

Classics: Classical Civilisation

Advanced GCE

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

Mark Scheme for June 2012

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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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Question		Answer	Marks	Guidance	
				Content	Levels of Response
1	(a)	<p>Answers may include:</p> <p>Success:</p> <ul style="list-style-type: none"> • Philocleon is no longer addicted to jury-service. • He has learned how to behave in fashionable company. • He has renounced his previous way of life. • He has attended a symposium. <p>Failure:</p> <ul style="list-style-type: none"> • Philocleon is acting inappropriately for his age. • He is violent and unrestrained. • He has been drinking to excess. • He has laid himself open to court action. • He continues to be deceitful and cunning. • He has lost control and has to be carried offstage by Bdelycleon. <p>Answers will vary depending on the candidate's definition of 'better way of life.'</p>	25	<p>There is scope for a range of interpretations of the phrase 'better way of life' but the context must be 5th-century Athens.</p> <p>The main focus should be discussing whether Bdelycleon has achieved his intended aim.</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>

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	(b)	<p>Answers may include:</p> <p>Fantasy:</p> <p>Frogs:</p> <ul style="list-style-type: none"> • The basic concept of Dionysus travelling to the Underworld in disguise to bring back a dead poet; • Dionysus – the god of drama – being incapable of understanding the points made by Aeschylus and Euripides; • a ‘Chair’ of Tragedy in the Underworld and poets squabbling over who should hold it; • landladies in the Underworld; • Heracles viewed as a thief and a thug rather than a hero; • role-reversal of Dionysus and Xanthias; • the Frog chorus. <p>Wasps:</p> <ul style="list-style-type: none"> • Son ‘gating’ father; • the whole idea of addiction to jury-service; • role-reversal generally; • the old jurymen dressed as wasps; • the trial scene, especially dogs as plaintiff and defendant and kitchen utensils as witnesses; <ul style="list-style-type: none"> • the end of the play – a dancing contest between Philocleon and the Crab dancers. <p>Other sources of humour which may be considered:</p> <ul style="list-style-type: none"> • slapstick and physical humour (eg Philocleon knocking out Bdelycleon; the whipping of Dionysus and Xanthias); • verbal humour – puns and repartee (eg the ‘oil-flask’ joke in <i>Frogs</i> or ‘puff of smoke’ in <i>Wasps</i>); 	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>

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		<ul style="list-style-type: none"> • topical references in both plays; • visual impact of the Choruses; • scatological and sexual humour. <p>Credit should be given for evaluation of the relative importance of fantasy as against other sources of humour in both plays.</p>			
2	(a)	<p>Answers may include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • Harpax is usually the ‘feed’ for Pseudolus’ jokes; • comic repartee – examples of Pseudolus taking an idea from Harpax and developing it (eg ‘sub-ballio’ or ‘gives orders to the head butler’); • word-play (‘anvil ... forgeries’); • Harpax comments on Pseudolus’ possible deception – dramatic irony, as he doesn’t know Pseudolus’ name (candidates may comment on the meaning of this). <p>In the rest of this scene:</p> <ul style="list-style-type: none"> • Pseudolus is quick-witted and calls himself Syrus; • Pseudolus persuades Harpax to hand over the letter and the money; • jokes and word-play over Harpax’s name and its meaning; • ‘mind you’re there when I send for you’ – the dynamics change and Pseudolus is giving orders to Harpax. <p>Later in the play:</p> <ul style="list-style-type: none"> • Harpax turns up to see Ballio because Pseudolus hasn’t sent for him; • Ballio and Simo believe that Harpax is an imposter; • dialogue and slapstick routine as they try to unmask what they think is Pseudolus in disguise; • Harpax thinks they are drunk; 	25	If there are comments on non-verbal or visual humour, remember that actors’ faces could not be seen, and that stock costumes and masks could be exploited for comic effect.	<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>

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		<ul style="list-style-type: none"> they realise that Pseudolus has fooled both them and Harpax; Simo is pleased that Pseudolus has managed to outwit Ballio. <p>Answers may also include reference to:</p> <ul style="list-style-type: none"> the Roman audience might have been expecting a stock 'door-knocking' routine (cf. <i>Dyskolos</i>), so the 'interests of that door' comment in the passage may have got a laugh; the extent to which non-verbal humour might be created by Harpax's appearance and costume. 			
	(b)	<p>Answers should focus on chance and coincidence as prerequisites for the narrative to move on smoothly and for everything to occur in a logical manner.</p> <p>Both plays named in the question must be covered, though not necessarily at equal length.</p> <p>Pseudolus:</p> <ul style="list-style-type: none"> Harpax arrives when Ballio is otherwise occupied, and therefore off-stage. Pseudolus has possibly planned something else, but is prepared to change his plans to take advantage of this opportunity. <p>Later in this scene:</p> <ul style="list-style-type: none"> Pseudolus happens to know the name of one of Ballio's slaves. Harpax is desperate to go back to the inn and rest, which means he will be out of the way and unable to prevent Pseudolus from putting his plan into action. <p>Previously:</p> <ul style="list-style-type: none"> Pseudolus happens to be present when Ballio explains that Phoenicium has been sold and explains how Polymachaeroplages (macedonian officer) will be making the final payment to claim her. 	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>

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		<ul style="list-style-type: none"> This happens to be the last day on which this final payment may be made. <p>Also:</p> <ul style="list-style-type: none"> Simo and Callipho turn up in time for Pseudolus to make a bet with them. Simo and Callipho make it clear that they will be only too pleased to see Ballio outwitted. <p>Dyskolos:</p> <ul style="list-style-type: none"> Simiche drops the bucket down the well, so The Girl has to go to the shrine of Pan for water at precisely the time that Sostratos is there. Daos sees Sostratos and The Girl and reports this to Gorgias. Sostratos turns up again in time for Gorgias first to confront him, and then become able to help him. Mother's dream happens to bring her to this particular shrine of Pan on the same day, so that brings Kallipides there, which allows him to be available to agree to Sostratos' marriage. Knemon needs a mattock which Simiche has also dropped down the well, thus falling into the well just at the time when Gorgias and Sostratos are available to pull him out. Sostratos happens to have an unmarried sister who can marry Gorgias. There is also the overall coincidence of Knemon's estranged wife and her son Gorgias just happening to live more or less next door to Knemon. <p>It would also be possible for candidates to make the more subtle point that some of the coincidences in <i>Dyskolos</i> may in fact be 'engineered' by Pan, so that Menander may in fact be subverting coincidence by establishing that Pan is heavily involved from the beginning.</p>			

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3		<p>Answers may include:</p> <p>General points:</p> <ul style="list-style-type: none"> • structure of Greek and/or Roman theatres; • nature of the audiences; • the expectations of the audiences in relation to the purpose of the performances; • some indication – either overt or by implication – of how the candidate defines or understands ‘exciting’ as used in the question. <p>From the plays, answers may include reference to the following:</p> <p>Wasps:</p> <ul style="list-style-type: none"> • ways in which Aristophanes uses scripted humour – types of jokes etc; • characterisation of Philocleon, Bdelycleon, First Dog and Chorus; • specific examples of impact of costumes of particular named characters (eg Dogs or Chaerephon) and costume (eg Chorus); • Philocleon’s escape attempts; • parody of military manoeuvres; • dancing-contest at end. <p>Frogs:</p> <ul style="list-style-type: none"> • parody of hymns and songs for Eleusinia; • visual impact – Initiates and Frog Choruses (though there is a school of thought which says the Frog Chorus is offstage); • musical humour during contest between Aeschylus and Euripides; • possibility of portrait-masks of Aeschylus and Euripides; • other costumes (Dionysus/Heracles); • props used for ‘weighing’ of poetry; 	50		<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>

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		<ul style="list-style-type: none"> Charon's boat (possibly emerging from ekkyklema?). <p>Dyskolos:</p> <ul style="list-style-type: none"> largely dialogue-based; most of the comedy derives from characterisation and the use of stock characters; some visual humour based on props – notably Sikon and the sheep, and the second 'door' scene with various props; 'running slave' entry of Pyrrhias at start – opportunities for comic 'business' as he appears still to be dodging missiles thrown by Knemon; body-language of Sostratos when he enters after a day working in the fields; but most of the key 'action' scenes – notably the key scenes illustrating Knemon's character and his falling into the well – are narrated and take place offstage, so 'excitement' would have to be aroused by effective delivery from the relevant actor(s); some discussion of whether there is very much humour in this play. <p>Pseudolus:</p> <ul style="list-style-type: none"> much of the humour comes from word-play and/or repartee, and this has to be scripted; likely audience response to set-piece 'dialogue-based' humour (eg 'ah me' and the ritual abuse of Ballio with his responses); use of physical humour (attempts to 'unmask' Harpax; drunken entry of Pseudolus at end); throughout the play the audience is kept informed of the ways in which Pseudolus is having to improvise – this could be a source of excitement, though not necessarily in the same way as visual impact. 			

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4		<p>This is an open question, inviting candidates to discuss the serious messages which the audience might take away from performance and the ways in which the dramatists might create such awareness. Most answers will probably focus on the underlying seriousness of Old Comedy, achieved in part through jokes but most clearly through the parabasis.</p> <p>Note that the question asks which play, not playwright, best illustrates the statement. The answer must indicate clearly, either explicitly or implicitly, which play has been selected. It would be acceptable for a candidate to conclude that the statement applies equally well to more than one play.</p> <p>Answers could identify the following issues:</p> <p>Wasps:</p> <ul style="list-style-type: none"> • the political and social issues at Athens in 422; • the influence of Cleon and his fellow-demagogues; • the lack of respect for the Marathon generation and those who had contributed to the development of Athenian power during the period 480 – 435; • poverty in Athens; • the role and practices of the law-courts and jurors; • the fear of prosecution for criticism of Cleon; • relations between parents and children; • what should happen in a household where the <i>kyrios</i> appears not to be able or willing to perform his duties properly. <p>Frogs:</p> <ul style="list-style-type: none"> • the political and social issues at Athens in 405, notably the question of attitudes to the oligarchs of 411 and to Alcibiades; • debasement of the currency and the general economic situation; 	50		<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>

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		<ul style="list-style-type: none"> attitudes to slaves who have been freed after participation in the sea-battle of Arginusae, compared to the way in which the victorious generals were punished for not risking the lives of their men during the subsequent storm; whether Athenians should continue to look for moral guidance from poets. <p>Dyskolos:</p> <ul style="list-style-type: none"> the importance of family; attitudes of city-dwellers and country-dwellers towards each other; rich v poor; how marriages should be arranged; status of women; excessive religious belief (= Sostratos' mother). <p>Pseudolus:</p> <ul style="list-style-type: none"> relationships within the household; love and marriage; the extent to which masters should trust their slaves; pimps and prostitution; status of women. <p>Some answers may include comment on the ways in which studying or watching the plays may also enable modern audiences or readers to reflect on the nature of modern society. Answers could include reflections on current or universal political, social or moral issues.</p>			

	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. 	

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