b)		<p>‘Ballio is much more of a villain than Pyrgopolynices in the <i>The Swaggering Soldier</i>.’ How far do you agree with this opinion?</p> <p>Answers will vary. Points made may include:</p> <p>Ballio:</p> <ul style="list-style-type: none"> • makes his living by exploiting other men’s sexual desires; • exploits his slaves’ clients; • deceives and deliberately plays with Calidorus; • agrees whole-heartedly with all the accusations and insults levelled by Calidorus and Pseudolus; • repeats this identification of himself at the end of this passage; • doesn’t trust others – possibly judges them by his own standards of (dis)honesty (eg comment about cook); • is cruel and vindictive, and possibly sadistic (pages 221–225 and evidence of ugly slave boy). <p>Pyrgopolynices:</p> <ul style="list-style-type: none"> • has abused hospitality (see Palaestrio’s prologue pp156–158); • is guilty of kidnap; • describes himself – at the end of the play – as a ‘lecher’; • frightens his slaves (Sceledrus p164); • is prepared to dump Philocomasium unceremoniously when he thinks there’s a better prospect but lets her keep the presents he has given her; • is happy to go in pursuit of another man’s wife/mistress (though see Palaestrio p199 ‘may have scruples ... another man’s house’). <p>Ballio, as a pimp, is obviously going to have to keep control of his merchandise. Pyrgopolynices is a vain and ridiculous fool who doesn’t realise how he is mocked and despised by others.</p>	25		<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p> <p>AO2 = 15</p> <p>Level 5 14–15</p> <p>Level 4 10–13</p> <p>Level 3 6–9</p> <p>Level 2 3–5</p> <p>Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
3			<p>‘Plautus wrote carefully-structured dramas with a coherent plot; Aristophanes just wrote a series of jokes and sketches.’ How far do you agree with this assessment? Expect a wide range of responses.</p> <p>Answers could include:</p> <p>Distinction between ‘drama’ and ‘sketch comedy’, notably:</p> <p>‘drama’</p> <ul style="list-style-type: none"> • implies a clear progression, with a beginning, a middle and an end; • suggests cliff-hangers and reversals of fortune; • implies emotional involvement from the audience; • implies character development. <p>‘sketch comedy’</p> <ul style="list-style-type: none"> • implies a series of disconnected scenes aimed at setting up a joke and getting a one-off laugh; • means the focus of the play changes abruptly; • implies that characters or ideas may be introduced or abandoned as and when they are (or are no longer) needed for a specific joke to work; • includes characters or scenes which are complete in themselves and do not contribute to the development of the plot; • will leave lots of loose ends. <p>Plautus:</p> <ul style="list-style-type: none"> • prologues outline the general narrative and suggest the overall structure of the play in advance, suggesting that Plautus has a clear structure in his mind; • but in <i>Swaggering Soldier</i> this prologue comes after the introductory scene featuring Pyrgopolynices – function of this scene is relevant to the discussion; • Plautus is also adapting known Greek plays which had a 	50	<p>Allow credit for relevant references from other plays by Aristophanes.</p> <p>Examples from <i>Wasps</i> may include:</p> <ul style="list-style-type: none"> • is constructed in two halves, but they are balanced; • the ‘hinge’ is the acquittal of Labe; • arguably, the first half is a series of politically-focused sketches with serious criticism of Cleon’s influence and the weaknesses of the jury system, while the second half focuses on Bdelycleon’s attempts to teach Philocleon how to behave in polite society and is more of a comedy of manners; • but the ending shows that Philocleon is still behaving outrageously—so there is a sort of circular structure to the play. 	<p>AO1 = 20</p> <p>Level 5 18–20 Level 4 14–17 Level 3 9–13 Level 2 5–8 Level 1 0–4</p> <p>AO2 = 30</p> <p>Level 5 26–30 Level 4 20–25 Level 3 14–19 Level 2 6–13 Level 1 0–5</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<p>coherent plot;</p> <ul style="list-style-type: none"> the plot of <i>Pseudolus</i> is held together by the bet; Plautus adds Roman elements, some of which are clearly stock scenes; examples of these stock scenes include ritual insult (<i>velivellatio</i>), the comic cook and comic violence – credit suitable examples; Ballio's birthday preparations and the lament of the ugly slave boy (<i>Pseudolus</i>) could also be seen as stand-alone sketches, as could the fooling of Sceledrus by Philocomasium and the scene in which Acroteleutium and Milphidippa fool Pyrgopolynices (<i>Swaggering Soldier</i>); Callipho is brought in and then ignored (<i>Pseudolus</i>); the opening scene of <i>The Swaggering Soldier</i> – is this a sketch or necessary for the development of the plot? audiences would have a rough idea what to expect, especially since so many of the plots of Roman Comedy were formulaic; they would particularly know what to expect in the case of <i>Swaggering Soldier</i>, as the prologue gives the name of the New Comedy original; though it can be argued that one of the elements of interest for a Roman audience would have been the changes Plautus makes; to what extent are the criteria for 'drama' met? <p>Aristophanes:</p> <ul style="list-style-type: none"> in general, his plays do have a structure – a fantastical situation is established in the first part of the play, and its consequences explored in the second half; between the two, the Chorus usually deliver the Parabasis which gives the serious sub-text to the play; within that structure, there can be many non-sequiturs, some of which are just sketches; there are also a lot of 			

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<p>places where Aristophanes sets up a joke, gets the laugh and moves on (eg in <i>Frogs</i> the discussion with Heracles about the best way to get to the Underworld, which is simply an excuse for a series of puns);</p> <ul style="list-style-type: none"> to what extent are the criteria for 'drama' met in the play(s) discussed in the response? <p>Evidence from the plays will vary.</p> <p><i>Frogs</i></p> <ul style="list-style-type: none"> falls clearly into two parts, each with its own prologue; has an episodic first part, with a number of sketches linked only by the vague thread of Dionysus' journey to Pluto's palace; has a coherent second part, but even this can be subdivided into a series of sketches covering different aspects of literary criticism and political comment; episodic structure is emphasised by the use of the Chorus; arguably, however, there is a serious message which links the two halves; the ending shows a change of focus. <p><i>Lysistrata</i></p> <ul style="list-style-type: none"> is thematically more coherent than <i>Frogs</i>; episodes and incidents in the play follow on logically, charting the progress of the women's strike; even the choral interludes reflect the structure and message of the play; arguably, builds to the great 'reconciliation' speech of Lysistrata; but there are still some elements of sketch comedy, notably the humiliation of the Magistrate, attempts by the women to escape from the Acropolis, the Myrrhine/Cinesias scene and the priapic Heralds. 			

Question			Answer	Marks	Guidance	
					Content	Levels of response
4			<p>‘Female characters are always stereotypes and make little contribution to the success of the plays of Aristophanes and Plautus.’ How far do you agree with this opinion?</p> <p>Answers may include:</p> <p>Reasons for the success of the plays could include:</p> <ul style="list-style-type: none"> • plot; • spectacle; • range of humour; • portrayal of the various characters; • audience response, both now and at the original time of performance; • relevance to the audience, either now or at the time of original performance; • skill of the author; • the importance or otherwise of the female characters in the plays studied. <p>Comments about the portrayal of women could include:</p> <p>Aristophanes:</p> <p><i>Frogs:</i></p> <ul style="list-style-type: none"> • comic landladies – the focus in this scene is really on the comic stereotype of the gluttonous Heracles; • other than that, just slave girls/dancing girls of various kinds, brought in for other humorous purposes; • Eleusinian Initiates; • the success of the play must therefore depend on other factors. <p><i>Lysistrata:</i></p> <ul style="list-style-type: none"> • responses of the other women when Lysistrata unveils her plan play on the usual Aristophanic portrayal of women as 	50	<p>Credit relevant examples from other plays.</p> <p>Examples might include:</p> <p><i>Wasps</i></p> <ul style="list-style-type: none"> • the hetaira (flute-girl) Dardanis is very insignificant and is there really to focus attention on Philocleon’s behaviour; • the rest of the play focuses on political issues and role-reversal; • comic spectacle is the other main element. 	<p>AO1 = 20</p> <p>Level 5 18–20</p> <p>Level 4 14–17</p> <p>Level 3 9–13</p> <p>Level 2 5–8</p> <p>Level 1 0–4</p> <p>AO2 = 30</p> <p>Level 5 26–30</p> <p>Level 4 20–25</p> <p>Level 3 14–19</p> <p>Level 2 6–13</p> <p>Level 1 0–5</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<p>being interested only in sex and drink;</p> <ul style="list-style-type: none"> • jokes which play on the stereotypes of Spartan and Theban women; • and when the women are attempting to escape from the Acropolis they demonstrate domestic concerns – eg childrearing and making cloth; • in general, the women here seem to have more ownership of their plans and act independently from – or in opposition to – the men; • they are shown as better than the men in many respects; • there is no traditional Parabasis in this play, and Aristophanes' message is delivered by Lysistrata herself, who is shown as coming out of the temple of Athene to deliver it; • portrayal of male and female Choruses; • the success of this play may well be linked to the way in which the women are seen as portraying ordinary people's attitudes to peace and war as opposed to the interests of those holding political office. <p>Plautus:</p> <ul style="list-style-type: none"> • follows the New Comedy tradition of plot-lines, which requires women to be either virtuous young girls of good family (Philocomasium), courtesans (Acroteleutium) or slave-girls (Milphidippa, Phoenicium and Ballio's other slave-girls); • portrays these stock characters differently in the prescribed plays. <p>Pseudolus:</p> <ul style="list-style-type: none"> • has no speaking parts for female characters; • they are seen as largely passive and under male domination; • though it is Calidorus' love-life which sets everything in 			

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<p>motion;</p> <ul style="list-style-type: none"> • Phoenicium is depicted through her letter; • Ballio suggests that some of them use their sexuality so that he can benefit from the favours they gain in this way; • the focus of the play is the resourcefulness of Pseudolus. <p>Swaggering Soldier:</p> <ul style="list-style-type: none"> • Philocomasium is loyal, resourceful and cunning; • she has no difficulty in carrying out her role in Palaestrio's plan; • but of course she is a free-born girl rather than a slave; • Acroteleutium and Milphidippa are also independently minded and cunning; • they are able to devise and carry out a plan and can manipulate Pyrgopolynices; • the focus of the play is the outwitting of Pyrgopolynices. 			

APPENDIX 1

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	
Level 5	9–10	18–20	14–15	26–30
	<ul style="list-style-type: none"> • A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Thorough analysis of evidence/issues; • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas; • Very accurately written with effective use of specialist vocabulary/terms. 	
Level 4	7–8	14–17	10–13	20–25
	<ul style="list-style-type: none"> • A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Good analysis of evidence/issues; • Sound evaluation with thoughtful engagement with sources/task; • Well structured response with clear argument; • Mostly fluent and effective communication of ideas; • Accurately written with use of specialist vocabulary/terms. 	
Level 3	5–6	9–13	6–9	14–19
	<ul style="list-style-type: none"> • A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas; • Generally accurately written with some use of specialist vocabulary/terms. 	
Level 2	2–4	5–8	3–5	6–13
	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Occasional analysis of evidence/issues; • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas; • Occasionally accurately written with some recognisable specialist vocabulary/terms. 	
Level 1	0–1	0–4	0–2	0–5
	<ul style="list-style-type: none"> • Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas. • Little or no accuracy in the writing or recognisable specialist vocabulary/terms. 	

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2013

