



National Certificate of Educational Achievement  
TAUMATA MĀTAURANGA Ā-MOTU KUA TĀEA

## **Exemplar for Internal Achievement Standard**

### **Classical Studies Level 3**

This exemplar supports assessment against:

**Achievement Standard 91398**

**Demonstrate understanding of the lasting influences of the classical world on other cultures across time**

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to demonstrate perceptive understanding of the lasting influences of the classical world on other cultures across time.</p> <p>This is an extract from a larger submission of work. Within the whole submission, the student uses supporting primary source evidence of specific relevance.</p> <p>The student demonstrates perceptive understanding of the lasting influence of Greek theatre at two later points in time.</p> <p>Primary source evidence of specific relevance is used (1) to support perceptive understanding.</p> <p>The analysis of a range of aspects of the theatrical experience shows insight (2). The student is able to weave in aspects of performance (such as the types of humour) with aspects of the wider purpose of theatre (as seen through audience expectations and the nature of the society in which they were produced).</p> <p>The student develops a hypothesis (4) throughout the response to explain the lasting influence (influence of the audience on plays/ theatre experience).</p> <p>The point made about the influence of the audience on the plays shows insight into the wider context of each culture. The student makes valid points about the reasons for similarities and differences in the theatre experience (3).</p> <p>For a more secure Excellence the student could:</p> <ul style="list-style-type: none"><li>• expand their response to identify cultural expectations and codes of behaviour with more insight</li><li>• show discernment regarding limitations of sources of evidence.</li></ul>

Central to the audiences' involvement in the comedies was how the playwrights connected with them through humour. By being able to make them laugh, it meant that the audience actually listened in and paid attention, and therefore heard what was being said, rather than tuning out. As the playwrights focus was to entertain and teach, the audiences attention was very important.

Aristophanes' humour could be very subtle with political satire and theoretic allusions that took a little bit of knowledge and social understanding to be able to interpret. Jokes like this that took a little extra brain power, gave those who did understand the joke, a little extra satisfaction that they were slightly more knowledgeable than the common folks around them. It would have made them savour the joke for a little while longer. On the other side of the scale, he would also be very blatant with obvious, or exaggerated sexual innuendos, bawdy jokes, puns, and over the top slapstick scenes in order to gain 'easy' laughs. He made sure to put in a lot of humour that was guaranteed to get a laugh out of the audience as, although he was trying to teach his viewers, it was still a competition to see who could be the most entertaining as well. For example, in his play 'The Wasps', Aristophanes makes many references, and allusions to their leader at the time, Cleon. This would be inappropriate during either the Roman or Elizabethan periods due to their forms of government and the relationship between the people and the state. In democratic Athens, where all of the people share in the governing of the state, it would not be as inappropriate to mock a leading figure in public. Some citations can be very subtle, like when the dogs are used as a representation of Cleon due to his unofficial title as the city's 'watchdog' (1), but makes very obvious attempts at getting the 'easy' laughs with the old man Philocleons antics, especially in the second act when he is being re-educated by his son.

He also makes many references to well known citizens that he know will be in the audience. The rest of the audience would also know that the citizen that was being made fun of was in the audience with them, and would have found this very amusing, as would anyone nowadays if they were to see the person on stage take an obvious, humorous dig at someone they were sitting next too. However, some didn't see all of Aristophanes stabs as all that humorous. In fact after his play, 'The Knights', Cleon took him to court over some of the mocking remarks that were made in the play.

Like Aristophanes, Plautus also used a great deal of allusions and satire in order to make humorous references that made the audience laugh. However, the subject of this humour was "devoid of a serious political, social or intellectual content" and "could be performed in any number of social and political settings without risk of giving offense" (Sutton 1993, p. 57.), instead, focusing more on the 'home and family unit'. This would have also made a good connection with the audience as they could relate to the relevance in the play. Though trying to teach his audience valuable lessons, Plautus tended to have inadequacies in his moralizing performances, often giving outstanding advice, only to contradict himself, or portray a less honourable value in a good light, in one of his other plays. It is very unlikely that the audience noticed any of these inconsistencies, but it is what gave the ruling patrons the motive to restrict the construction of a permanent theatre, even if they hadn't known it at the time. The lessons, as entertaining as they may have been, were not seen to be what was wanted to be of permanent influence due to the powerful persuasiveness of the theatre. The Romans feared mass political gatherings in a public place; hence they would allow no permanent theatres. Pompey managed to establish one on the Campus Martius in Rome in 55BC (1) by ensuring that there was a shrine to the gods in the theatre.

Shakespeare's take on 'comedy' was rather different to that of Aristophanes and Plautus. A 'Shakespearean Comedy' tend was one that had a happy ending, and had a style and tone that was more, light hearted than his tragedies. All of Shakespeare's plays tended to begin in the middle of action that had already started before the rise of the curtain. This technique was very successful at getting the audience involved in the story immediately. Another technique he used for his comedy is a greater emphasis on his situations, rather than his character, which numbs the audiences connection with the characters so that if something misfortunate was to happen to them, they still had enough disconnection to laugh about it, rather than get caught up in emotion. Like Plautus, he also used the struggle of young lovers to overcome obstacles, mistaken identities, clever plot twists, humorous disputes between characters, most often family members, and plenty of obvious puns, to still keep the audience on their toes and in good spirits.

The impact that the audience has had on comedy can be seen by both the subtle, and obvious changes and adaptations each playwright has had to make in order to entertain and teach their fellows citizens. As the times have changed, and society's expectations and desires have transformed, comedy has had to change to

accommodate. In retrospect, a lot of the characteristics of Old Comedy can be seen in the comedy we see today, though through the evolution of the theatrical audience we can also spot the significant changes that have developed theatre into what it is currently. There can be no denying the vital role that the audiences have had in the changes between the works of Aristophanes, Plautus, and Shakespeare and how their plays have had a lasting influence on *our* cultural experience of the theatre. ④

③

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate in-depth understanding of the lasting influences of the classical world on other cultures across time.</p> <p>This is an extract from a larger piece of student work. Within the whole submission, the student uses supporting primary source evidence of specific relevance.</p> <p>The student demonstrates in-depth understanding of the lasting influence of Greek theatre over time. The student's response shows familiarity with many aspects of the theatrical experience. Primary source evidence of specific relevance is used to support points made (1).</p> <p>This is strongest in the analysis of Greek theatre where direct and indirect quotations are provided from Aristophanes' <i>Wasps</i>, <i>Frogs</i> and <i>Knights</i>. The student confidently analyses these in an informed manner.</p> <p>Many aspects of humour are covered, and the student makes comments on the similarities in the sustained use of physical humour from the Greek age through to Elizabethan theatre (2).</p> <p>The student hints at reasons for differences in the theatre experience in the Roman and Elizabethan ages but does not adequately explore this for Excellence.</p> <p>The student develops a hypothesis (3) about the composition of the audiences across different points in time and the concessions the playwrights made to accommodate them.</p> <p>To reach Excellence, the student could:</p> <ul style="list-style-type: none"><li>• develop reasons for similarities in the theatrical experience across time</li><li>• show insight into the lasting influence of Greek theatre on different cultures across time.</li></ul>

In the time Aristophanes there were many various types of humour which included satirical humour, sexual humour, slapstick humour, verbal humour and bathos. The satirical humour that Aristophanes used was an attack on the current personalities of the time for example Cleon in Knights, “*you possess all the attributes of a demagogue; a screeching, horrible voice, a perverse, crossgrained nature and the language of the market-place*”. Sexual humour was very common in Aristophanes plays at the beginning to get the audience interested straight away, for example in wasps the subtle comparison of equipment to mens’ genitals in the line “*No harm, in a man losing his equipment?*” is within the first 30 lines. Slapstick humour at the time is the same as today with exaggerated activities that breach common sense such as Proclean trying to escape in episode 1 of Wasps. Verbal humour was mainly made up of puns such as Dionysus in Frogs claiming to be son of Juice instead of son of Zeus.

Bathos was the change in mood from serious suddenly to silly to provoke humour. For example in Wasps Procleon start off with “*And now lend your aid divine*” which then turns silly and ends “*and I’ll promise not to piddle in the reeds around your shrine*”.

Plautus’s audience expected a very different type of humour. His humour was based on that of New Comedy which was lacking in the satirical department and tended to be more about everyday life and the home, rather than political and intellectual ideas like that of Aristophanes. Plautus used puns and plays on word in his plays such as the word “superbum” which had two meanings that cannot be described in English, Making up words and changing their meaning for humour. He could do this well as many of his plays had great poetic meter and the changing of words would have had the same effect as Roman Bathos. Plautus evolved the slapstick humour of Aristophanes and created Farces. Within these comedies were very extravagant and unlikely situations full of verbal humour and a fast paced plot which with increased speed usually involved a chase scene. They were full of physical humour and absurdity, a direct link to that of the slapstick humour in Aristophanes plays.

The humour used by Shakespeare is a collection of both Old comedy and new comedy used by Plautus and Aristophanes. It includes many ideas such as:

- A struggle of young lovers to overcome difficulty, often presented by elders
- Separation and re-unification
- Deception among characters (especially mistaken identity)
- A clever servant
- Disputes between characters, often within a family
- Multiple, intertwining plots
- Pastoral element (courtly people living an idealized, rural life)
- Happy Endings

Within these ideas lies many of the original types of humour, if not all of them including slapstick, puns, dry humour, earthy humour, witty banter and practical jokes.

A sub-genre was also developed on the topic of city life in London. This has striking resemblance to the satirical nature of Aristophanes plays about Athens.

Shakespearean comedy nearly always has a happy ending, involving marriages, and a tone and style that is more light-hearted than Shakespeare's other tragic plays.

A major difference I noticed between the three time periods was the change in humour that the audience experienced.

The Greeks experienced humour mainly of a satirical and witty nature. This was because their culture and people at the time was highly educated and very political. With much of the Athenian men being raised in professions rather in strength and courage like that of the Marathon men, the humour that was expected by the audience had to be matched by the playwrights. The political factor of the comedy was added to the plays as many of the members of the audience would have been influential people in government.

The Roman audience experienced humour of a completely different kind, most of and nearly all of the satirical humour had been removed by this time and wit was replaced with outrageous movements and exaggerated ridiculous situations, very similar to slapstick comedy. This was because the plays being written in Rome were designed for lesser educated people such as soldiers who only had a limited education. With this limited education and no real individual power over the way that Rome was run, plays were much simpler and easier to follow.

The Elizabethan humour at the time of Shakespeare was a mix of all the humour found in both Aristophanes' and Plautus' plays. This was because the culture was very mixed and so too was the audience. With many different classes and levels of intellectual people in the playhouse, playwrights like Shakespeare had to appeal to the entire crowd and so included varying different humour styles.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate in-depth understanding of the lasting influences of the classical world on other cultures across time.</p> <p>This is an extract from a larger piece of student work. Within the whole submission, the student uses supporting primary source evidence of specific relevance.</p> <p>The student demonstrates in-depth understanding of the lasting influence of Greek theatre at different points in time.</p> <p>Examples of specific relevance are used to support the points made; references are drawn from Aristophanes' <i>Peace</i>, the theatres of Dionysus in Athens and of Pompey in Rome as well as the Globe Theatre in London (1).</p> <p>Many aspects of the theatre experience are covered (2) and the student makes comments on attendance at the theatre, composition of the audience and the physical theatre itself from the Greek age through to Elizabethan theatre.</p> <p>The student develops a hypothesis for the lasting influence (3) regarding the role of women in the theatre, but this lacks detail.</p> <p>For a more secure Merit the student could:</p> <ul style="list-style-type: none"><li>• analyse the lasting influence of Greek theatre in more depth</li><li>• develop their hypothesis for the lasting influence.</li></ul>



Student 3: Low Merit  
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Aristophanes' audiences for his plays usually consisted of many Athenian citizens. Many have said that the audience included everyone from the area – as everyone had to attend so they are seen to worship the god, Dionysus.

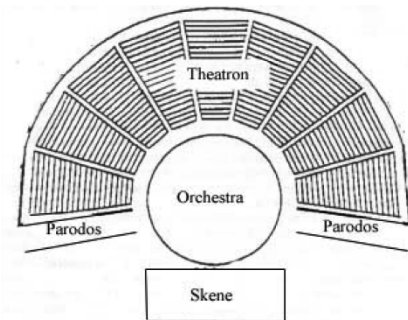
3

However, many have debated in whether women attended or not. In a play written by Aristophanes called "Peace", Aristophanes addresses the women in the audience with the line "I will explain the matter to you all, children, youths, grown-ups and old men, aye, even to the decrepit dotards." The line seemed to exclude women in it – which could mean that women didn't attend the festivals. However, in another story written by H.D.F Kitto, called "The Greeks", He states that the story 'Life of Aeschylus' talks about how the Chorus of Furies in the 'Eumenenides' was so terrific that some boys died of fright and some women had miscarriages (1) This meant that whoever first said the tale must have thought that women attended the festival. Others believe that women were able to attend the theatre – but were said to be mostly slaves or hetaerae. "Proper" women were only allowed to stay at home.

1

The audience also included many other visitors from other parts of Greece who arrive to experience and attend the festival. Many of the visitors included adults, children, priests, or people in the politics. The people would be seated on the "theatron", on semi-circular terraced rows of benches made from stone. The audiences face the stage (called the skene), where the acting takes place as well as facing the orchestra.

2



Parts of a Greek Theater



Athens: Throne of the Priest of Dionysus (circa 1922)

It is said that the higher ranking people – such as the members in the *boulê*, which was a 500 member executive council of the assembly, had a special block most probably near the front closer to the stage.

2

It was said that a set of 67 high-backed seats made of Pentellic marble were added to the Theatre of Dionysus (1). They were reserved for dignitaries and judges. The seats also had the names of their "owners" inscribed on the seats. The centre is the best seat, which was a throne for the Priest of Dionysus Eleutherios. There is said to be 2 satyrs which were on opposite side of the throne feeding the Priest of Dionysus grapes. Normal citizens of Athens were said to be assigned seats according to their 10 Attic tribes – meaning that

they would be seated according to which Attic tribes they were from. The theatres were big and could contain up to 14,000 people in it. The theatre was very steep and usually resided on a hill.

2

Plautus' plays were also performed at a festival. But instead of the Dionysia festival like Aristophanes, his was performed during the festival of Ludi or festival games. He had many similarities compared with Aristophanes as well as many differences. A big difference between Aristophanes and Plautus is that Plautus does not teach the audiences or improve the audiences through his plays like Aristophanes does, however his plays are still thoroughly entertaining to the audiences. The layout of where the audiences were placed in the theatre also differed to the ones in Athens. Greek theatres were much bigger than Roman theatres and their audiences were much more furtherer away than the ones in Rome. In Rome, the theatres there were much more smaller as they had limited space. Therefore the audiences were more closer to the actors and therefore the actors engaged more with the audiences than the Greeks did due to the limited space available to act, as we as to view the performance. The differences of the physical appearance of the theatre in Roman times compared with Greek times were fairly similar but a bit different. The Roman theatre's appearance was inspired by Greeks, Etrusans and the Oscans theatre. Differences were that the Roman theatre was more elaborate and ornate compared with The Greeks. Unlike the Greeks, the Romans did not build there theatre on the hills but on ground level – most probably due to the fact also that they do not have permanent ones (until the Theatre of Pompey in 55 BCE(1) ) that time so they did it anywhere close to the city. Another difference was that the stage house and the auditorium were both built to the same height all the way around the theatre. So unlike the Greeks, the audience's view was confined within the structure. The audience behaviour were different to the Greeks/ Aristophanes time as in the Roman period, it was considered disrespectful to shout at the plays or throw things at the actors if they did not like what they were being shown.

2

2

However, the difference between Shakespeare and Aristophanes was that Shakespeare's plays can contain up to 20-30 characters on stage. Thus, making the room on the stage to be very small for actors compared with the Greek theatre. The average size of a theatre in Shakespeare's time was around 1500-3000 people. That is small compared to the size of Greek and Roman theatre which could fit up to 15000 people. Another difference was that the Greeks and Romans only showed their plays during a particular festival – eg Festival of Dionysia. In Shakespeare's time though, the theatre was considered a great entertainment activity. The people went to the theatre – not to worship and show their commitments to their gods but to enjoy and be entertained. During Shakespeare's times, many of the people liked the Ancient Greek and Roman theatres so they were inspired to place two columns in the architecture of the theatre due to the Greek and Roman theatres, as seen in the Globe Theatre in London. 1

Differences of Elizabethan time of the theatre were that the theatre were made out of different materials such as: timber, nails, stone, plaster. As well as it included a thatched roof. The theatre had many merchandise store and refreshments – possibly on the outside of the theatre to attract many non-playgoers to come in and enjoy the play. There may have been some artificial lighting for performances in the evening. The floor of the stage was also made out of wood – instead of the stones Greeks and Roman's use. There were also many other rooms in Shakespeare's time such as: The Pit, The Lords' room, and the Gentlemen's room – these rooms separated the "rich" from the "poor" I would suspect as the richer ones would be able to afford rooms such as the lords room, compared to "the pit" where audiences had to stand. 2

Women were debated on whether they attended the theatre or not. However, in Greek or Roman theatre, it is believed that only female slaves were only allowed to attend – perhaps to serve their masters. Proper women were only allowed to stay home and could not attend these social activities. During the Elizabethan period though, women were allowed to attend these events but were not allowed to perform on stage. However, "Proper" women were allowed to go and attend these performances. This was also probably because that women were starting to be "looked upon" during the period and were allowed to attend. Social morals during the period for women may not have been as low as the Greek and Roman periods. 3

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate understanding of the lasting influences of the classical world on other cultures across time.</p> <p>This is an extract from a larger piece of student work. Within the whole submission, the student uses supporting primary source evidence.</p> <p>The student demonstrates understanding of the lasting influence of Greek theatre on later theatrical experiences.</p> <p>The student uses primary source evidence (1) to support the points made.</p> <p>The student analyses many points (2) such as the typical audiences and the physical nature of the theatre, and uses this analysis to explore the influence of ancient Greek theatre (3).</p> <p>There are errors within the student work about Plautine theatre which prevent the student from demonstrating in-depth understanding.</p> <p>While attempts to analyse a range of aspects can be seen in the student work, the response lacks depth. Many points are glossed over and the response feels more like a list of similarities and differences, rather than an in-depth analysis.</p> <p>To reach Merit, the student could:</p> <ul style="list-style-type: none"><li>• develop a hypothesis to explain the lasting influence of Greek theatre on subsequent cultures</li><li>• analyse the wider cultural context in more depth to give an informed analysis of the lasting influence of Greek theatre</li><li>• explore points in more depth.</li></ul>

Audience behavior seems to have remained just as powerful and influential to the plays' success in Shakespeare's time as in Aristophanes' and Plautus' time. Crowds strengthen their sense of identity, their collective spirit, by vocal expression of their shared feelings. The audience was an active participant in the collective experience of play-going, and was not in the habit of keeping its reactions private.

The spectators would stand on their feet to applaud or merely see the action on stage. Applause was delivered with voice as well as hands, the viewers managing to get a cheer in with every little pause. However, if the audience disliked the performance, they would not hesitate to hiss and shout at the actors on stage. Open-air acoustics amplified any audience reaction to a higher intensity. Playhouse crowds, for all their violence and exhibitionism, seem to have adopted an effective if anarchic regime of self-regulation. Authority of any kind was signally absent. If a pickpocket was caught, for instance, he could expect to be dealt with by a form of mob rule.

Shakespeare used many of the styles of comedy used by Aristophanes and Plautus, such as slapstick, puns, dry and earthy humour, wit and practical jokes. As many of the storylines of plays have continued and reappeared through Aristophanes to Plautus to Shakespeare, many of the styles of comedy have remained the same. It has been said that "Shakespeare feeds Elizabethan life into the mill of Roman farce, life realized with his distinctively generous creativity, very different from Plautus' tough, narrow, resinous genius." Plautus' *The Menaechmi* and Shakespeare's *Comedy of Errors* are almost identical in plot, incident and character. It is even more remarkable considering the complete difference of audience they were respectively performed to.

Boy actors played the role of female characters, and so seeing them dressed in lavish women's gowns was a comical sight. The use of stock characters in Shakespeare's comedies is also influenced by Plautus and Aristophanes. However, Shakespeare's audience's thought was not restricted to the home and family, rather looked toward the world outside England and Europe. The English were sending expeditions to the Americas in search of gold, and so the audience's frame of mind was always expanding in search of treasure, not restricted by homey comforts. Religion also caused a major separation between the Greek and Roman and English theatre audiences respectively. Whereas Renaissance English society was Christian, and the worship of several different gods was seen as witchcraft – one of the worst crimes of this period – Aristophanes' and Plautus' audiences and the society of their time followed pagan religion, and so could use several deities and any of their own 'witches' in their comedies. Shakespeare was limited in his subjects for his plays, as religion and social class distinctions to name a couple were dicey discussions and unsuitable for public display as a source of entertainment.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate understanding of the lasting influences of the classical world on other cultures across time.</p> <p>This is an extract from a larger piece of student work. Within the whole submission, the student uses supporting primary source evidence.</p> <p>The student demonstrates some understanding of the lasting influence of Greek theatre on Roman and Elizabethan theatre.</p> <p>There are some valid points made in the response regarding the composition of the audience, types of plays performed, the social and political context in which these plays existed and the types of humour used (1).</p> <p>However, these points are superficially covered. There are factual errors within the student work (2) which affect the ability to demonstrate understanding.</p> <p>The student makes reference to primary source evidence but this is not consistently used in the response. Holistically this is a Low Achieved, as the student analyses aspects of the classical world and other cultures at three different points in time.</p> <p>For a more secure Achieved, the student could:</p> <ul style="list-style-type: none"><li>• more consistently provide primary source evidence to support points made</li><li>• explored the lasting influence of Greek theatre on later cultures in more depth</li><li>• expanded on key ideas.</li></ul>

Plautus was the next playwright to come along who would turn out to be Rome's most influential playwright for that time period. Through Plautus' time, the new playwrights were adapting a new comedy style. **New**

Student 5: Low Achieved
NZQA Intended for teacher use only

1

**comedy was a type of comedic plays that had a lot 'cleaner' jokes, there was nothing so crude as there was in Aristophanes time, although Aristophanes was the first to develop this new style of comedy** (1). The Romans enjoyed this new comedy and it became very popular as it involved people of all classes and was based on every day situations for people of all classes. It was something the people could relate to which was why they enjoyed it so much. Just like the ancient Greeks, women were originally not allowed to attend the Roman theatre. After a while though, this rule was exterminated, and all were able to attend and enjoy the theatre. This did not affect the actors though, who were male Roman slaves that were not given the choice of acting, but forced as a part of their duty. This is another way that the Roman theatre was similar to the Greeks – by having male only actors. In the time of Plautus' plays there was not one permanent theatre for the playwrights. This meant that the plays could only be performed at certain festivals at certain times of the year. A permanent theatre was built in 55BC that was able to hold up to 20,000 people and reached 45m high.

1

**An obvious Greek influence was evident. It had the same shape, and features as the old Greek theatre. It had an orchestra exactly like the old Greek theatre to hold the chorus, although it eventually became a seating area for the lowest class of citizens due to such popular demand for the plays.** It still had the same shape, so as to effectively carry the actors' voices right up to the most furthest back spectators, although they had now developed it to be made from large concrete columns, standing up out of the ground, rather than building it into a hillside. From this diagram above, it is clear to see that the new Roman theatre contained nearly all the same features as the old Greek theatre, proving the Greek theatres high influence on the new Roman theatre. The only new difference that the Romans in Plautus' time had established was building it up on concrete pillars, rather than finding a hillside to build the theatre into. The composition of the audience in the Roman theatre was relatively the same as the Greek theatre although it was thought that the Romans were a lot stricter on their segregation of class, gender, nationality, profession, and marital status. **The humour that the audience would expect in Plautus' plays was a lot cleaner and more polite than those of Aristophanes, although Aristophanes was the one to establish this new type of comedy. Due to the new comedy style that had become so popular, the audience in the time of the Roman theatre expected much simpler plays as to what they did in Aristophanes time. They were still getting a similar form of play to the ancient Greeks, as Aristophanes was the creator of this new comedy, it was just simpler due to what the audience expected.** They wanted something that they could relate to and enjoy. Through all of this information provided we can clearly see that the new Roman theatre was very heavily influenced by the ancient Greek theatre largely due to Aristophanes influence on comedy in his time. Although Aristophanes was a main influence on the new comedy of the plays in Roman times, there were also other factors such as Greek architecture and traditions that influenced the new Roman theatre in the time of Plautus.

1

The ideas and values of each of the three time periods had a great influence on many different aspects of the theatre such as the physical environment of the theatre, the composition of the audience, the audience expectations of the performance, the conventions of audience behaviour, and the types of humour that the audience would expect. During the ancient Greek time period, when Aristophanes was present, the people had very political ideas and really valued crude humour as they needed relief from the stress of the Peloponnesian war. During the times of the ancient Romans when Plautus' plays were written, **the people of Rome had become more subdued and relaxed, therefore resulting in them having more relaxed values.** This created small changes in the humour of the plays such as the humour becoming more polite in the 'New comedy Style' that was originally started by Aristophanes towards the end of his life. Finally, during the Early modern England time period, their values and ideas were much the same as in the ancient Roman times. **They didn't have the pressure of any wars, although they did face struggling times.** The influence of Plautus on Shakespeare was so great that many of Plautus' play writing aspects can be identified in nearly all of Shakespeare's plays. Some even practically mirroring Plautus' plays.

2

2

From all of this information gathered it is clear to see that the Greek theatre had a heavy influence on both the Roman and the Early Modern England time periods, although they all influenced each other, in a number of ways. These are things such as the forms of comedy established by Aristophanes and the original plan of the theatre that was created by the ancient Greeks. Also, the humour was relatively the same throughout the time periods, although it was a lot more abrupt and rude during Aristophanes time, but in the end Aristophanes himself was the one who created this new humour style that was used right through to Shakespeare's time.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate understanding of the lasting influences of the classical world on other cultures across time.</p> <p>This is an extract from a larger piece of student work.</p> <p>The student demonstrates limited understanding of the lasting influence of Greek theatre across different points in time.</p> <p>The work makes generalised statements about Greek, Roman and Elizabethan theatres (1) but does not sufficiently analyse these.</p> <p>The student has emphasised the differences between the theatres (2) but not the similarities, which could be used to establish the lasting influence.</p> <p>Points are made but there is little connection between the reasons for the Greek influence. The student has not used primary source evidence to support understanding.</p> <p>To reach Achieved, the student could:</p> <ul style="list-style-type: none"><li>• analyse the lasting influence of Greek theatre at different points in time</li><li>• use primary source evidence to support points made.</li></ul>



Attendance of plays in Ancient Greece was a massive part of life; however the experience was much different than that of today. Greek

plays would always start with an offering to the God Dionysus, who was the Greek God of Theatre.

- 1 This was a big deal for the people in attendance as they did not want to upset the Gods. Up to 15'000 people would attend a play at once meaning the theatres needed to be built in a way everybody could see the actors performing. To make sure this would happen, the theatres were built on hillsides so that people in the 'Theatron' were able to see everything that was happening. The shape of a Greek theatre paved the way for the design of later theatres. It was designed to hold as many people as it possibly could while making sure everybody was able to hear what was going on. The audience sat up in the 'Theatron' which was sloped in a way that the actor's voices would travel to the top so all could hear. The orchestra was where the chorus would perform; they were in the centre to be easily viewed by all those in attendance. The Skene was a building used by actors in performance, where they could even get up onto the roof. This gave a more realistic setting to the plays, helping the people watching to get involved. The Parados at the ends of the Theatron were used for the exit and entrance of the chorus. These were the physical elements to a Greek theatre and were where the plays were performed.

When Plautus was writing his plays, there was no permanent theatre in Rome and so he would have to perform on a temporary stage. This meant plays could only be performed at religious festivals, different to the people of Ancient Greece. However, when a permanent stage was finally erected in 55BC, it was majorly influenced by the theatres of Greece. The biggest theatre design influence we

2 can see from Greece is the basic shape. The Roman theatre is a semi-circle being cut off by the Skene. This was a much sturdier version than that made by the Greeks as it was made of huge concrete columns, similar to the Theatron. The Theatron had again been majorly influenced by the Ancient Greek theatre with the same shaping being used, again to help sound travel. The sloping carried the actor's voices up as there were no microphones or speakers. There is also an orchestra in the centre of the theatre which was originally for the orchestra. However, as the crowds in attendance grew, it eventually became another seating area for the poorer class. The whole theatre

1 designed was based on the Greek theatre however the Roman theatre was built on flatland rather than a hillside.

The theatre that these shows were performed on looked similar to the theatres of the Ancient Greeks and Romans however did have a few differences. The major noticeable similarity is the basic

1 shape, this being a semi circle. However, unlike the earlier theatres, the seating was set up differently in stories so the audience would sit above each other. However, similarly to the previous theatres, only the richer governing class would sit up above and the governed classes would have to stand down on the ground. This was not a pleasant place to be at all. The people of this time had no hygiene and would go to the bathroom where they stood. They also got extremely loud and yelled and cheered for the actors. The actors of this time expected this and it was just part of attending theatre in Early Modern England. This theatre behaviour was developed from their society, and was not based on either Greek or Roman theatre. The Skene was much larger in Early Modern England and was a few stories high with a proper roof and windows. We can see that theatre in Early Modern England was much more advanced however the plays and comedy was very much the same; in fact it almost paralleled it.

We can draw a few conclusions from this information surrounding both theatre and plays. One conclusion is that the Greek theatre plan was so effective that it has been adapted for use by both the Romans and the people of Early Modern England.