



GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2018

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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 RM Assessor, which are used when marking

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

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Wavy Line	to draw attention to an error or something which is not clear
	SEEN	to show a plan, answer or continuation of an answer has been read
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

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) is 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 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.

If you have any **queries on unexpected answers** consult your Principal Examiner.

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 Highlight the very bottom of a page to indicate that you have read it - otherwise your Principal Examiner cannot tell whether account has been taken of that page).
- Highlight 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 your Principal Examiner, 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: use highlighting as directed by your Principal Examiner/Team Leader.

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 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 Principal Examiner.

Question	Answer/indicative content	Marks	Guidance	
			Content	Levels of Response

Question	Answer/indicative content	Marks	Guidance	Levels of Response																				
			Content																					
1a	<p>How much do you think this passage would have contributed to the Athenian audience's enjoyment of the whole scene between Cinesias and Myrrhine?</p> <p>Answers may include:</p> <p>The aim of the scene is to show how men are affected by the sex-strike.</p> <p>Earlier in the scene:</p> <ul style="list-style-type: none"> the actor playing Myrrhine has the opportunity to over-act in contrast to the excuses made earlier by some of the women attempting to escape the Acropolis, Myrrhine expresses dismissal of her domestic duties. <p>In this passage:</p> <ul style="list-style-type: none"> earlier in the play Myrrhine was unwilling to give up sex, but now she shows determination to maintain it this contrasts with the stock portrayal of women in Aristophanes a lot of visual humour and use of props references to normal domestic life but it's the father and a male slave who are looking after a baby – normally seen as women's duties parody of foreplay possible amusement that making love in front of the baby could be seen as embarrassing 	[25]	<p>It does not matter what conclusion candidates reach provided they include details from the passage and references to the remainder of the Cinesias / Myrrhine scene.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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	<ul style="list-style-type: none">• references to religious ritual• 'Heracles' supper' reference to stock scenes in Old Comedy. <p>And later in the scene:</p> <ul style="list-style-type: none">• phallic shape of scent-bottle• use of stage phallus• Myrrhine runs away, leading to a comic lament by Cinesias.			

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1b	<p>'Aristophanes is at his most effective when he uses comedy to put across his serious messages.' Using evidence from <i>Lysistrata</i> and one other play by Aristophanes, discuss how far you agree with this opinion.</p> <p>Answers may include:</p> <p><i>Lysistrata</i></p> <ul style="list-style-type: none"> there is no formal <i>Parabasis</i> so part of the serious message is imparted through comedy – notably the ease with which peace is made because of the men's frustration comedy and seriousness are mixed in the debate between Lysistrata and the magistrate and in the comic confrontations between the two Choruses but the reconciliation between the Choruses is serious in tone as is Lysistrata's address in the final scene the sexual comments over the body of Reconciliation mix comic relief with serious points about possession (lines 1162 - 1174) comic drunk scene at end includes some serious points about human nature. <p><i>Clouds</i></p> <ul style="list-style-type: none"> <i>Parabasis</i> role of philosophers in educating the 	[25]	<p>Candidates are free to come to any logically-argued conclusion consistent with their own definition of 'effective'.</p> <p>Candidates are free to argue that the comic ways in which serious points are presented may detract from the serious message.</p> <p>Relevant references to the poor reception of the first version of <i>Clouds</i> may be credited.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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	<p>young</p> <ul style="list-style-type: none"> • moral values as discussed by Right and Wrong Arguments • comic parody of philosophical dialectic (trough/triffen etc) • portrayal of Socrates • Strepsiades on his marriage • behaviour of the younger generation; • physical humour • props and use of the <i>ekkyklemma</i> and <i>mechane</i>. 			

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2a	<p>How effective is this passage as a piece of comic drama?</p> <p>Answers may include</p> <ul style="list-style-type: none"> • Milphidippa's high-flown dialogue, with mock-epic overtones • play on Pyrgopolynices' name – 'great sacker of cities' • interjections by Palaestrio • parallel with opening scene and the way in which Artotrogus had flattered Pyrgopolynices • Pyrgopolynices' asides • dramatic irony • implication that Pyrgopolynices can be bought – so he's the prostitute, rather than Acroteleutium • contrast between the image Pyrgopolynices is trying to create and the reality which can be seen in some of his comments • stage business – Milphidippa and Palaestrio communicate undetected by Pyrgopolynices. 	[25]	Candidates are free to come to any logically-argued conclusion consistent with their own definition of 'effective'.	<p>AO1 = 10</p> <table> <tr><td>Level 5</td><td>9 – 10</td></tr> <tr><td>Level 4</td><td>7 – 8</td></tr> <tr><td>Level 3</td><td>5 – 6</td></tr> <tr><td>Level 2</td><td>2 – 4</td></tr> <tr><td>Level 1</td><td>0 – 1</td></tr> </table> <p>AO2 = 15</p> <table> <tr><td>Level 5</td><td>14 – 15</td></tr> <tr><td>Level 4</td><td>10 – 13</td></tr> <tr><td>Level 3</td><td>6 – 9</td></tr> <tr><td>Level 2</td><td>3 – 5</td></tr> <tr><td>Level 1</td><td>0 – 2</td></tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2	
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2b	<p>‘Milphidippa is the most vividly portrayed of Plautus’ female characters.’ Using evidence from <i>The Swaggering Soldier</i> and one other play by Plautus, explain how far you agree with this opinion.</p> <p>Answers may include:</p> <p><i>The Swaggering Soldier</i></p> <ul style="list-style-type: none"> assessment of the portrayal of Milphidippa, Acroteleutium and Philocomasium evidence from their interactions with other characters Milphidippa can be seen as a female equivalent of the <i>servus callidus</i> comments by various characters about the characteristics of women – are the portrayals of the female characters simply stock illustrations of those characteristics? <p><i>The Brothers Menaechmus</i></p> <ul style="list-style-type: none"> the female characters are less involved in the action than in <i>Swaggering Soldier</i> we have a ‘wife’, a ‘mistress’ and a ‘maid’ – all stock characters only Erotium is named their role is to illustrate the confusion caused by the arrival of Sosicles in Ephesus but that doesn’t mean that they are not vividly portrayed. 	[25]	<p>Credit relevant evidence from other plays by Plautus.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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3	<p>'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.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Plautus' canvas is possibly more domestic than Aristophanes' • differences between Old and New/Roman Comedy • possibly all relationships are exaggerated for comic effect • Aristophanes' focus is wider than the family. <p>The following examples could be cited:</p> <p><i>Lysistrata</i></p> <ul style="list-style-type: none"> • bedroom relationships between husbands and wives • women's roles in the domestic sphere • insight given in the <i>Agon</i> into possible conversations about politics within the household. <p><i>Clouds</i></p> <ul style="list-style-type: none"> • Strepsiades' opening monologue about his marriage • especially the disparity of status between him and his wife • relationship between Strepsiades and Pheidippides throughout the play • especially when the dynamics change 	[50]		<p>AO1 = 20</p> <table> <tr><td>Level 5</td><td>18 – 20</td></tr> <tr><td>Level 4</td><td>14 – 17</td></tr> <tr><td>Level 3</td><td>9 – 13</td></tr> <tr><td>Level 2</td><td>5 – 8</td></tr> <tr><td>Level 1</td><td>0 – 4</td></tr> </table> <p>AO2 = 30</p> <table> <tr><td>Level 5</td><td>26 – 30</td></tr> <tr><td>Level 4</td><td>20 – 25</td></tr> <tr><td>Level 3</td><td>14 – 19</td></tr> <tr><td>Level 2</td><td>6 – 13</td></tr> <tr><td>Level 1</td><td>0 – 5</td></tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	26 – 30	Level 4	20 – 25	Level 3	14 – 19	Level 2	6 – 13	Level 1	0 – 5	
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	<ul style="list-style-type: none"> points made by Right and Wrong Arguments money matters in the household. <p><i>The Swaggering Soldier</i></p> <ul style="list-style-type: none"> master/slave relationships in the various households Periplectomenus' views about marriage and the family Philocomasium's role in Pyrgopolynices' household Artotrogus as stock parasite. <p><i>The Brothers Menaechmus</i></p> <ul style="list-style-type: none"> Prologue gives information about the brothers and their family argument between Menaechmus and his wife at start of play later scene between Sosicles and Menaechmus' wife wife and her father role of Erotemus and her behaviour Cylindrus and the insight he gives into Erotemus's household Peniculus (the Parasite) relationship between Sosicles and Messenio. 			

4	What does the Chorus contribute to Aristophanes' plays? How far do you	[50]	This is an open question, but the discussion should show awareness of	AO1 = 20 Level 5 18 – 20
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	<p>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.</p> <p>Answers may include:</p> <p>Aristophanes:</p> <ul style="list-style-type: none"> • Chorus contributes to the musical and visual element • preserves an original feature of festivals from which Old Comedy might have developed • acts as a mouthpiece for the author • could give advice to the audience • can be used as extra characters • within the wider sphere of the public funding of festivals, provided opportunities for rich Athenians to display their wealth and contribute to the state. <p>Plautus</p> <ul style="list-style-type: none"> • plots are more important in Roman Comedy • plots are domestic and character-driven • prologues and other characters comment on plot and other developments • plots could enable development of character • the author's views, if any, could be put forward by the characters either 		<p>the role of the Old Comedy Chorus and some understanding of the different demands of Roman Comedy.</p>	<table> <tr> <td>Level 4</td> <td>14 – 17</td> </tr> <tr> <td>Level 3</td> <td>9 – 13</td> </tr> <tr> <td>Level 2</td> <td>5 – 8</td> </tr> <tr> <td>Level 1</td> <td>0 – 4</td> </tr> </table> <p>AO2 = 30</p> <table> <tr> <td>Level 5</td> <td>26 – 30</td> </tr> <tr> <td>Level 4</td> <td>20 – 25</td> </tr> <tr> <td>Level 3</td> <td>14 – 19</td> </tr> <tr> <td>Level 2</td> <td>6 – 13</td> </tr> <tr> <td>Level 1</td> <td>0 – 5</td> </tr> </table>	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	26 – 30	Level 4	20 – 25	Level 3	14 – 19	Level 2	6 – 13	Level 1	0 – 5
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	<p>through dialogue or through long speeches</p> <ul style="list-style-type: none">• or in the Prologue• or at the end.			

	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/term 	

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 **Cambridge
Assessment**

