

Classics: Classical Civilisation

Advanced GCE **F389**

Unit CC9: Comic Drama in the Ancient World

Mark Scheme for June 2010

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2010

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

Section A		
Question Number	Answer	Marks
	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 any relevant points should be credited.	
1	Read the passage and answer the questions. To get to the point ... that war-dance by Cinesias, Aristophanes, <i>Frogs</i> , lines 109-152.	
(a)	<p>'Dionysus and Heracles might be gods but Aristophanes does not treat them like gods.' How true is this assertion for this passage and elsewhere in Act 1?</p> <p>Candidates are likely to begin with some general comments about the 'humanisation' of the gods and Aristophanes' penchant for treating them as figures of fun.</p> <p><u>Dionysus:</u></p> <ul style="list-style-type: none"> • his appearance (referred to briefly at the start of the passage): yellow robe/buskins/lion-skin/club); • cowardly/easily scared (panics and wets himself); • feels pain; • fat and unathletic; • talks as though dying is a possibility; • treats trip to Underworld as a human tourist; • but seems to reach Underworld with ease; • is accepted by Charon onto the boat • easily manipulated by Xanthias (with Aeacus, the Maid and the Landladies). <p><u>Heracles:</u></p> <ul style="list-style-type: none"> • greedy/gluttonous; • behaves like a tour guide; • comes to his door like an ordinary human; • landladies' and Aeacus' perceptions of him also make him seem less godlike. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
(b)	<p>What different types of humour can you identify in this passage? How typical are they of the types of humour found elsewhere in <i>Frogs</i> and <i>Wasps</i>?</p> <p>In the passage it is possible to identify such features as:</p> <ul style="list-style-type: none"> • the subject of the conversation between two gods; • word-play (scaffold/hanging around; hemlock/giving me cold feet); • satirical attacks on named individuals (Morsimus and Cinesias) or Athenian institutions; • visual humour; • the cheeky slave; • surrealism or absurdity (as in Dionysus' impression of the sleaziness of Hades and the equating of copying out a speech or learning a dance with more conventional crimes). 	[25]

	<p>All of the above elements are clearly found elsewhere in <i>Frogs</i> and <i>Wasps</i>, and in addition candidates should be able to identify and give examples of such features as:</p> <ul style="list-style-type: none"> • slapstick (Philocleon's punching of his son, the whipping by Aeacus); • parody (the Aeschylus/Euripides competition); • spectacle (Charon's boat, Philocleon and the donkey); • crudity (Philocleon and the dancing girl); • cultural references eg No-man joke; • specific attacks on Cleon. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	
Section A Total		[50]

Section A		
Question Number	Answer	Marks
	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 any relevant points should be credited.	
2	Read the passage and answer the questions. So what do you use? ... Get inside and cook the dinner ... <i>toute suite</i> . Plautus, <i>Pseudolus</i> , lines 826-890.	
(a)	<p>How similar is the portrayal of the cook in this passage to the portrayal of Sikon in <i>Dyskolos</i> (<i>Old Cantankerous</i>)?</p> <p>Both characters participate in comic interludes of no great importance to the main narrative drive of the plays. Both come up against a significant curmudgeonly character. They both display an impressive line of repartee. Candidates might argue that, because Sikon appears more than once, his portrayal is a little more rounded.</p> <p><u>The cook in <i>Pseudolus</i></u> He is clearly a charlatan and a smart talker. He:</p> <ul style="list-style-type: none"> • invents the names of herbs; • claims that the smells from his cooking entice Jupiter; • he is honest by his own lights eg he confesses that all cooks are money-grabbers; • he is aware of his own worth hence his defence of his high rate of pay; • promises rejuvenation (and knows the mythology to back it up); • suggests that Ballio invites his enemies rather than his friends to dinner – they will be won over by the cooking. <p><u>Sikon</u></p> <ul style="list-style-type: none"> • has a similar line in self-importance as he explains the psychology of approaching people ('You need a soft approach when you want a favour.'); • acts as a foil for Knemon's misanthropy when he asks to borrow a pan (rather like Ballio's suspicions of the cook); • perhaps has an extra dimension at the end of the play where, drunk and rather pompous, he gets his revenge for the earlier rebuttal by making fun of the old man. He repeatedly knocks on his door and asks for increasingly unlikely objects. He then embarks on a fairly verbose description of the party so far and bullies Knemon into dancing (albeit inside the shrine). <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]

Section A		
Question Number	Answer	Marks
(b)	<p>Using this passage as a starting point, discuss the claim that Ballio contributes little to the success of <i>Pseudolus</i>.</p> <p>Ballio is certainly a central figure in the plot and contributes to the humour by the consistency of his misanthropy, cynicism and obsession with making money. He is neatly summarised by Calidorus as a ‘high-handed tyrant’ and by Pseudolus as a ‘low-minded scoundrel’.</p> <p><u>His role in the play is pivotal to the story</u></p> <ul style="list-style-type: none"> • has sold Calidorus’ girl to a Macedonian soldier, despite a promise to Calidorus; • promises that if the Macedonian doesn’t pay the last 500 drachmas, then Calidorus can have the girl if <i>he</i> pays up; • meets with Simia, Charinus’ slave, in the guise of Harpax. Having been insulted and manipulated, Ballio receives the letter from the Macedonian and hands over the girl; • he bets Simo 2000d that Pseudolus won’t get the girl and hand her over to Calidorus; • he meets the real Harpax but thinks he is a bogus one sent by Pseudolus – and so makes fun of him; • finds out that Pseudolus, as Syrus, had taken the letter from Harpax; • has to pay 2000d to Harpax – and to Simo; • not a happy birthday – ‘From now on I shall call it my death-day’. <p><u>He contributes to the humour:</u></p> <p>He is obsessed by wealth-acquisition and by a general misanthropy towards anyone who might stand in his way. This obsession can produce some humorous comments.</p> <p>In the passage the humour is in his wariness of the cook and the excessively detailed instructions to the slave shadowing him – ‘When he squats, you squat’.</p> <p>Other factors which might contribute to the success of the play might be:</p> <ul style="list-style-type: none"> • the relationship between Pseudolus and Calidorus and Pseudolus and Simo; • Audience response to stock characters. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
Section A Total		[50]

Section B		
Question Number	Answer	Marks
3	<p>‘Comedy is both timeless and of its own time.’ To which of the plays in this unit do you think this statement most applies?</p> <p>In your answer you must include discussion of all three playwrights (Aristophanes, Menander and Plautus).</p> <ul style="list-style-type: none"> • Aristophanes, with his many references to specific political and social circumstances and his guying of named individuals, is ‘of his time’ to a significant degree. However candidates should readily be able to supply evidence of more generalised humour; • with Menander, the basic plot of boy overcomes opposition to get girl is clearly universal but even here there are elements of ancient Greek society that contribute to how the plot develops; • the same basic plot underlies <i>Pseudolus</i>, with its stereotyped characters, but again there are elements of Roman society which give the play its particular slant; • note that the focus of the question is on ‘play’ not playwright. <p><u>Aristophanes</u></p> <p>Amongst elements where an understanding of Athenian society is helpful are:</p> <ul style="list-style-type: none"> • the centrality of the system of large juries and the problem of their manipulation; • particular divisions between generations and social classes; • the Peloponnesian War; • the significance of the symposium; • the assumption that a detailed parody of tragedians would be accessible; • the <i>parabasis</i>. <p>By comparison, there are many more universal features, such as:</p> <ul style="list-style-type: none"> • spectacle (song, dance, visual setting, appearance of characters); • slapstick; • crudity. <p><u>Menander (<i>Dyskolos</i>)</u></p> <p>Specific time-related elements include:</p> <ul style="list-style-type: none"> • the dominance of the male in betrothal arrangements; • the existence of slaves and hired servants; • the significance of sacrifice; • contrast between city and country life and between rich and poor. <p>But more universally we have:</p> <ul style="list-style-type: none"> • simple story of boy chases girl; • Knemon’s misanthropy; • Sostratos’ characterisation. <p><u>Plautus (<i>Pseudolus</i>)</u></p> <p>Among items related to ancient Rome are:</p> <ul style="list-style-type: none"> • the master-slave relationship; • the apparent ‘openness’ of the brothel system; • purchasing the freedom of call-girls. 	[50]

Section B		
Question Number	Answer	Marks
	<p>On the other hand:</p> <ul style="list-style-type: none"> • a relatively simple story; • the cheekiness and scheming ability of the underling; • Ballio's misanthropy and money-obsession. <p style="text-align: right;">[AO1 = 20 + AO2 = 30 = 50 marks]</p>	
4	<p>How important were the plots to the success of the plays in this unit? In your answer you must include discussion of all three playwrights (Aristophanes, Menander and Plautus).</p> <p>Candidates will need to deal with the three authors separately as the significance of a complex plot is clearly viewed in a different light by each. There is room for a discussion of the relative importance of the plot versus other factors in relation to 'success'.</p> <p><u>Aristophanes</u></p> <ul style="list-style-type: none"> • In <i>Frogs</i> there is hardly a coherent plot at all. Dionysus wants to go to Hades to consult Euripides, gets there and then judges a poetry competition between Aeschylus and Euripides, declaring the former the winner. There is a strong argument for asserting that the plot is subservient to a series of comic set-pieces based on slapstick (eg. the whipping) or parody. • In <i>Wasps</i> Philocleon is disabused of his belief in the power of the jurymen, superficially converted to a more genteel lifestyle but then led astray by its attractions and ends up in the dock. Again the plot would seem to play second fiddle to such scenes as the escape attempts and the mock trial. <p><u>Menander</u></p> <ul style="list-style-type: none"> • There is clearly a coherent plot (the young man is helped to get the girl by a series of misadventures and the help of others) but it is by no means complex. It is possible that the charm of the play lies more in the characterisation (Knemon's misanthropy and Sostratos' wimpishness) and its emphasis on a moral line. <p><u>Plautus</u></p> <p><i>Pseudolus</i> would appear to have the most complex plot of the plays in this unit, while still leaving room for the comedy of insult and for some detailed characterisation (perhaps most notably of Ballio).</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 30 = 50 marks]</p>	[50]
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) <i>Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> (b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	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 for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences.

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.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity



OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2010