

GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2017

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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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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 (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	error of spelling
	E	error of grammar or expression
	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	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1a	<p>‘During the course of the play, Strepsiades changes more than Pheidippides.’ Using the passage as a starting point, discuss whether you agree with this statement.</p> <p>Answers could include:</p> <p>Strepsiades:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • regrets trying to swindle his creditors; • wants revenge; • wants his son to join him; • believes in the traditional gods; • thinks he’s been a fool; • regards Socrates & co as frauds; • goes for physical action. <p>Earlier in the play:</p> <ul style="list-style-type: none"> • had originally wanted to avoid paying his debts; • and after meeting Socrates has tried to use dialectic to wriggle out of his debts; • believed Socrates and the Cloud chorus; • felt he didn’t have the brains to benefit from Socrates’ education; • hadn’t foreseen the consequences of his actions <p>Pheidippides:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • has accepted all Socrates’ teachings; • shows contempt for his father. 	[25]	<p>Accept any sensible conclusion.</p> <p>Responses will vary – either naming and justifying the one who has changed more or suggesting that neither has changed, or possibly sitting on the fence.</p> <p>‘Answer’ column simply lists evidence (AO1) which could be adduced.</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>

	<p>Earlier in the play:</p> <ul style="list-style-type: none"> • is more interested in horses than in his father's values; • is prepared to let his father run into debt; • expresses some willingness to help his father; • originally showed scepticism of Socrates; • but in the previous scene has changed in appearance; • has applied dialectic to justify being violent towards his father. 			
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1b	<p>Which play do you feel has the more serious message, <i>Clouds</i> or <i>Lysistrata</i>? You should support your answer with evidence from both plays.</p> <p>Answers could include:</p> <p><i>Clouds</i>:</p> <p>Serious messages could include:</p> <ul style="list-style-type: none"> • attacks on Sophists and their methods; • family obligations; • old versus new attitudes to education; • need for honesty in dealing with others; • importance of belief in the gods; • importance of thinking things through; • <i>parabasis</i>. <p>Ending is unusually dark for a comedy, which suggests Aristophanes had a serious message.</p> <p><i>Lysistrata</i>:</p>	[25]	Accept any sensible conclusion supported by relevant evidence.	<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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	<p>Serious messages could include:</p> <ul style="list-style-type: none"> • war and its effects; • government of Athens; • roles of men and women; • Lysistrata’s messages at the end of the play; <p>but the women go back to their husbands and normal roles at the end.</p> <p>The play had no effect on the international events of the period.</p>			
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<p>2a</p>	<p>How typical is this passage of the different ways in which Plautus creates comic drama in <i>The Brothers Menaechmus</i>?</p> <p>Answers could include:</p> <p>Typically in this play:</p> <ul style="list-style-type: none"> • mistaken identity and its consequences; • coherent plot leads logically to the comic complications; • comic repartee; • wide range of stock characters, notably; <i>servus callidus</i>; comic doctor; stock ‘angry father’; • dramatic irony <p>In the passage:</p> <ul style="list-style-type: none"> • • 	<p>[25]</p>	<p>Accept any sensible conclusion. Opinions will vary, but should be based on specific evidence from both the passage and the play as a whole. Both ‘comic’ and ‘drama’ should be covered.</p>	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>
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	<p>tock stage violence;</p> <ul style="list-style-type: none"> • mistaken identity; • misunderstandings and dramatic irony; • Messenio taking advantage of the situation – typical of <i>servus callidus</i>; • wordplay; • the events in the scene are a logical result of earlier events • and lead logically to the happy ending (=‘dramatic unity’). <p>Arguably, this scene is more action-packed than others, and the situation possibly less comic.</p>			
2b	<p>‘The slave Messenio in <i>The Brothers Menaechmus</i> is more believable than Palaestrio in <i>The Swaggering Soldier</i>. This makes him a more interesting character than Palaestrio.’ How far would you agree with this opinion?</p> <p>Answers could include:</p> <p>Messenio:</p> <ul style="list-style-type: none"> • has a major role at the end, when he ‘stage-manages’ the revelation that Menaechmus and Sosicles are long-lost twins; • has the relevant factual knowledge to enable this to happen; • has plausible and logical/naturalistic reasons for all 	[25]	<p>Candidates should clarify their criteria for judging whether either slave is ‘believable’ and ‘interesting’ but may interpret these terms in any appropriate way. The discussion must include some assessment of the logic (or otherwise) of the second part of the quotation.</p> <p>Opinions will vary; accept any sensible conclusion based on relevant evidence.</p>	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

	<p>his appearances and actions;</p> <ul style="list-style-type: none"> • is the stock <i>servus callidus</i> only in the way he takes advantage of Menaechmus' words in the passage to engineer his freedom; • appears not to have any undue influence over other characters; • does not appear to be the focus of the play. <p>Palaestrio:</p> <ul style="list-style-type: none"> • has a somewhat implausible back-story; • engineers and stage-manages both elements of the plot; • is regarded by all other characters as a 'commander'; • can play the part of a dutiful slave towards Pyrgopolynices; • and is clearly loyal to Pleusicles; • whom he dominates and controls; • he has less control over the female characters, who are often his equals in cunning; • probably not realistic at all from a Roman perspective. 			
3	<p>'Theatre buildings, machinery, costumes, props and masks are more essential to the comedy of Plautus than to the comedy of Aristophanes.' Using evidence from the plays of Aristophanes and Plautus, assess how accurate you consider this statement to be.</p> <p>Answers may include:</p> <p>Plautus:</p> <p>In general:</p> <ul style="list-style-type: none"> • layout of typical permanent Roman theatre; • or reference to 'touring' set on carts in Plautus' 	[50]	<p>Expect a variety of responses and opinions.</p> <p>The focus should be on the physical adjuncts to performance rather than plot or comic 'business'.</p> <p>This question can be discussed with reference to either ancient performance conventions or to modern ones which the candidate might have seen. For the purposes of this question, it is acceptable for candidates to refer to stone-built Roman theatres with</p>	<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>

	<p>time;</p> <ul style="list-style-type: none"> • or limitations posed by performance conditions in Plautus' time; • stock costumes and masks represent specific character 'types' and enable audience to have expectations of the way a character might behave based on those; • but this could be exploited by the author to have a character behaving contrary to type. <p><i>The Brothers Menaechmus:</i></p> <ul style="list-style-type: none"> • identical masks and costumes are necessary to explain the way characters are confused between Menaechmus and Sosicles; • but maybe slight variations are also necessary to enable the audience to tell the difference; • obvious props – the dress and bracelet; clubs etc for the slaves depicted in the stimulus passage in question 2, or for the cook/doctor; • standard adjoining houses set; • luggage for Sosicles; • but the situation, dialogue and slick exits & entrances are probably more crucial. <p><i>The Swaggering Soldier:</i></p> <ul style="list-style-type: none"> • Pyrgopolynices' costume and props – sword, shield; • Pleusicles' 'sailor' costume; • Cario's cooking tools; • adjacent houses vital to the plot; • standard character masks –e.g. Periplectomenus, Milphidippa, different slaves; • maybe a wine-skin or similar for Lurcio; • but acting skills & 'business' more important for Philocomasium as 'Honorio'; 		<p>permanent back walls even though they post-date the original Plautine performances.</p> <p>Credit relevant references to any other named plays by either author.</p> <p>Descriptions of the standard Comedy costume (tights, padding, phallus etc) should be taken as read unless a point is being made about the significance of a specific variation used for a named play (e.g. in <i>Lysistrata</i>)</p>	
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	<ul style="list-style-type: none"> • 'ring' would be far too small to be visible to audience, so not needed; • audience interest focuses on how the two plots will develop. <p>Aristophanes:</p> <p>In general:</p> <ul style="list-style-type: none"> • layout of typical Greek theatre separating Chorus and actors' areas (stage vs <i>orchestra</i> as performance areas); • reference to standard stage equipment available – <i>ekkyklema</i>, <i>mechane</i>; • reference to different levels available to the actors –e.g. roof, floor, windows, stage; • generic 'single building' set; • perhaps painted scenery; • comedy costumes and masks; • masks make it possible for one actor to play several roles. <p><i>Clouds:</i></p> <ul style="list-style-type: none"> • <i>mechane</i> or <i>ekkyklema</i> essential for first appearance of Socrates; • <i>ekkyklema</i> for first appearance of students; • and probably for other scenes too; • Socrates probably wearing a recognisable portrait mask; • as also (possibly) Chaerephon; • possibly a caricature 'student' version of Pheidippides' mask at his final appearance; • Chorus costume would enhance first appearance; • props in various scenes e.g. in stimulus passage in question 1, bed in 'birthing an idea' scene to develop Socrates' own description of himself as 'midwife' of ideas; 			
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	<ul style="list-style-type: none"> • Creditors could be carrying documents. <p><i>Lysistrata:</i></p> <ul style="list-style-type: none"> • variations in costumes between the different women to indicate age, status or nationality; • use of phalluses; • props in lots of scenes – e.g.oath-taking, first Chorus entry, confrontation with Magistrate, Athena’s helmet ‘pregnancy’, Cinesias & Myrrhine; • maybe actual physical setting of the Theatre of Dionysus provides its own backdrop; • Lysistrata’s final entrance as ‘Athena’ – maybe through central doors or on <i>ekkyklema</i>; effect on audience? 			
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4	<p>‘Successful comedy holds the audience’s attention throughout and always leads to a happy ending.’ To what extent do you feel this statement is true of the plays of Aristophanes and Plautus?</p> <p>Answers might include:</p> <p>Aristophanes:</p> <ul style="list-style-type: none"> • standard Old Comedy formula (fantastical situation, <i>agon</i>, consequences, party at end); • other standard expectations – satire, political comment, obscenity; • range of methods used to retain audience attention – episodic structure, non-sequiturs, quick succession of jokes; different types of humour; • how important is the ending anyway? <p><i>Lysistrata:</i></p> <ul style="list-style-type: none"> • underlying absurdity of the situation; 	[50]	<p>Expect a range of opinions. Candidates may use any number of plays but must cover both authors. Credit relevant evidence from any named plays by either author.</p> <p>Stronger responses may include attempts to define ‘happy’ and will take into account the word ‘always’ in the question.</p> <p>Candidates are free to argue either from a basis that Athenian audience was all-male or that it included women.</p> <p>This question is more than just ‘show how the plays are funny/successful.’</p>	<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>
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	<ul style="list-style-type: none"> • current political situation; • specific domestic allusions; • audience would still want to see how the situation might be resolved; • especially in Cinesias/Myrrhine scene and in the various escape attempts; • but status quo in family life is resolved; • ending (peace) probably wishful thinking rather than anything else; • party is standard ending; here slightly precedes the end. <p><i>Clouds:</i></p> <ul style="list-style-type: none"> • formula observed; • except possibly in the ending – not a ‘happy’ one for Socrates and his students; • but possibly what the audience would have liked; • and fits in with general suspicion of Sophistic rhetoric; • <i>agon</i> – audience familiar with debates; • ‘Right’ joins ‘Wrong’ rather than just being defeated by him; • family dynamics; • audience familiarity with ‘wily old man’ characters in Aristophanes’ plays. <p>Plautus:</p> <ul style="list-style-type: none"> • standard plots; • outcome usually foreshadowed or given away in the Prologue; 			
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	<ul style="list-style-type: none"> • or through audience knowledge of the Greek originals; • arguably, the predictability allows the audience to sit back and enjoy Plautus' skill. <p><i>The Swaggering Soldier</i></p> <ul style="list-style-type: none"> • focus is on how Palaestrio will achieve his aims; • and how well his fellow-conspirators will play their part; • but Sceledrus poses a threat; • enabling some virtuoso acting by the actor playing Philocomasium; • and arguably Periplectomenus is unpredictable; • Pyrogpolynices' repentance is perhaps too tidy. <p><i>The Brothers Menaechmus</i></p> <ul style="list-style-type: none"> • reunion of long-lost siblings is a stock plot; • making them twins prepares audience for general mayhem and confusion; • and allows them to appreciate dramatic irony; • showcases Plautus' skill in meshing together the different elements of the plot; • allows one-off vignettes – e.g. comic doctor; • and enables development of the Erotium sub-plot. 			
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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. 	

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