

GCE 2004
June Series



Mark Scheme

Classical Civilisation: AS Module 2 *Greek and Roman Literature* *(Subject Code 5021)*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those specified in the syllabus, is **not** required, but credit is to be given for their use if it aids the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

Unless otherwise indicated, these descriptions and bands of marks are applicable to all questions worth 15 marks.

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the ‘best fit’ rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course, or two years of study on the Advanced Course, and in the time available in the examination.

Candidates are **not** required to respond to all the bullet points in order to reach Level 4, but to cover a sufficient range of material to answer the central aspects of the question.

		Marks
Level 5	Demonstrates <ul style="list-style-type: none"> • thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question • clear and coherent understanding of the central aspects of the question • ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion. 	14-15
Level 4	Demonstrates <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question • clear understanding of many of the central aspects of the question • ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach 	10-13
Level 3	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of evaluation and/or analysis. 	7-9
Level 2	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge. 	3-6
Level 1	Demonstrates <ul style="list-style-type: none"> • some patchy accurate and relevant knowledge. 	0-2

CIV2 Greek and Roman Literature

TOPIC 1 *Homer, Iliad*

1 (a) **Explain why Agamemnon had sent for Briseis. Give four details.**

FOUR of: because Agamemnon had sent back Chryseis / his slave-girl [1] to Chryses / her father [1], who had prayed to Apollo [1], who had punished the Achaeans (Achaians) with plague [1]. Agamemnon wanted a replacement slave-girl from one of the Achaeans (Achaians) [1], deciding to take Briseis from Achilles (Achilleus) [1] to show his superior power [1] Chryses had offered rewards which Agamemnon had refused [1]. As a result of the argument between Agamemnon and Achilles [1] Agamemnon wanted to spite Achilles [1] Achilles had spoken up for Calchas [1], etc.

(4 marks)

(b) **By what means does Homer show differences between the characters mentioned in this passage? Support your answer with details from the passage.**

Discussion of **e.g.**

- alternation of speech and narrative
- brief portraits of Briseis and Patroclus (Patroklos)
- Achilles' (Achilleus') attitude to Agamemnon through two speeches
- Achilles' (Achilleus') relationship with Thetis through description and direct speech
- the extremes of Achilles' (Achilleus') character through description and direct speech
- use of epithets
- use of simile in portrayal of Thetis
- mood created.

[**MAX. TWO** for purely descriptive answer with no attempt to discuss **how** Homer achieves his effects]

(6 marks)

(c) **To what extent do women in the Iliad have any control over their own lives? Explain your views and support them with details from the books of the Iliad which you have read.**

Discussion may include a balanced range (but **not** necessarily all of) **e.g.**

- there is no possibility of either Chryseis or Briseis choosing, or being asked to choose, what happens to them in Book 1 (or Briseis later in the poem), their role being seen in relation to the values and desires of the leaders who argue over them
- Helen's limited autonomy with her dependence, on the one hand, on Paris and Aphrodite in Book 3, but her positive role in identifying Greek leaders in Book 3 for Priam and her needlework, as well as her later participation in mourning over Hector's (Hektor's) corpse.
- the dependence Andromache expresses to Hector (Hektor) in Book 6, yet her positive acceptance of values, including her realisation that he must fight
- Hecabe's (Hekabe's) role as mother, wife and mourner; Andromache's role as mourner
- Briseis' situation and her grief for Patroclus (Patroklos) who took her side, promising her marriage to Achilles, but is now dead
- Hecabe's appeal to her son falling on deaf ears
- immortal women when compared with mortal women.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

2 (a) **Why did Achilles (Achilleus) send Patroclus (Patroklos) to visit Nestor?**

TWO of: to ask whom he has brought [1] whether it is Machaon he has brought from the battlefield [1] wounded / casualty [1] because of his joy that the Greeks are losing [1]

(2 marks)

(b) **State two things Nestor tells Patroclus (Patroklos) to ask Achilles (Achilleus).**

TWO of: to persuade Achilles (Achilleus) to fight [1] or to allow Patroclus (Patroklos) to fight [1] and the Myrmidons to fight [1] and to lend his armour to Patroclus (Patroklos) [1].

(2 marks)

(c) **How effectively does Homer in this passage emphasise the difficulties facing the Achaeans (Achaians/Greek/Danaans)? Support your answer with details from the passage.**

Discussion of, e.g.

- use of questions e.g. indicating anxiety
- the use of direct speech
- variety within the speech
- descriptions of the wounded men
- contrast between the men's epithets and the men's condition
- the contrast between Achilles' (Achilleus') attitude and the attitudes of the other warriors
- Nestor's age contrasting with his desire and past exploits.

[MAX. TWO for purely descriptive answer with no attempt to discuss **how** Homer achieves his effects.]

(6 marks)

(d) **“Always to be the best warrior and to excel other men in debate.”**

How far do the heroes of the Iliad exhibit these qualities? Explain your views and support them with details from the books of the Iliad which you have read.

Discussion may include a balanced range (but **not** necessarily all) of, e.g.

- the fighting qualities of Diomedes in Book 6
- the exercise of *xenia* between Diomedes and Glaucus (Glaukos) in Book 6
- the abilities in debate of, for example, Achilles (Achilleus) in Book 1 and Diomedes in Book 9; the embassy to Achilles in Book 9; the assembly in Book 19
- the *aristeia* of Patroclus (Patroklos) in Book 16
- the vulnerability and mortality of heroes, as shown by the deaths of Sarpedon, Patroclus (Patroklos) and Hector (Hektor)
- Priam as an old hero able only to use words in appealing to Achilles
- Paris criticised by Hector but protected by Aphrodite.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

3 (a) **Why is Achilles (Achilleus) chasing Hector (Hektor) round the walls of Troy?**

TWO of: because Achilles (Achilleus) sought revenge on Hector (Hektor) [1] for his killing of Patroclus (Patroklos) [1] because Hector (Hektor) was frightened by the appearance of Achilles (Achilleus) [1] and, therefore, ran away [1] because Hector was ashamed to go inside Troy [1] because he had exposed his men to death/danger outside [1] by refusing to listen to Polydamas' advice [1] and because Apollo had allowed all the other Trojans to retreat inside Troy [1] by disguising himself as Agenor and distracting Achilles [1].

(2 marks)

(b) State two things Athene does to help Achilles (Achilleus) after her discussion with Zeus.

TWO of: Athene took the shape of Deiphobus (Deiphobos) / one of Hector's brothers [1], persuaded Hector (Hektor) to face Achilles (Achilleus) [1], retrieved Achilles' (Achilleus') spear for him [1]. Does not retrieve Hector's spear [1] tells him to rest / tells him they will kill Hector [1].

(2 marks)**(c) How effectively does Homer portray the nature of the immortals in this passage? Support your answer with details from the passage.**

Discussion of, e.g.

- description of the space occupied by gods
- debate being exclusive to gods but about the fate of men
- powerful epithets applied to Zeus and Athene
- subjects of debate, including destiny of Hector (Hektor) and Zeus' reasons for favouring him
- power of gods shown through words and actions, Zeus speaking first and last
- Gods are not all of one voice.

[**MAX. TWO** for purely descriptive answer with no attempt to discuss **how** Homer achieves his effects.]

(6 marks)**(d) To what extent do immortals show concern for mortals elsewhere in the Iliad? Explain your views and support them with details from the books of the Iliad which you have read.**

Discussion may include a balanced range (but **not** necessarily all) of, e.g.

- gods showing favour to individuals, e.g. Apollo to Chryses
- Apollo's disarming of Patroclus (Patroklos)
- Zeus as father of Sarpedon expressing some concern
- Thetis showing a mother's feelings for Achilles (Achilleus)
- gods, even Zeus, accepting fate
- Aphrodite's favouring of Paris
- gods intervening cruelly, e.g. Athene against Hector (Hektor)
- gods allowing own prejudices to dictate, e.g. Hera and Athene as anti-Trojan, Aphrodite's protection of Paris
- Zeus wanting to produce closure in Book 24, but not out of compassion
- gods' apparently human emotions, e.g. jealousy, not extending to humanity
- Hermes' guiding of Priam to Achilles' (Achilleus') tent to ransom Hector's (Hektor's) body.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

TOPIC 2 *Homer, Odyssey*

4 (a) Give one reason why Zeus is sending Hermes to Calypso (Kalypso).

Athene persuaded him / it was ordained that Odysseus should be freed [1] Hermes is Zeus's messenger [1] to tell her to release Odysseus [1]. He is fated to see his people / Ithaca / home [1].
(1 mark)

(b) How does Calypso (Kalypso) react towards Hermes when he visits her?

THREE of: she seats him / makes him comfortable [1] asks him questions as host to guest [1] gives him food / ambrosia with drink / nectar [1] criticises the gods for being hard-hearted / having double standards [1] shows (good) *xenia* [1] obeys Hermes' orders [1]; she is upset / angry (at his news) [1].
(3 marks)

(c) How effectively does Homer emphasise Hermes' supernatural qualities in this passage? Support your answer with details from the passage.

Discussion of, e.g.

- epithet 'Giant-killer' (repeated)
- description of the beauty and power of his sandals
- description of the magic powers of his wand
- cumulative effect of all the description
- simile comparing Hermes to a sea bird (+ details)
- description of the distance travelled.

[MAX. TWO for purely descriptive answer with no attempt to discuss techniques used by Homer]
(6 marks)

(d) How significant to the plot of the *Odyssey* are the interventions of immortals other than Athene? Explain your views and support them with details from the books of the *Odyssey* which you have read.

Discussion may include a balanced range (but **not** necessarily all) of, e.g.

- how significant the intervention of Zeus is in Book 5, e.g. question of what is ordained and fact that Odysseus had been with Calypso (Kalypso) for seven years already
- Poseidon's interference in Book 5 as delaying Odysseus, testing his resolve and displaying his character and resourcefulness, as well as his reasons for wanting to harm Odysseus, i.e. Polyphemus' (Polyphemos') prayer in Book 9
- the interventions of Ino and a stream deity to help Odysseus reach land in Book 5 (but in conjunction with Athene)
- Calypso's (Kalypso's) effect on Odysseus, e.g. in making him desire Penelope more
- Circe's initial obstruction but help later, e.g. in approach to Hades
- Aeolus' (Aiolos') significance in terms of the length of Odysseus' journey home.

Apply Levels of Response as at beginning of Mark Scheme. (15 marks)

5 (a) *What news is given to Odysseus by his mother about each of the following*

- *Penelope*
- *Telemachus (Telemachos)*
- *Laertes*
- *Odysseus' mother herself.*

ONE point for **each** person:

Penelope waiting / patient / at home / faithful [1] crying [1];

Telemachus has the royal lands [1] attends banquets [1];

Laertes on a farm alone [1] never visits city [1] no proper bed [1] mixes with labourers [1] sleeps on autumn leaves [1] yearning for Odysseus [1];

Odysseus' mother died of old age [1] heartbroken in Odysseus' absence [1].

(4 marks)

(b) *By what means does Homer in this passage create a sense of drama? Explain your answer and support it with details from the passage.*

Discussion of, **e.g.**

- use of one speech building up Odysseus' worries and showing lack of power
- opens with reason for visit to Hades
- goes on to describe his unhappy wandering
- use of a series of questions in quick succession
- first series of questions on his worries about his mother
- second series about father, son and kingdom
- third series about his wife.

[MAX. TWO for purely descriptive answer with no attempt to discuss techniques.]

(6 marks)

(c) *What purposes do you think Book 11 serves in the Odyssey? Explain your views and support them with details from the books of the Odyssey which you have read.*

Discussion may include a balanced range (but **not** necessarily all) of, **e.g.**

- Book 11's importance as a turning point in Odysseus' journey in terms of his desires, what is ordained and the Phaiakians' (Phaeacians') role as helping him
- Odysseus being put in touch with his family through his mother's ghost, thus leading to the second half of the poem
- reminder of the suitors breaking the code of conduct, hence his need for revenge
- Odysseus being put in touch with heroes, e.g. Achilles (Achilleus), and therefore with his heroic self
- Circe's role in the poem
- Book 11 as an interlude giving a wealth of mythological detail
- Book 11 as exploring religion, including ritual, and belief.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

6 (a) *Who were the "dead" (Rieu, line 8) or "bodies" (Lattimore, line 12) whose blood the maids were told to clear up?*

The suitors

(1 mark)

(b) Give three details of the punishments which the maids received.

They were taken outside / into courtyard [1] lined up [1] hung (from a rope / cable) [1] high up / feet off the ground [1] like thrushes / doves / pigeons / birds [1]. They took out the bodies (of the suitors) [1].

(3 marks)**(c) How does Homer portray the characters mentioned in this passage? Support your answer with details from the passage.**

Discussion of, e.g.

- several characters: Eurycleia / Odysseus / Telemachus
- different character types: old woman, young man, older man
- Eurycleia chatting and making suggestions
- Odysseus decisive and in control, e.g. issuing orders
- final order about the maids making audience want to hear more/leading to later climax
- lots of action, e.g. nurse going out to women
- interaction between characters.

[MAX. TWO for purely descriptive answer with no attempt to discuss **how** a sense of drama is achieved.]

(6 marks)**(d) To what extent is Odysseus' behaviour justified, from the time when he arrives back in Ithaca (Ithaka)? Explain your views and support them with details from the books of the Odyssey which you have read.**

Discussion may include a balanced range (but **not** necessarily all) of, e.g.

- disguise, and the treatment of others, e.g. the pain to Penelope, as justified in order to hide his identity until the right moment for effective revenge
- treatment of Telemachus, e.g. told to keep identity secret, justified after revelation of identity
- treatment of Eumaeus as a trusted servant despite not revealing his identity
- whether justified in harsh treatment of maidservants
- justified treatment of Penelope (not revealing identity) in view of plan
- whether justified in killing all of the suitors.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

TOPIC 3 Plautus

7 (a) *Who was the “old master” (line 15) of Grumio and Tranio?*

Theopropides / Philolaches’ father [1]

(1 mark)

(b) *Give three details of what has been happening in the old master’s house while he has been away.*

THREE of: Tranio corrupting / influencing Philolaches / Theopropides’ son [1] Tranio neglecting the property [1] Philolaches inviting friends / women to parties [1] involving drunkenness [1] borrowing money / overspending [1] buying a courtesan / Philematium [1]

(3 marks)

(c) *How effective is this passage as an opening to the play? Support your answer with details from the passage.*

Discussion, of e.g.

- straight into the dramatic action
- vivid use of language, especially insults and including alliteration
- hints at the plot to retain interest, like a prologue
- character types through language and action
- interaction of characters
- visual humour, e.g. as implied in words.

[MAX. TWO for paraphrase and no explanation]

(6 marks)

(d) *How successfully does Plautus exploit the differences between slave types in his comedies? Explain your views and support them with details from *The Ghost, The Rope and Amphitryo*.*

Discussion may include a balanced range (but **not** necessarily all) of, e.g.

- whether successful in terms of showing character types, e.g. slow-witted bucolic Grumio, clever Tranio, unrealistic Gripus, puzzled Sosia
- whether successful in terms of making an interesting scene, e.g. Gripus and Trachalio arguing over the trunk, dramatic irony with the real Sosia and Mercury in disguise as Sosia
- whether successful in terms of plot, e.g. Tranio’s need for quick wits to keep things moving opposed to slowness of others
- whether successful in terms of humour, e.g. rudeness of Sceparnio to Daemones.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

8 (a) *The scene of the play is outside the temple. Explain how the two girls came to be at the temple.*

They have sought sanctuary from / been granted sanctuary [1] by Ptolemaicia / the priestess [1] after having reached the shore [1] when shipwrecked [1] by Arcturus [1] en route for Sicily [1] at the hands of Labrax / a pimp [1] and his associate Charmides [1] who have defaulted [1] on the transaction with Plesidippus / Palaestra’s admirer [1].

(3 marks)

(b) *Give one reason why Labrax thinks he has rights regarding the girls.*

He paid for them / they are his property [1] he is their pimp [1]

(1 mark)

- (c) **How effectively does Plautus in this passage use verbal and visual techniques to entertain the audience? Explain your answer and support with details from the passage.**

Discussion of, e.g.

- visual setting outside temple, e.g. holy place contrasted with violence
- visual deployment of characters, including slaves guarding Labrax
- visual aspect of dramatic action, especially violence
- contrasting character types both visual and in what they say
- straightforward language in combination with the visual aspect, making the scene move quickly.

[MAX. TWO for paraphrase without any examples]

(6 marks)

- (d) **“Women are portrayed simply as victims.”**

To what extent do you agree with this assessment of the role of female characters in Plautus’ comedies? Explain your views and support them with details from *The Ghost*, *The Rope* and *Amphitryo*.

Discussion may include a balanced range (but **not** necessarily all) of, e.g.

- female characters’ roles as either slaves of various types, e.g. Bromia as domestic in *Amphitryo* or e.g. Philematium as courtesan in *The Ghost*, Palaestra as innocent young woman (really freeborn) in *The Rope* or a woman with more status (rarely), Priestess in *The Rope*
- characters in difficult situations, e.g. Palaestra and Ampelisca, who survive the storm, showing some agency, but who are subject to male control e.g. at hands of Labrax
- characters for men’s pleasure, e.g. Philematium
- characters deceived, e.g. Alcmena, but by a god
- more positive action from priestess and Alcmena
- Palaestra’s happy discovery of her parentage.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 9 (a) **Who is “that fellow” (line 4)?**

Jupiter

(1 mark)

- (b) **Explain how and why *Amphitryo* and his wife have been deceived.**

THREE from: Jupiter has pretended to be Amphitryo [1] Mercury has pretended to be Sosia [1] so that Jupiter can sleep with Alcmena [1] while Mercury deals with Sosia [1].

(3 marks)

- (c) **How effectively does Plautus create humour in this passage? Explain your answer and support it with details from the passage.**

Discussion of, e.g.

- use of one long speech
- ironic appeal to gods
- repetition of ‘I’ll...’ to emphasise desire for revenge
- sudden realisation in ‘...Ah!!!’
- mock tragic lines and language at end of speech
- sudden ending to speech.

[**MAX. TWO** for paraphrase without any examples]

(6 marks)

- (d) **To what extent do monologues (long speeches by individual characters) contribute to the impact of Plautus’ comedies? Support your views with details from *The Ghost*, *The Rope* and *Amphitryo*.**

Discussion may include a balanced range (but **not** necessarily all) of, e.g.

- long speeches as one method of starting a play, e.g. Arcturus’ prologue in *The Rope* which sets the scene and explains plot
- long speeches for comic effect, e.g. Gripus’ speech on his ambitions in *The Rope* and Philolaches’ first speech in *The Ghost*
- long speeches in relation to character/plot, e.g. Tranio (p. 42)
- long speeches to convey feeling, e.g. Amphitryo followed by Bromia (pp. 279-80) in *Amphitryo*.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)