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GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2014

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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.

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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

Annotation	Meaning of annotation
BP	Blank Page – this annotation **must** be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
S	S	error of spelling
E	E	error of grammar or expression
F	F	error of fact
^	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention
.....	Highlight	depends on the unit
REL	REL	irrelevant point
REP	REP	conspicuous repetition
L	L	illegible word or phrase

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual unit:

AO1 40% Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material, historical sources or linguistic forms in their appropriate contexts.

AO2 60% Analysis, Evaluation and Presentation

- AO2(a) analyse, evaluate, and respond to Classical sources (literary, cultural, material historical or linguistic) as appropriate;
- AO2(b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. You are required to identify a candidate's performance under each assessment objective and award marks accordingly. A composite grid (combining the essay and context grids) will be provided to assist you in determining the appropriate mark.

Marking Scripts:

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.
The points in the mark scheme are indicative content only and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.
QUERIES ON UNEXPECTED ANSWERS? Consult your Principal Examiner or your Team Leader.
You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Team Leaders/Principal Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

DO USE ticks to draw attention to anything worthy of credit [even single words].

DO NOT USE ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: this is employed to indicate error, whether of fact or spelling.

QUALITY OF WRITTEN COMMUNICATION

- There are no separate weightings for AO2(a) and AO2(b).
- QCA guidelines stipulate that all three strands of Quality of Written Communication must be explicitly addressed. For further information, see the specification grids.
- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation (**P**), and other defects in English grammar (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your team leader.

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1(a)	**How is the humour in this passage typical of the humour elsewhere in *Lysistrata*?**	25		
	Answers may include: In the passage: • spectacle on stage; • women seen as a threat; • confrontation between Leader and Stratyllis; • wordplay – eg. 'Bupalus'; military commands; parallel threats and ripostes; • slapstick – e.g. comic jousting (torches versus jars of water; emptying jars of water); • insults; • scatological language; • cultural references – eg. to funeral rituals. Elsewhere in *Lysistrata*: • sexual jokes (passim); • traditional portrayal of women as interested only in drink and sex; • scene between Lysistrata and Magistrate echoes confrontation between the two Choruses; • Myrrhine/Cinesias scene; • Spartan and Athenian heralds/envoys show comic consequences; • use of costume; • perhaps more emphasis in this scene on movement and spectacle than elsewhere; • less sexual humour here;		Successful answers will show awareness of performance as well as script. Relevant close reference to or direct quotation from passage and elsewhere needed.	**AO1 = 10** Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 **AO2 = 15** Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2

Question	Answer	Marks	Guidance	
			Content	**Levels of Response**
	• humour here depends in part on awareness of role of women in family rituals such as burial and marriage; • seriousness of Lysistrata herself as a character in counterpoint to others in play; • use of costume; • use of large number of male actors in female roles and possible effects on reception of Aristophanes' jokes; • references to specific people or events.			
1(b)	**'Aristophanes makes better use of the Chorus in *Lysistrata* than in *Frogs*.' How far do you agree with this statement?**	**25**		
	Answers may include: *Lysistrata:* • double Chorus; • old men and women; • confrontation between them; • old women look after the old men once the latter have become soaked; • old men allied with Magistrate initially; • present opposing points of view in the Choral *agon*; • eventually work together; • so they are an integrated whole and may work to unify the episodes in the play; • but the main serious message of the play is delivered by Lysistrata rather than by the chorus.		This is an open question. Any sensible conclusion is acceptable if supported by appropriate evidence and argument. Credit awareness of some critics' view that the Frog Chorus is offstage only, in which case its purpose is purely musical. *Frogs*: Credit reference to ragged clothing of Initiate Chorus and/or possible offstage Frog Chorus as indication of financial constraints at time of performance; this could be linked to message in *parabasis* about financial situation.	**AO1 = 10** Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 **AO2 = 15** Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	Frogs: • two separate and disparate Choruses; • Frog Chorus provide comic musical interlude with Dionysus; • play takes its title from them; • Chorus of Initiates are main Chorus of first part of play but do not appear till Dionysus and Xanthias have reached the Underworld; • main dramatic purpose seems to be parody of an Eleusinian ode; • but they also deliver the *parabasis* • they may or may not be the same people as the 'audience' for the contest between Aeschylus and Euripides. Answers may include assessments of: • spectacle; • message in *parabasis*; • Choruses in *Lysistrata* are characters in the action, but this is not the case in *Frogs*; • suggestions about audience response; • whether either play would be damaged if the Chorus were removed; • discussion of why *Frogs* is named after what appears to be a subsidiary chorus.		Penguin edition suggests that the chorus in the *agon* between Aeschylus and Euripides may be a third group – credit relevant comments.	

Question	Answer	Marks	Guidance	
			Content	**Levels of Response**
2(a)	**Do you think that Passage B would have been a better opening to the play *The Swaggering Soldier* than Passage A?**	**25**		
	Answers may include: Passage A • we see Pyrgopolynices first-hand; • this allows us to make our own judgment about his character; • we want to see what happens to him; • the scene establishes Artotrogus as the stock 'parasite'; • we note that he despises Pyrgopolynices and this is supported by what Palaestrio says in Passage B; • we are immediately interested in the characters; • it gets the audience laughing earlier. Passage B: • interaction between Palaestrio and the audience; • the audience are told the plot and what to expect; • if Plautus' Roman audience knew the Greek original, they might appreciate Plautus' skill in adaptation. Evaluation should include a discussion of the different ways in which the audience might respond to the two possible openings and may make points such as:		Relevant close reference to or direct quotation from passage and elsewhere needed. Accept any sensible conclusion. The second passage gives information about Plautus' original source. Candidates are not expected to know any more information than is given here.	**AO1 = 10** Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 **AO2 = 15** Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2

Question	Answer	Marks	Guidance	
			Content	**Levels of Response**
	• the opening scene between Pyrgopolynices and Artotrogus is more vivid; • it gets the audience laughing at Pyrgopolynices; • we want to see him come to a sticky end; • so his eventual unmasking and his final lines in the play are more effective; • but he's a stock character, so the original audience might put him in context; • the narrative prologue might make more sense, as it would allow the audience to settle down; • it focuses attention on Palaestrio, who is the normal Plautine 'clever slave'; • given the title of the play, is this the right thing to do?			
2(b)	**'Palaestrio is a more fully-developed character than Pseudolus, but less interesting.' To what extent do you agree with this assessment of the two slaves?**	**25**		
	Answers may include: Palaestrio: • His account of how he comes to be in Ephesus and a slave of Pyrgopolynices tells us about his loyalty to Pleusicles and Philocomasium. • He seems brave and unselfish. • He has a coherent plan. • He obtains the trust and co-operation of others realistically, by being recognized		Comments on how an audience might respond to the two characters will vary, as will conclusions. Comments on Palaestrio must go beyond the passage printed on the paper.	**AO1 = 10** Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 **AO2 = 15** Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	by Pleusicles and Philocomasium. • He trusts others' judgment. • He doesn't regard other slaves as threats to his intellectual supremacy. • He exploits Pyrgopolynices' susceptibility to flattery to make it appear that he is reluctant to be sent back to Athens with Philocomasium. • He seems content to be Pleusicles' slave. Pseudolus: • dominates Calidorus and most of the other characters; • is on stage outwitting others in various different ways for almost the whole play; • would create audience response to different manifestations of his wit; • seems motivated more by a desire to show his own cleverness than a wish to help others; • distrusts others, especially other slaves; • seems to have sufficient authority to make others keep themselves at his disposal, but drops anyone who doesn't fit his plans; • is resourceful; fears being outwitted; • is distrusted by others; • but in some respects is treated as an equal by Simo and Ballio; • seems to have a lot of freedom.			Level 1 0 – 2

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	Pseudolus and Palaestrio are both variants on the stock 'clever slave'. Comments could include: • Are 'fully developed' and 'interesting' mutually exclusive? • neither slave seems 'believable' as a slave – neither seems to have many duties; • Pseudolus' obvious improvisation adds interest to the plot of the play but may not add to our interest in his character; • the focus of the play *Pseudolus* is on the eponymous hero; • the role of Palaestrio is not flagged up in the title of the play – the unmasking of Pyrgopolynices does not have to be done by a slave, and other characters are equally important in this plot; • Palaestrio is possibly too honourable and upright to be believable to a Roman audience as a slave – he shows many of the attitudes of a free man; • but that in itself may make him a more rounded, interesting and believable character than Pseudolus; • are we more interested in the plot than in either character anyway?			

Question	Answer	Marks	Guidance	
			Content	**Levels of Response**
3	**'Characterisation was more important as a source of comedy for Aristophanes than it was for Plautus.' How far do you agree with this statement? You should support your answer with evidence from both playwrights.**	**50**		
	This question requires a comparison of the ways in which Aristophanes and Plautus use characterisation to provoke laughter in the audience. There is no 'right' answer. Answers may include: *Frogs*: • Dionysus, Heracles, Euripides and Aeschylus are all figures of fun (plus examples); • characterisation of Dionysus and Heracles undermine their divine status; • portrayal of Heracles is typical of how he is shown in comedy – greedy and stupid; • characterisation of Euripides may reflect what he was really like – he'd died less than a year before Frogs was written; • Aeschylus is probably a caricature, based on attitudes to his plays and perceptions of his values; • Xanthias is a typical cheeky slave; • even minor characters are sketched in – e.g. corpse, Pluto, landladies, Charon, Aeacus.		Weaker answers may well focus just on the portrayal of a few characters, and consist largely of character analysis. Credit should also be given to answers which contain some coherent assessment of the relative importance of characterisation to the two playwrights compared with other ways of creating comedy. Credit may also be given to relevant discussion of characterisation within the social context of the performances.	**AO1 = 20** Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4 **AO2 = 30** Level 5 26 – 30 Level 4 20 – 25 Level 3 14 – 19 Level 2 6 – 13 Level 1 0 – 5

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	Lysistrata: • The female characters are largely comic stereotypes, whether through depiction as being interested only in booze and sex or through national stereotypes; • lots of sexual humour; • the male characters are also shown as absurd or comic; • the only character who is rarely a figure of fun is Lysistrata herself and her emergence from the Acropolis at the end emphasises the underlying serious message; • In both plays, role-reversal is used for comic effect. Plautus also uses role-reversal in the depiction of relationships between slaves and masters. *Pseudolus*: • The character of Ballio is fleshed out, but mainly to make him into a believable villain whose unmasking we will applaud; • Pseudolus and Simia are different manifestations of the *servus callidus*, but are arguably given the same characteristics; • but we are then given a credible picture of Pseudolus' fears that he could have met his match – which may make him a more sympathetic character; • the exchange between Callipho and Simo about Simo's teenage years undermines the 'severe father' stock character of Simo;			

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	• the scene between Ballio and the Cook is totally irrelevant and is an example of stock scenes and characters used simply because they are expected by the audience – Plautus is gratifying audience expectations; • there are a number of stock characters who do not need to be fleshed out – (e.g. Calidorus) or even speak (e.g. Phoenicium). *Swaggering Soldier*: There are a lot of stock characters but they may be more carefully drawn than one would expect; • Artotrogus and others are used to highlight the characterisation of Pyrgopolynices; • Artotrogus is a stock 'parasite' character but has some redeeming features and is used to good comic effect; • Philocomasium, Milphidippa, Acroteleutium are all resourceful; • Sceledrus may be a stock stupid slave used for comedy but he's still distinct from other slaves; • but Lurcio and the largely irrelevant cook Cario are used for stock scenes; • Periplectomenus voices views on marriage and family life which may be there to amuse the audience but he is still a sympathetic character.			

Question	Answer	Marks	Guidance	
			Content	**Levels of Response**
4	**'The only purpose of Greek and Roman Comedy was to entertain.' How far do you think this is true of the plays you have studied? You should support your answer with evidence from both playwrights.**	**[50]**		
	Answers may include: • Aristophanes' purpose includes winning first prize in a drama competition attended by most Athenian citizens and resident foreigners/metics and – in the case of the Great Dionysia – representatives of the Delian League allies. • In *Frogs*, he makes an overt statement about the purposes of 'poets' – a term which includes comic dramatists – including both entertainment and education (i.e. making the audience think). This makes discussion of the role of the *parabasis,* music, spectacle appropriate. Aristophanes' aims included : • entertain a local audience – largely Athenian, though with other Greek visitors; • win a dramatic competition within a religious context which required a Chorus – hence the importance of music and spectacle; • make political comments; • satirise well-known figures or events;		The focus of this question is on the differences between Aristophanic and Plautine Comedy and no specific comments about New Comedy are expected. Appropriate references should be credited. Appropriate discussions of Greek and Roman history should also be credited, but are not expected. For Aristophanes, credit relevant discussion of the likelihood or otherwise of women in the Athenian audience. For Plautus, credit evidence from Juvenal about the presence of women and children in audiences outside Rome despite the chronological disparity. In neither case is such discussion needed for full marks. Also credit comments that obscenity was part of the Plautine tradition but only within the specific context of 'ritual abuse' (*velivelitatio*) which had been part of the tradition of Fescenninae.	**AO1 = 20** Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4 **AO2 = 30** Level 5 26 – 30 Level 4 20 – 25 Level 3 14 – 19 Level 2 6 – 13 Level 1 0 – 5

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	• entertain all sections of a [probably male] audience – any type of joke was acceptable, including obscenity and personal abuse; • make serious comments within comedy – hence the *parabasis* or the *agon*; • use a few stock characters, but not ones who would necessarily be recognizable outside a Greek – or Athenian – context. Plautus' aims included: • provide escapist entertainment; • compete against other forms of entertainment such as gladiator shows and tightrope walkers, so he had to compete for an audience; • entertain an international audience; • produce a transferable and readily comprehensible plot; • bear in mind the requirements of a touring company; • avoid political criticism. General background: • there were also differences between the constitutions of 5th (and early 4th) century Athens and 3rd/2nd century Rome which imposed certain constraints on what comic playwrights could and couldn't do; • attitudes to the relationship between the gods and the state also differed between the two civilisations.			

APPENDIX 1: A2 GCE Classics: Classical Civilisation marking grid

	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**
	· 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.		· 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**
	· 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.		· 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**
	· 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.		· 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**
	· Limited factual knowledge; · Occasionally relevant to the question; · Occasionally supported with evidence; · Displays limited understanding/awareness of context, as appropriate.		· 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**
	· 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.		· 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.	

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