GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2016

Oxford Cambridge and RSA Examinations

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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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1. 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 to something
....	Highlight	depends on the unit
REL	REL	irrelevant point
REP	REP	conspicuous repetition
L	L	illegible word or phrase

Question	Answer/indicative content	Marks	Guidance	
			Content	**Levels of Response**
1a	**'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.** Answers may include: In the passage: Male: • Magistrate's views about government; • Magistrate's views about role of women; • Magistrate thinks non-fighters don't contribute to war. Female: • Lysistrata shows understanding of the barriers to effective political decisions; • wool analogy; • the way in which war affects women. Elsewhere, evidence could be drawn from: • earlier in the *Agon* between Lysistrata & Magistrate; • opening scene illustrating views of women other than Lysistrata; • confrontation between Choruses – women use words such as 'lunacy' and men talk about their past military achievements; • views expressed in the Reconciliation scene by Lysistrata and the male characters.	**[25]**		**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/indicative content	Marks	Guidance	
			Content	**Levels of Response**
1b	**'Aristophanes is more effective in making serious points in *Lysistrata* than in *Clouds.* To what extent do you agree with this opinion?** Answers may include: **In *Lysistrata*:** Lots of points made in different ways, both comic and serious. • *Agon* between Lysistrata and the magistrate; • role-reversal; • opening scene of play; • confrontation between Choruses; • Lysistrata's speeches at the end of the play; • Athenian delegates commenting that the Spartans seem decent blokes. **In *Clouds*:** • content of *Parabasis;* • *Agon* between Right and Wrong Arguments; • moral about debt at the end; • parody of the methods of the Sophists; • beliefs about the gods; • effects of Socrates' teaching on Strepsiades; • including role-reversals of father & son (son beating father); • should audience be questioning Strepsiades' original intention (defrauding his creditors)?	**[25]**	Candidates are free to come to any logically-argued conclusion. The argument should be consistent with their assessment of 'effectiveness'.	**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/indicative content	Marks	Guidance	
			Content	**Levels of Response**
2a	**How effectively does this passage illustrate the way in which Philocomasium is portrayed elsewhere in *The Swaggering Soldier*?** Answers may include: In the passage, Philocomasium: • can sustain a convincing story; • can act a part; Elsewhere: • She loves and is loyal to Pleusicles. • In the Prologue, she is presented as very much a victim. • She takes the initiative in communicating with Palaestrio. • She is resourceful and intelligent. • She can act a part convincingly (scenes with Sceledrus and, later, Pyrgopolynices). • Palaestrio respects her skills. • She remembers her debt to Palaestrio and initiates his release from Pyrgopolynices' household.	**[25]**	Candidates are free to come to any logically-argued conclusion. The argument should be consistent with their assessment of 'effectiveness'.	**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/indicative content	Marks	Guidance	
			Content	Levels of Response
2b	**How important is mistaken identity to the plots of Plautus' plays? You should discuss *The Swaggering Soldier* and one other play by Plautus.** Answers may include: ***Swaggering Soldier:*** The plot is twofold and candidates may choose to deal with both parts separately. Reuniting Philocomasium and Pleusicles: • convincing Sceledrus that he has made a mistake is crucial at the start – hence the invention of 'Honoria'; • Pleusicles' disguise as a sailor; • persuading Pyrgopolynices to transfer his affections from Philocomasium to another woman. Revenge on Pyrgopolynices: • convincing him that Acroteleutium is in love with him; • Milphidippa's role in deceiving Pyrgopolynices; • convincing Pyrgopolynices that Acrotelutium is Periplectomenus' wife; • Pyrgopolynices' punishment. Not so much confusion over identity as deliberate deception, but arguably depends on the fact that Pyrgopolynices has never seen Periplectomenus' wife – or knows whether he has one. Internal evidence suggests he hasn't.	[25]	Candidates are free to come to any logically-argued conclusion. Credit use of relevant material from other plays.	**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/indicative content	Marks	Guidance	
			Content	Levels of Response
	Brothers Menaechmus • plot centres on twins who are ignorant of each others' existence; • so comedy through mistaken identity is inevitably central to the plot; • this is flagged up in the Prologue; • the play leads to reunion of twins; • examples of comic misunderstanding caused by mistaken identity e.g. Erotium/Wife/slave girl, etc; • audience know what's going on, thus enhancing comedy.			

Question	Answer/indicative content	Marks	Guidance	
			Content	**Levels of Response**
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.** Answers may include: **Aristophanes**: • political and social satire; • need for additional information to understand contemporary references e.g. Peloponnesian War, Athenian education; • knowledge of specific individuals e.g. Socrates; • some universal themes in *Lysistrata,* which is frequently revived and performed e.g. attitudes to war, roles of men and women at home and in the community; • *Clouds* includes education and family dynamics, both easily transferable to modern audiences; • Sexual and scatological jokes readily understandable in any context. **Plautus:** Appropriate evidence from plays will support some or all of the following: • typical Plautine plots are transferable to any period, as shown by e.g. *Up Pompeii*, *Plebs*, Shakespeare, modern farce; • plots are more or less universal -e.g. separated lovers; twins separated shortly after	[50]	Candidates are free to come to any logically-argued conclusion, but the most effective answers will focus on the word 'audiences'. Credit any suitable examples which indicate candidates' awareness of relevant ancient political, historical, literary or social context. Credit suitable evidence from other plays.	**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/indicative content	Marks	Guidance Content	Levels of Response
	birth and living parallel lives in different towns; pompous boaster being taken down a peg; married men having mistresses; • universally recognisable character types – e.g. arrogant person who thinks he's a 'babe magnet'; kindly and/or self-opinionated old people; wet young man; scroungers; • few, if any, specific references to issues which were 'live' in Plautus' time; • domestic basis more transferable to modern times; • but thought could be needed about how the role and status of slaves and women might be explained to a modern audience; • as well as issues over inheritance, as mentioned by Periplectomenus.		.	

Question	Answer/indicative content	Marks	Guidance	
			Content	Levels of Response
4	**'Plautus's characters are much more stereotyped than those in Aristophanes' plays.' How far would you agree with this assessment?** Answers could include: **Plautus:** • uses a range of stock characters; • also uses plots which depend on the interaction of such characters; • makes regular use of characters relevant to Roman culture, notably the *servus callidus,* the pimp, the paterfamilias, the comic cook and the wet young man; • are all these used in the same way in different plays? **In *Swaggering Soldier*:** • females are all very feisty, deceitful and clever; • Pyrgopolynices' stock arrogant character is built up in the opening scene in order to emphasise his downfall; • Artotrogus has no significance other than as the stock parasite; • Periplectomenus' monologues are used to flesh out his character – but how effectively do they do so? • Range of stock slave characters.	[50]	Candidates are free to come to any logically-argued conclusion. Credit suitable evidence from other plays. .	**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/indicative content	Marks	Guidance	
			Content	Levels of Response
	In *Brothers Menaechmus*: • Comic identical twins; • Other stock characters such as the doctor; • Peniculus is a stock parasite; • there is a distinction between the mistress (Erotium) and the (unnamed) wife of Menaechmus, plus a maid similar to Milphidippa. **Aristophanes:** • It might be possible to regard some characters as illustrating 'types'; • but could also be caricatures of people with whom the audience could have been familiar; **In *Lysistrata*:** • the Magistrate is intended as a satirical representation of the *probouloi*; • but may also illustrate the attitudes of typical petty officials of the period; • While most of the female and non-Athenian characters represent stereotypes as seen by Athenian males. • Lysistrata herself is not a stereotype. • There is use made of the comic stereotype of women as being interested only in sex and drink. • The Choruses in *Lysistrata* represent generic people/points of view. **In *Clouds*:** • Strepsiades and Pheidippides represent two different generations, but may not be stereotypical representations of those generations;			

Question	Answer/indicative content	Marks	Guidance	
			Content	Levels of Response
	• Socrates in *Clouds* exhibits stereotypical Sophistic characteristics; • The Creditors may well be recognisable types but their role is as foils to Strepsiades; • The Student [= Chaerephon in the older Penguin edition] is a caricature of an 'ivory tower' philosopher. **But** While Plautus makes regular use of stock characters, some of Aristophanes' characters are more individual (e.g. Lysistrata) or represent abstract concepts, (eg Reconciliation and the two Arguments).			

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**
	· 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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