

Classics: Classical Civilisation

Advanced GCE

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

Mark Scheme for June 2011

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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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Section A		
Question Number	Answer	Marks
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and all relevant points should be credited.</p>	
1 (a)	<p>How does Aristophanes make this passage an effective piece of comic drama?</p> <p>Answers may include the following, and should be supported with evidence from the passage:</p> <ul style="list-style-type: none"> • characterisation of Aeschylus, Euripides and Dionysus and how this is achieved; • personal allusions and sexual innuendo; • comic exaggeration; • contemporary references; • banality of Dionysus' comments – as God of Drama he should be able to say something a bit more sensible; • use of language; • moralising; • contrast between serious and comic elements; • literary criticism; • awareness of or suggestions about non-verbal elements of the scene; • awareness that Aristophanes might be thinking of audience response. <p>Note that this question is wider than just 'Why is this passage funny?' The focus is on Aristophanes' skill as a comic playwright.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
(b)	<p>Using the passage as a starting point, discuss how successfully Aristophanes uses debates and arguments in <i>Frogs</i> and <i>Wasps</i> to make serious points.</p> <p>Answers may include:</p> <p>Frogs: debate between Aeschylus and Euripides illustrates:</p> <ul style="list-style-type: none"> • political concerns; • changes in literary style; • concern about rhetorical and sophistical education; • reservations about specific politicians and public figures. <p>Use of props undermines pretentiousness of literary criticism.</p> <p>Arguments between Xanthias and Dionysus contribute to the comic undermining of Dionysus' divine status but make general serious points about the state of the Athenian navy and the progress of the Dekeleian War.</p>	[25]

Question Number	Answer	Marks
	<p>Wasps: The names of Philocleon and Bdelycleon illustrate the underlying theme, but also are a way for Aristophanes to avoid depicting Cleon on stage by name. Comments on the significance of this in context are valid as they show an understanding of Aristophanes' own situation at the time of production of the play.</p> <p>Their formal debate, as well as the confrontation between Bdelycleon and the Wasp Chorus, highlight:</p> <ul style="list-style-type: none"> • political concerns; • perceived decline in respect for the Marathon generation; • concern about perversion of the judicial system; • the extent of Cleon's influence. <p>But there is also an element of spectacle, with the Wasps symbolising Cleon's ability to do harm and possibly also illustrating the undesirable effects of demagoguery.</p> <p>The trial scene:</p> <ul style="list-style-type: none"> • illustrates the unfair elements of a trial in Athens; • caricatures Cleon (the Prosecuting Dog) and creates a safe way of laughing at him; • illustrates also the way in which Aristophanes uses coinages (Sicilicated), puns and domestic analogies. <p>Look for evaluation of how well these scenes work.</p> <p>There may also be comments on:</p> <ul style="list-style-type: none"> • the confrontations between Philocleon and the slaves at the start of the play; • the way in which Philocleon engages in 'debate' during the symposium (as reported by Xanthias); • the confrontations between Philocleon and the people he meets on his way back from the symposium; • the way in which all these cast doubt on how easy it might be to change the attitudes of those who support Cleon; • the dance contest at the end of the play, with some comment on its significance beyond merely providing a variation on the normal way in which an Old Comedy play would be expected to end. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	

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2 (a)	<p>‘Throughout <i>Dyskolos (Old Cantankerous)</i>, Gorgias is always unselfish while Sostratos is always selfish.’ Using the passage as a starting point, discuss how far you would agree with this view.</p> <p>Answers may include the following:</p> <p>In the passage, Gorgias is:</p> <ul style="list-style-type: none"> • determined to preserve the honour of his step-sister; • conscious of his obligations as ‘family’, even though he is no blood-relation to Knemon and legally has no status in Knemon’s household. <p>Elsewhere in the play he:</p> <ul style="list-style-type: none"> • looks after his mother after her separation from Knemon; • is willing to help Sostratos win Knemon’s approval (but is he secretly looking forward to seeing Sostratos struggle with farm-work?); • doesn’t hesitate to rescue Knemon when he falls down the well (but is he secretly hoping that Knemon might then adopt him and make him his heir? – in the passage, he comments on the fact that Knemon’s estate is quite valuable); • honours his promise to Sostratos once he becomes <i>kyrios</i> in place of Knemon and allows Sostratos to marry his step sister (but is he thinking of the advantages to her of marriage into Kallipides’ family?); • initially rejects the suggestion that he should marry Sostratos’ sister (but is this unselfishness? fear of coming under a burdensome obligation? inverted snobbery? related to the sentiments expressed in his first utterance in the passage on the question paper?). <p>Sostratos:</p> <ul style="list-style-type: none"> • acts from the beginning to forward his own aim of marrying Knemon’s daughter, so can be seen as being motivated by selfishness throughout (but what about Pan’s statement in the prologue and his mother’s dream?); • acknowledges Gorgias’ courage and his role in the rescue of Knemon, while admitting that he did not give full attention to ensuring Gorgias’ safety (certainly honest about his own selfishness); • proposes that Gorgias should marry his sister and is upset at Kallipides’ response; • persuades both Gorgias and Kallipides to change their minds (unselfish, or just another manifestation of being eager to get his own way?). <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]

Question Number	Answer	Marks
(b)	<p>To what extent would you agree that the slaves of Gorgias and Sostratos in <i>Dyskolos</i> (<i>Old Cantankerous</i>) have less freedom than Pseudolus?</p> <p>Answers may include:</p> <p>Sostratos:</p> <p>Pyrrhias – sent to negotiate with Knemon which suggests that Sostratos trusts him to carry out this type of task. Sostratos accepts that Pyrrhias is frightened of Knemon when he returns, but also feels that this must be because Pyrrhias has overstepped the mark in some way.</p> <p>Getas – Sostratos would like to ask Getas’ advice, but Getas is not his slave. Comments on this are valid, and may be linked to comments on the way in which Calidorus asks for Pseudolus’ input and help in a similar situation. <i>(Although Getas appears later in the play, he is there as Kallipides’ slave, not Sostratos’, and his main role is as part of the comic double-act with Sikon, so references to these episodes are irrelevant to this question).</i></p> <p>Gorgias:</p> <p>Daos is his slave. Daos is aware of Gorgias’ feelings of obligation to look after his half-sister and therefore extends his duties to keeping an eye on her. His comment reflects his own sense of what is right and proper. There may also have been some kind of pressure from Gorgias, because of Gorgias’ response on discovering that Daos has not intervened. Daos obeys Gorgias’ orders in helping Sostratos, but looks forward to Sostratos’ discomfiture and has no hesitation in handing over a heavy mattock and an arduous task to him.</p> <p>Calidorus:</p> <p>From the start, he seems to regard Pseudolus as his major confidant and treats him more like an equal (evidence needed from opening scenes of play). Simo, who as Calidorus’ father should ultimately be Pseudolus’ master, seems equally unable to control him. Pseudolus has no fear of punishment, only of not being able to achieve his aims.</p> <p>Pseudolus:</p> <ul style="list-style-type: none"> • can make fun of Calidorus and his feelings; • dictates the terms of the help he intends to give; • claims to be acting to help Calidorus, but seems to gain more satisfaction from outwitting Simo, Ballio and Harpax; • is totally relied upon by Calidorus; • talks to Calidorus, Simo and Callipho as though he is their equal; • is not particularly frightened of their criticism; • doesn’t seem to have any specific domestic duties to perform in the play. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	<p>[25]</p>
	Section A Total	[50]

Section B		
Question Number	Answer	Marks
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and all relevant points should be credited.</p>	
3	<p>'Wasps and Frogs are funnier for a modern audience than either <i>Dyskolos</i> (<i>Old Cantankerous</i>) or <i>Pseudolus</i>, even though they might be more difficult to understand.'</p> <p>To what extent do you agree with this statement?</p> <p>Answers may include reference to some or all of:</p> <ul style="list-style-type: none"> • slapstick and physical humour elements of all plays are easy to stage and understand, and audience response will depend on the ability of the actors; • fantasy vs reality and which is more desirable/acceptable in modern contexts; • while specific political references in Aristophanes require explanation, so do elements of society, religious and family life in <i>Dyskolos</i> and <i>Pseudolus</i>; • New Comedy/Roman Comedy portray archetypes of recognisable characters found in modern life/literature (e.g. lover, cantankerous old miser, dithering old person, exploiter of sex-workers) but so, arguably does Aristophanes; • New/Roman Comedy plays are more 'modern' as story-telling, but some themes are universal and these are also visible in Aristophanes – eg conflict between different classes, generations or political ideologies; low status of the older generation or the poor; family relationships; how to behave in polite society; • spectacle and staging; • the need to listen more carefully to the arguments in Aristophanes – is this a problem for modern audiences? <p>Expect a wide range of answers, some:</p> <ul style="list-style-type: none"> • discussing the nature of humour; • possibly also distinguishing between different types of modern audience or different types of reception (eg staging vs. reading); • possibly even disagreeing fundamentally with the underlying assumption in the question. <p style="text-align: right;">[AO1 = 20 + AO2 = 30 = 50 marks]</p>	[50]
4	<p>Do you think that ancient comic drama needed a Chorus? In your answer you must include discussion of all three playwrights (Aristophanes, Menander and Plautus).</p> <p>Answers should show an awareness of the differences between the Old Comedy and New Comedy Chorus, notably:</p>	[50]

Question Number	Answer	Marks
	<p>Old Comedy Chorus:</p> <ul style="list-style-type: none"> • is generally scripted; • generally remains on-stage throughout; • is in character in relation to the plot of the play; • consists of 24 members; • sings, dances and comments on the action; • acts as the author's mouthpiece in the parabasis; • provides spectacle, including through costume in the case of <i>Wasps</i> and <i>Frogs</i>. <p>Points made in relation to New Comedy Chorus could include:</p> <ul style="list-style-type: none"> • provides musical interludes (usually 4, dividing the play into 5 scenes); • is not scripted, but indicated by stage direction; • is not integral to plot, though there may be some reference within dialogue (eg 'I see a crowd of drunks – let's get out of their way'); • probably smaller than Old Comedy Chorus – sometimes just one flute player (<i>Pseudolus</i>). <p>Look for awareness of role of Chorus in Old Comedy in terms of commenting on contemporary events or issues or the events of the play, influencing audience's attitude and interacting with the actors. But do the plots of New Comedy need this?</p> <p>Answers may indicate evidence of awareness of the following issues:</p> <ul style="list-style-type: none"> • changes in political climate and context; • complexity of plotting in New Comedy, which makes the story more important than spectacle; • characters stereotyped, plots more narrowly focused on recognition, outwitting of opponents, misunderstandings, boy-gets-girl; • wider range of characters give opportunity to look at the plot/other characters from different viewpoints, so authorial view delivered through Chorus may be unnecessary; • individual interests of Menander and Plautus as evidenced/deduced from the plays in the prescription. <p>Better answers may also include references to some or all of the following:</p> <ul style="list-style-type: none"> • audience expectations – do they want the elements an Old Comedy Chorus would add? • are slaves/minor characters the equivalent of a Chorus? • the prologue delivered by Pan (<i>Dyskolos</i>) arguably does away with the need for a Chorus; • whether the plots of New Comedy offer the authors the opportunity of including literary satire or parody and whether this is desirable anyway. • Menander and Plautus lose the opportunity of showing their mastery of a range of writing techniques and styles of the kind seen in Aristophanes. Is this a bad thing? <p style="text-align: right;">[AO1 = 20 + AO2 = 30 = 50 marks]</p>	
	Section B Total	[50]

A2 Classics Marking Grid for units CC7–CC10: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	<i>10</i>	<i>20</i>	<ul style="list-style-type: none"> Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9–10	18–20	<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.
Level 4	7–8	14–17	<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.
Level 3	5–6	9–13	<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.
Level 2	2–4	5–8	<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.
Level 1	0–1	0–4	<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.

A2 Classics Marking Grid for units CC7–CC10: AO2 (a and b)

(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges		Characteristics of performance
	15	30	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	14–15	26–30	<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	10–13	20–25	<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	6–9	14–19	<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	3–5	6–13	<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	0–2	0–5	<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.

A2 Classics Marking Grid for units CC7–CC10: notes

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

		AO1	AO2
<i>Section A Commentary Questions</i>	Qa	10	15
	Qb	10	15
<i>Section B Essays</i>		20	30
<i>Total</i>		40	60
<i>Weighting</i>		40%	60%
<i>Total mark for each A2 unit</i>		100	

Quality of Written Communication (QWC):

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

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