



General Certificate of Education

Classical Civilisation 5021

CIV2 Greek and Roman Literature

Mark Scheme

2008 examination - June series

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.

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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.

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) *What agreement has Zeus reached with Thetis? Give two details.***

Thetis has previously helped Zeus (1) Zeus will honour Achilles (1) will make the Greeks lose / will let the Trojans gain the upper hand (1) until the Greeks / Agamemnon pay Achilles back / apologise / miss him (1)

(2 marks)

- (b) *How does Hephaestus (Hephaistos) restore peace between Zeus and Hera? Give two details.***

Hephaestus criticises Zeus and Hera for squabbling (1) advises Hera / his mother to make peace with Zeus (1) warns Hera of Zeus' power (1) offers Hera a drink (1) tells Hera to swallow her resentment (1) tells the story of his own violent punishment by Zeus (1) Hera accepts the drink (1) the gods laugh at Hephaestus' (clumsy movements) (1) lightens the mood (1)

(2 marks)

- (c) *In this passage, by what means does Homer build up a vivid picture of the gods?***

e.g. Epithets / adjectives used to describe **Zeus**, showing his power and status as 'son of Cronus' and 'Father of men'; his physical presence through description, e.g. 'sable brows', 'divine locks'; description of how respectfully other gods treat him, e.g. standing up; his speech to **Hera**, showing his power; balancing, and in response to, Hera's bitterly jealous verbal attack; vivid description of **Thetis'** plunge from the domain of the gods (Olympus) to her home (sea); epithet/adjective describing her as 'silver-footed' and daughter of old sea god etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss by what means Homer portrays Zeus and Thetis.)

(6 marks)

- (d) *'The immortals are more interested in themselves and each other than in humans.'***

How far do you agree with this opinion? Refer to the books of the Iliad which you have read.

You might include discussion of

- ***Apollo's interventions in Books 1 and 16***
- ***Zeus's responses to Thetis in Books 1 and 16***
- ***Thetis' concern for Achilles (Achilleus) in Books 1 and 18***
- ***Aphrodite's involvement in Book 3***
- ***Athene's interventions in Books 1 and 22***
- ***Zeus' concern for Sarpedon in Book 16 and for Hector (Hektor) in Book 22***
- ***relationships between immortals, for example in Books 1, 16, and 24.***

Various shades of opinion are possible. Arguments in favour of the quotation might include the following:

- Gods intervene in human affairs when they feel like it, e.g. Athene checking Achilles' hand in Book 1
- Gods intervene in order to harm, e.g. Apollo against Patroclus in Book 16
- Gods respond to human prayers but in order to bolster their own power rather than out of concern for humans, e.g. Apollo sending plague in Book 1
- Gods help humans but for their own motives, e.g. Aphrodite rescuing Paris in Book 3 and reuniting him with Helen
- Gods hold old grudges, e.g. Hera and Athene against Paris and, therefore, Troy
- Gods bicker with each other, e.g. Zeus and Hera in Book 1 and are even cruel, e.g. towards Hephaestus
- Gods are safe and separate on Olympus
- Gods obey Zeus in doing what he commands, e.g. Hermes helping Priam in Book 24.

Arguments against the quotation might include the following:

- Thetis, although a minor deity, shows concern for her son Achilles in supplicating Zeus in Book 1 and dealing with Hephaestus in Book 18
- Zeus shows concern for Sarpedon in Book 16 and Hector in Book 22
- Interventions of gods are not all negative e. g. Aphrodite's protection of Paris
- Gods are separate as that is their nature but despite this they are constantly taking an interest in human affairs.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

2 (a) Why has Agamemnon called this assembly? Give two details.

Greek morale low / Greeks (Achaians) losing / Trojans are winning (1) leaders grieving (1) heavy losses (1) Agamemnon desperate (1) Agamemnon wishes to give his proposal to return home (1)

(2 marks)

(b) What actions do the Greeks (Achaians) decide to take as a result of the assembly? Give two details.

Sentries posted (1) leaders invited / go to a meal (1) in Agamemnon's quarters (1) Nestor proposes his plan (1) to conciliate Achilles / persuade Achilles to come back to the fighting (1) with gifts (1) through a delegation (1) of Odysseus, Ajax and Phoenix (1)

(2 marks)

(c) In this passage, how effectively does Homer highlight differences between Diomedes and Nestor?

e.g. Diomedes' rhetoric, contrasting Agamemnon's desire to go home with his own determination to stay; accentuated by his assertion that Sthenelos will show solidarity with him; building up the different interest groups (Agamemnon and his men, the rest of the Greeks, himself and Sthenelos); climax of himself and Sthenelos as particular heroes; divinely sanctioned; presenting himself as a man of appropriate action; a few lines of narrative showing the effect of the speech on the Greeks; description of both Diomedes and Nestor as associated heroically with horses momentarily uniting them before Nestor's speech; also skilfully rhetorical; firstly in praising Diomedes as a hero; both in deeds and words; then mentioning his youth, e.g. through positioning him as like a son; initially praising his wisdom, despite being young; but reminding Diomedes that he (Nestor) as an old man can pass on full wisdom (therefore putting Diomedes in his place) etc.

(**MAX. TWO** for a purely descriptive answer which makes no attempt to discuss how Homer highlights differences between Diomedes and Nestor.)

(6 marks)

(d) How important to the Iliad are old heroes? Refer to the books of the Iliad which you have read.

You might include discussion of

- **Nestor's involvement in Books 1, 9 and 11**
- **Phoenix'(Phoinix') involvement in Book 9**
- **Priam's involvement in Books 3, 22 and 24.**

The importance of old men who no longer fight can be seen in different ways. You might include discussion of the following:

- Importance to plot, e.g. Nestor's advice and the effects it has, e.g. in trying to bring Achilles back in Book 9, e.g. Priam's crucial visit to Achilles in Book 24
- Importance to the portrayal of heroism, e.g. Nestor's contrast with Diomedes, especially in the old man's facility with words, with which he dispenses wisdom
- Priam's role in Book 3
- Importance to pathos of the epic, particularly Priam's reactions in Book 22 and visit to Achilles to retrieve Hector's corpse
- Importance as giving a different angle to the relentless action of other characters
- Humour, e.g. of old men rambling on at length, e.g. Phoenix, about the past.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 3 (a) **Give four details of Hector's (Hektor's) funeral rites, which follow these laments.**

They prepared / built a funeral pyre (1) Men prepared wagons (1) gathered wood (1) over nine / several days (1) laid Hector on the pyre (1) on tenth day (1) lit the pyre (1) people gathered round (1) put out the fire with wine (1) Hector's brothers collected the bones (1) weeping (1) wrapped the bones in (purple) cloth (1) put bones in (golden) coffin (1) buried bones (1) covered with stones/earth (1) placed guards (1) went for feast (1)

(4 marks)

- (b) **In this passage, how does Homer increase the emotional intensity of the audience's reaction to what is happening?**

e.g. direct address to dead Hector in second person singular 'you'; repetition of 'you'; chain of killing through reference to Hector's killing of Patroclus; simile of 'dew' ironically contrasting Hector's dead body with something fresh; simile of victim of Apollo; short description of the women weeping; Helen's contrast between Paris and Hector to Paris' disadvantage; direct address (like previous speaker); tender words like 'dearest'; contrast between Hector, who was always kind to her, and the others, who were not; listing of those unkind to her; Helen describing her tears of grief; Helen's expression of isolation now Hector is gone; Helen's concern for herself etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss how Homer shows emotional intensity)

(6 marks)

- (c) **'The mortal women in the Iliad are all the same.'**

How far, in your view, does Homer show differences between mortal women as well as similarities? Refer to the books of the Iliad which you have read.

You might include discussion of

- **what happens to Chryseis and Briseis in Book 1**
- **Helen's involvement in Books 3, 6 and 24**
- **Briseis' lament for Patroclus (Patroklos) in Book 18**
- **Hecabe's (Hekabe's) involvement in Books 6, 22, and 24**
- **Andromache's involvement in Books 6, 22 and 24.**

The balance between similarities and differences is open to interpretation. Similarities might be seen in terms of the following:

- Women do not fight or have a public part in decision making
- Women have a role in the household, e.g. Helen weaving and Andromache caring for her child
- Women have a role supporting their menfolk, e.g. Andromache in relation to Hector
- Women have a role in religion, e.g. praying to immortals
- Women are united in grieving and public mourning, e.g. Andromache, Hecabe and Helen mourning Hector, and Briseis (in private) Patroclus
- Women are susceptible to ill-treatment and slavery in defeat, e.g. Briseis and Chryseis in fact and Andromache in anticipation.

Differences might include:

- Chryseis does not speak, but other women do, e.g. Helen and Andromache
- Helen breaks the norm through her personal history, living with Paris but having been Menelaus' wife
- Women characterised differently, e.g. Hecabe older, Andromache the model wife but able to argue her point, Helen beautiful, flawed but regretful, Chryseis a pawn in the male game and Briseis with some attachment to Achilles
- Women have different roles in the poem, e.g. Andromache showing the domestic dimension, Hecabe showing a mother's concerns.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

TOPIC 2 *Homer, Odyssey*

4 (a) *How has Odysseus come to be in this situation at sea? Give two details.*

By the offices of Athene (1) on Zeus' orders (1) Hermes has told Calypso (1) to release Odysseus (1) who has built a raft (1) with Calypso's help (1) and set off (from Ogygia) (1) but after seeing him (1) Poseidon hates Odysseus (1) has sent storms / winds (1) and Odysseus has been flung into the sea / his raft has been wrecked (1)

(2 marks)

(b) *How does Odysseus reach dry land? Give two details.*

Athene calms sea (1) Odysseus swims clear of the coast (1) reaches a stream (1) prays to the god of the stream (1) who stops the water flow (1) and helps Odysseus land safely (1) Ino gives veil (to keep him afloat) (1)

(2 marks)

(c) *In this passage, by what means does Homer make Odysseus' struggles at sea vivid and exciting?*

Odysseus' thoughts voiced, debating with himself what to do; expressing his fears; building up to a climax through stages of fear (wind... 'demon'/'divinity'...monster... Poseidon); vivid language in the speech describing the turbulent sea, e.g. 'squall' / 'whirlwind', and the dangerous creatures in it; narrative describing the wild seas; vivid language, e.g. 'tremendous' / 'great' wave; alternation of despair and hope (fear of serious injury... Athene's inspiration...renewed attack from the sea...Athene's idea); simile comparing the way a squid/octopus sucks pebbles with how strips of Odysseus flesh have stuck to rocks, which emphasises his struggles etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to show how Homer makes Odysseus' struggles vivid and exciting)

(6 marks)

(d) *How important to the Odyssey is the goddess Athene? Refer to the books of the Odyssey which you have read.*

You might include discussion of

- *Athene's powers as a goddess*
- *Athene's relationship with Odysseus during his travels, especially in Books 5 and 6*
- *Athene's dealings with Odysseus, Telemachus (Telemachos), Penelope and other members of Odysseus' household in Books 13, 16 and 22*
- *Athene's influence on the plot as a whole, especially in Books 5, 6, 13, 16 and 22.*

This question has a range of possibilities. Importance might be seen in terms of the following:

- help and inspiration to Odysseus, e.g. in reaching Phaeacia and getting help there, in getting a foothold on Ithaca through his disguise as a beggar and reuniting him with Telemachus

- her relationship with Odysseus
- help to members of Odysseus' family
- link with other gods, especially Zeus in terms of his power
- showing Odysseus' attributes and character as a hero, e.g. transformation in front of Nausicaa
- by her absence allowing Odysseus to show other qualities (and weaknesses) e.g. with Polyphemus (as narrated by Odysseus)
- her characteristics
- her supernatural powers adding a dimension to the story
- plot, e.g. ensuring that Odysseus reaches Ithaca and gains revenge

How important she is could also be seen in terms of

- her power relative to that of others, notably Zeus and Poseidon
- how much Odysseus is responsible for his own fate as opposed to relying on Athene
- other characteristics (attractiveness, strangeness, warmth etc.)

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 5 (a) *Odysseus and his men have just passed the Sirens. What danger did the Sirens present and how did Odysseus and his men escape?***

They bewitch men with singing / destroy ships / kill them (1) Odysseus gives wax for men's ears (1) to deafen them to the singing (1) gets them to tie him to the mast (1) so when he hears he cannot move (1) his pleas fall on deaf ears (1) men row past (out of earshot) (1)

(3 marks)

- (b) *What advice has Circe given to Odysseus about Scylla (Skylia) and Charybdis?***

Avoid Charybdis / stick close to Scylla (1) steer a middle course (1) not to try to fight Scylla (1)

(1 mark)

- (c) *In this passage, how does Homer show the terror caused by Scylla (Skylia) and Charybdis?***

e.g. the sheer volume of sea water described as sucked up by Charybdis; imagery of sight and sound (very loud) in description of Charybdis; vivid description of men's terror; Scylla's power shown by her seizure of the strongest men; men's powerlessness shown by their dangling and plea to Odysseus; single word of direct speech (Odysseus' name); extended and vivid simile comparing Scylla to a fisherman catching helpless fish (Odysseus' men); description of her devouring of the men; their terror in crying out; Odysseus' generalisation of this as an unprecedented horror; Odysseus as narrator, e.g. possible exaggeration etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to show how Homer shows terror and danger)

(6 marks)

- (d) ***In his wanderings at sea with his men, to what extent do Odysseus' good qualities as a leader outweigh any weaknesses? Refer to the books of the Odyssey which you have read.***

You might include discussion of

- ***the encounters with the Cicones (Kikonians), Lotus-eaters (Lotus-Eaters) and Cyclops in Book 9***
- ***the encounters with Aeolus (Aiolos), the Laestrygonians (Laistrygones) and Circe in Book 10***
- ***the visit to Hades in Book 11***
- ***the adventures after leaving Circe in Book 12.***

This question is open to a range of interpretations. Good qualities as a leader might include:

- resourcefulness, e.g. plan of escape from Polyphemus
- care for his men's morale and physical welfare, e.g. fetching a stag as food on Aeaea
- bravery and endurance, e.g. in passing Scylla and Charybdis
- listening to advice, e.g. following Circe's advice and that of Hermes
- skill with words, e.g. in telling his men what to do in Polyphemus' cave
- ability to act decisively, e.g. in rescuing men from the lotus-eaters
- leading by example, e.g. in going to rescue his men from Circe and not touching the cattle of the sun god
- giving men responsibility (even if they let him down), e.g. Eurylochus on Aeaea

Possible weaknesses:

- lack of judgement, e.g. in revealing his name to Polyphemus
- selfishness, e.g. in mooring his own ship away from the harbour of the Laestrygonians
- overtrusting, e.g. in sending men to Lotus-eaters
- poor judge of character, e.g. giving Eurylochus responsible position.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 6 (a) *How has Melanthe insulted Odysseus? Give two details.***

By her behaviour (1) accused him of voyeurism (1) and roaming around the palace (1) told him to leave (1) told him to be grateful for the meal he has been given (1) threatened him with violence (1)

(2 marks)

- (b) *How does Penelope deal with Melanthe? Give two points.***

Dismissed her / told her off / turned on her (1) called her names (e.g. 'shameless bitch') (1) told her she knew about her bad behaviour (1) threatened her with retribution (1) told her that she (Melanthe) was aware that Penelope wanted to question him (the beggar) (1)

(2 marks)

(c) In this passage, by what means does Homer characterise Odysseus?

e.g. Odysseus described through epithet 'of the nimble wits'/'resourceful'; rest of passage is speech of Odysseus; starting with aggressive questioning; about how badly she treats him; irony throughout passage as the maid treats him as the beggar he appears to be; through his choice of words Odysseus shows he is acting out the part of a beggar fully, e.g. 'I have no choice...'/ 'the need is on me...'; Odysseus describes how he (or the persona he has adopted) used to act according to *xenia*; laying on the detail (possible exaggeration?), e.g. the numbers; reference to Zeus, showing his acknowledgement of divine control; words of warning to the maid; piling on the irony, e.g. 'Odysseus may come back'; reference to Telemachus, his son, (irony again) as significant figure; final words show relative status of the male master, Telemachus (and by extension Odysseus himself) and the maid etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to show by what means Homer portrays Odysseus and the maid)

(6 marks)

(d) 'The human characters on Ithaca (Ithaka) are either completely good or completely bad.'

How far do you agree with this opinion? Refer to the books of the Odyssey which you have read.

You might include discussion of

- **Odysseus**
- **Penelope and Telemachus (Telemachos)**
- **the suitors, especially Antinous (Antinoös), Eurymachus (Eurymachos) and Leodes**
- **Eumaeus (Eumaios)**
- **Eurycleia (Eurykleia)**
- **Melanthius (Melanthios)**
- **the maids**
- **other servants.**

The relative goodness or badness of individual characters is open to discussion. Arguments in favour of individuals being completely good or bad might include the following:

- Odysseus having the right as king and master to re-establish himself in Ithaca and in his household, for example by driving out the suitors, and, therefore, being completely good
- Odysseus completely good in dispensing justice according to deserts, e.g. killing suitors for abusing *xenia*
- Odysseus being completely good in pretending to be a beggar in order to regain his heritage, the means justifying the ends and there being divine sanction, e.g. Athene's help
- Penelope faithful to Odysseus
- Penelope obeying Telemachus as male authority figure
- Penelope fair to suitors
- Telemachus trying to be like his father, e.g. in brushes with suitors
- Eumaeus faithful to Odysseus and kind to beggar/Odysseus and Telemachus, showing *xenia*

- Eurycleia faithful to Odysseus and obeying him, e.g. when she sees his scar
- Melanthius completely bad in serving the suitors and helping them, e.g. in battle in hall
- Melanthe and maids unfaithful, therefore bad
- Phemius and Medon only obeying orders in serving suitors

Arguments against:

- Odysseus' indiscriminate slaughter of suitors shows him to be not entirely good
- Odysseus' execution of the maids shows a bad side
- Differences between suitors, e.g. Antinous worse than others
- Telemachus implicated in execution of maids, showing a bad side
- Telemachus' treatment of Penelope could be seen as highhanded
- The maids vulnerable and forced by suitors etc.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

TOPIC 3 *Plautus*
7 (a) Give three ways in which Tranio has fooled Theopropides.

He has pretended his house is haunted (1) by the ghost of a murdered man (1) to stop Theopropides entering (1) covering up for Philolaches (1) hiding his partying (friends) (1) hiding presence of women (1) not disclosing Philolaches' debts (1) that he has bought Philematium (1) or loan from Misargyrides / moneylender (1) pretending Philolaches is taking out a loan (1) to buy the house next door (1) lying to Simo / owner of house next door (1) about proposed extension (1)

(3 marks)

(b) When he arrives, how does Callidamates help Tranio?

Asks Theopropides to forgive Tranio (1) secures pardon of Tranio (1)

(1 mark)

(c) In this passage, what techniques does Plautus use to amuse his audience?

Theopropides' repetition of 'fooled' to highlight his anger; Tranio's series of wisecracks, e.g. 'I wouldn't advise it...'; in response to Theopropides angry utterances; contrasting comic anger with comic fear; bathos of some replies, e.g. 'You're still not dribbling...' for comic effect; comic exaggeration of e.g. 'I have uncovered... to the bottomless depths'; pairs of nouns, including alliteration, e.g. 'fires and faggots'; contrast between Tranio's flippant statements and seriousness of his situation; deliberate misunderstanding, e.g. Tranio's response to Theopropide's question about Philolaches; scope for visual humour with list of body parts; Tranio's relief at arrival of Callidamates; as last of the series of attempts to escape a grisly punishment; humorous visual dimension to this etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the techniques used by Plautus to amuse his audience)

(6 marks)

(d) How important to Plautus' comedies are relationships between slaves and their masters? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.

You might include discussion of

- **the importance to the plot of particular master and slave combinations**
- **the characterisation of particular slaves and their masters**
- **the humour created by interactions between slaves and masters**
- **the social context underlying the relationships between slaves and their masters.**

How important the relationship is can be discussed in different areas. For example

- plot, for example the comings and goings around Tranio's deception of Theopropides in *The Ghost*, the resolution of the plot in *The Rope*, involving Gripus and Daemones
- characterisation, bringing out different character types, for example the old man, e.g. Daemones or Theopropides, the pushy slave, e.g. Sceparnio being rude to Daemones

- humour, for example the confusion between the real Sosia and Hermes as Sosia in *Amphitryo*, the comic violence, for example threatened by Theopropides on Tranio
- serious underlying meaning, in terms of social relationships, especially the power a master like Daemones has over his slaves, especially shown in the comic violence which makes fun of actual possibilities in the real world.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 8 (a) **How has the trunk proved that Palaestra is Daemones' daughter? Give two details**

It contains a box (1) of trinkets (1) Palaestra identifies (item by item) (1) as belonging to her (Palaestra) (1) a chain of toys (1) a gold sword (1) inscription on it of father's name / Daemones (1) axe (1) inscription on it of mother's name / Daedalis (1) silver sickle (1) pair of clasped hands (1) spinning top (1) gold locket (1) given by father on birthday (1)

(2 marks)

- (b) **How does Daemones resolve Gripus' claim for payment for finding the trunk? Give two details.**

He listens to Gripus' claim for payment (of 2,000 drachmae) from Labrax (1) Daemones demands the payment in his capacity as Gripus' master (1) gives Labrax the trunk and money it contains (1) gives money (1,000) to Labrax for Ampelisca's freedom (1) Daemones takes money (1,000) for Gripus' freedom (1) leaving Gripus with nothing (apart from his freedom)

(2 marks)

- (c) **How does Plautus use verbal and visual techniques to make this passage amusing?**

Labrax' expression of alarm, 'Daughter?...'; followed by expression of relief, 'Oh, splendid...'; Labrax' exaggerated joy, e.g. repetition of 'glad', because he wants his trunk and money it contains; visual element of trunk seized by Labrax in relief and central to the argument; including Gripus' direct reference to it, 'you've got your trunk...'; quick exchange of short lines between Labrax, anxious to be off; and Gripus, determined to get payment; use of repetition, 'come on..come on'; and variation, 'owe you anything'...owe me anything...'; joke about the oath; Daemones listening throughout before intervention at end of passage etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss how Plautus uses verbal and visual techniques)

(6 marks)

- (d) **How important for the comic effect of Plautus' plays are the selfishness and greed of the characters? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.**

You might include discussion of

- **the selfishness of particular characters, for example with regard to self-preservation and sexual matters**
- **the greed of particular characters for money and property**
- **the lack of selfishness of particular characters, for example in terms of family, friendship and safety**
- **the comic effect of the selfishness and greed of the characters.**

Arguments might include

- Characters like Labrax and Misargyrides and Gripus pursue money selfishly, comic effect coming from, for example, caricature
- Characters as diverse as Theopropides (his house), Labrax (his trunk and the girls he has procured) and Gripus (his dreams of acquisition) measure success by property of various sorts in humorous ways
- A scheming slave like Tranio is concerned to save his own skin with his amusing lies and deceptions more than to help others
- The powerful expect to fulfil their desires, especially Jupiter in respect of his lust for Alcmena, pursued comically, for example through mistaken identity
- Some characters care for each other, including women, especially Palaestra and Ampelisca as two young women in difficulties, and Bromia as a servant caring for Alcmena, this being sometimes comic
- Male characters like Callidamates sometimes care, even if they have weaknesses such as his stage-drunkenness
- There is family love, as expressed by Daemones for his daughter (reciprocated) and Alcmena for her husband, albeit there being two of him!
- Given the system, one would not necessarily expect slaves to care, but Tranio does find that saving himself coincides with helping his young master
- Comic effect can be seen as being pushed by other things such as comic effects like slapstick or themes like master/son relationship etc.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 9 (a) **Why must Mercury keep Sosia away from the house? Give two details.**

He is Jupiter's servant (1) Jupiter is inside the house with Alcmena (1) making love (1) Jupiter disguised as Amphitryo (1) Sosia is Amphitryo's servant (1) and must not find out (1) as he will tell his master (1)

(2 marks)

- (b) **Why have Sosia and his master been away from home? Give two details.**

Conducting war (1) for the Thebans (1) against the Teleboians (1) against King Pterelas (1)

(2 marks)

(c) How does Plautus use verbal and visual humour to make this passage amusing to his audience?

Visual effect of Mercury on his own setting the scene; then an identical character appearing with a lantern; pretending it's dark (play performed in daylight); emphasised by his initial remarks, e.g. 'pitch dark night'; scope for Mercury to create visual business silently as Sosia speaks; Sosia's mock bravery accentuated by repetition, 'brave...brave...braver...'; Sosia's exaggerated fears about being picked up by the police; Sosia's solitary, abandoned situation shown by his language, 'alone...master won't have a word, no one to care...'; strong metaphor of the anvil to show his fear of physical punishment; contrasted with 'hero'; grumbling at his master's orders etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to show how Plautus uses verbal and visual humour)

(6 marks)

(d) How successfully does Plautus use long speeches to give information to his audience and to amuse them? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.

You might include discussion of

- **long speeches which inform the audience on plots and characters, for example Arcturus' prologue in *The Rope***
- **long speeches which inform the audience on values, for example Mercury's prologue and Sosia's war report in *Amphitryo***
- **long speeches which amuse the audience, for example Philolaches' speech in *The Ghost*, comparing man to a new house**
- **long speeches which reveal character, for example Gripus' speech in *The Rope* and Bromia's speech in *Amphitryo*.**

An argument should be constructed around a judicious selection of examples from the three comedies. Discussion might include:

- the relationship between a single character and his audience, which has serious possibilities, e.g. Arcturus' speech that opens *The Rope*, and comic ones, e.g. Philolaches' rambling monologue on houses (with serious undertones)
- how successfully this relationship is exploited, e.g. Philolaches' speech could be seen as tedious except in the hands of a good comic actor
- the shock value of, for example, Mercury's opening speech in *Amphitryo*, making jokes, but also giving information on the plot and showing the position of gods, albeit in a comic way, and of humans
- the usefulness of a longer speech containing a summary of the plot, e.g. Arcturus in *The Rope*, given that Plautus' plots are complicated
- the opportunity to explore character, e.g. Gripus' aspirational speech in *The Rope* or Bromia's speech on the thunderbolt in *Amphitryo*
- for comic effect, e.g. Sosia's speech about fighting

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)