



# General Certificate of Education

## Classical Civilisation 2020

*CIV1E Menander and Plautus*

# Mark Scheme

*2009 examination – January series*

## 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 given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

**Information in round brackets is not essential to score the mark.**

## DESCRIPTIONS OF LEVELS OF RESPONSE

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 and in the time available in the examination.

Candidates are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

## QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the candidate's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• accurate and relevant knowledge covering central aspects of the question</li><li>• clear understanding of central aspects of the question</li><li>• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion</li><li>• ability generally to use specialist vocabulary when appropriate.</li></ul>	<b>9-10</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of analysis and/or evaluation appropriate to the question</li><li>• some ability to use specialist vocabulary when appropriate.</li></ul>	<b>6-8</b>
<b>Level 2</b>	Demonstrates <b>either</b> <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li></ul> <b>or</b> <ul style="list-style-type: none"><li>• some relevant opinions with inadequate accurate knowledge to support them.</li></ul>	<b>3-5</b>
<b>Level 1</b>	Demonstrates <b>either</b> <ul style="list-style-type: none"><li>• some patchy accurate and relevant knowledge</li></ul> <b>or</b> <ul style="list-style-type: none"><li>• an occasional attempt to make a relevant comment with no accurate knowledge to support it.</li></ul>	<b>1-2</b>

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**LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS**

<b>Level 5</b>	Demonstrates <ul style="list-style-type: none"><li>• well chosen accurate and relevant knowledge covering most of the central aspects of the question</li><li>• coherent understanding of the central aspects of the question</li><li>• ability to sustain an argument which has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure, reaches a reasoned conclusion, is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate.</li></ul>	<b>19-20</b>
<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• generally adequate accurate and relevant knowledge covering many of the central aspects of the question</li><li>• understanding of many of the central aspects of the question</li><li>• ability to develop an argument which has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail and has a discernible structure, is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate.</li></ul>	<b>14-18</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of analysis and/or evaluation appropriate to the question</li><li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li><li>• some ability to use specialist vocabulary when appropriate.</li></ul>	<b>9-13</b>
<b>Level 2</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> a range of accurate and relevant knowledge</li><li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li><li>• <b>and</b> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li></ul>	<b>5-8</b>
<b>Level 1</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> some patchy accurate and relevant knowledge</li><li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li><li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li></ul>	<b>1-4</b>

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**LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS**

<b>Level 5</b>	Demonstrates <ul style="list-style-type: none"><li>• well chosen accurate and relevant knowledge covering most of the central aspects of the question</li><li>• coherent understanding of the central aspects of the question</li><li>• ability to sustain an argument which has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure, reaches a reasoned conclusion, is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate.</li></ul>	<b>27-30</b>
<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• generally adequate accurate and relevant knowledge covering many of the central aspects of the question</li><li>• understanding of many of the central aspects of the question</li><li>• ability to develop an argument which has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail, has a discernible structure, is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate.</li></ul>	<b>20-26</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of analysis and/or evaluation appropriate to the question</li><li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li><li>• some ability to use specialist vocabulary when appropriate.</li></ul>	<b>13-19</b>
<b>Level 2</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> a range of accurate and relevant knowledge</li><li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li><li>• <b>and</b> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li></ul>	<b>7-12</b>
<b>Level 1</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> some patchy accurate and relevant knowledge</li><li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li><li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li></ul>	<b>1-6</b>

**Mark Scheme**  
**Unit 1**  
**Option E Menander and Plautus**

**SECTION A**

**Question 1**

- (a) (i) **What sort of childhood has the girl in Passage A had? Give two details.**

**TWO** of e.g. alone with father [1] and old slave woman (Simiche) [1] after father and mother quarreled [1] and divorced [1] father grumpy / misanthropic [1] etc.

(2 marks)

- (ii) **From whom had the pimp in Passage B bought the girl Palaestra?**

pirates [1]

(1 mark)

- (iii) **What does Arcturus do to help Palaestra?**

creates storm / causes shipwreck [1]

(1 mark)

- (iv) **Give one person with whom Palaestra will be re-united other than Plesidippus, the young man mentioned in Passage B.**

father (Daemones) / mother / friend (Ampelisca) [1]

(1 mark)

- (b) **To what extent is Plautus' portrayal of Plesidippus in *The Rope* similar to Menander's portrayal of Sostratos in *Old Cantankerous* and to what extent are they different? Give the reasons for your views.**

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- both authors making use of stereotypes of Greek New Comedy (*The Rope* based on Diphilus); both youths head-over-heels in love, Plesidippus of own free will after seeing Palaestra come out of school, Sostratos under Pan's spell etc.
- Sostratos seems the more desperate, as evident in dialogue with Chaireas and admission that has sent Pyrrhias to girl's father and direct glimpse of how besotted he is with girl in comments when first sees her in play and intervenes to fill jug for her; whereas Plesidippus, though eager to catch, confront and arrest Labrax, seems motivated more by broken deal than love for girl etc.
- Plesidippus shows more initiative as above, whereas Sostratos shows fear at first sight of Knemon and uncertain what to do, though eventually plucks up courage to confront Knemon when can't find Getas and willing to dig to win over Knemon etc.
- Plesidippus' joy at obtaining Palaestra from Labrax expressed in comic scene of repartee and repetition with Trachalio; Sostratos expresses his love for girl, his honourable intentions and the overwhelming power of love in more serious dialogue with Gorgias and later moralising speech with his own father etc.

- Sostratos' love for girl remains an important focus to end of play along with humiliation and reform of Knemon, whereas Plesidippus' love a trigger for several other strands to open up e.g. reunion with parents, dashing of Gripus' dreams, punishment of Labrax etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

(c) **To what extent does the use of prologues by Menander and Plautus increase or decrease the audience's enjoyment of the plays? Give the reasons for your views.**

**You might include discussion of**

- ***Pan in Old Cantankerous***
- ***Arcturus in The Rope***
- ***Mercury in Amphitryo***
- ***the different way The Ghost begins.***

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- use of prologue appears to be convention taken over by New Comedy from Euripides' tragedies; all 3 prologues delivered by divinities, minor ones in *Old Cantankerous* and *The Rope* who will have no further part in plays, a more important god in *Amphitryo* who will have a major role in play; in all cases god might be assumed to have omniscience to provide reliable information, but to varying degrees all retain suspense by withholding information or misleading etc.
- in *Old Cantankerous* Pan emphasises rural context, sets scene, explains situation and describes Knemon's character (which could, and later will, be shown on stage) so easy for audience to grasp what is going on immediately; Pan here is kindly benevolent version of god (not one who induces panic) who establishes comic tone, sets plot in motion and gives moral dimension to play by making Sostratos fall in love so girl's service to nymphs can be rewarded by marriage, but does not reveal how this will happen nor Knemon's accident in well, a central part of play which is therefore not expected etc.
- in *The Rope* Arcturus' prologue is longer with explanation of his role in human affairs and mock-stern warning to audience to behave well or face severe punishment from Jupiter, apparently giving comedy a moral point (which is not borne out by the conclusion); only secondly (therefore creating anticipation) fills in background to play and part he has played in setting it in motion to punish pimp's wickedness in breaking agreement (storm and girls' escape in lifeboat could not easily be shown on stage); does not reveal discovery of trunk by Gripus and its key role in reuniting Palaestra with Daemones; tells audience that play derives from Diphilus, presumably not admitting plagiarism but advertising classy pedigree etc.
- in *Amphitryo* Mercury lets audience in on trick in advance, including little give-away details of disguises so audience is not confused and can feel superior to characters in play, setting scene saying what is going on at the moment, introducing scene which immediately follows, but not giving away plot beyond that (simply 'This is going to be good'), promising rare sight of Jupiter and Mercury on stage together (which in fact happens relatively briefly), reassuring audience this is comedy, not tragedy etc.
- *The Ghost* has no prologue but scene set by dialogue between Tranio and Grumio and Philolaches' address to audience, a sort of delayed prologue; play centres around Tranio's inventive deceptions, but no need for explanation to audience as easily comprehensible etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

**Question 2**

- (a) (i)
- Where does Jupiter pretend he 'must nip back' (line 1) to?**

army / camp [1]

(1 mark)

- (ii)
- In this passage Jupiter treats Mercury as if he were Sosia. Who is the real Sosia and how can the audience tell the difference between Mercury and Sosia?**

Amphitryo's slave [1] Mercury wears feather in bonnet / cap [1]

(2 marks)

- (iii)
- What part does King Pterelas' drinking bowl play later in the comedy? Make two points.**

**TWO** of e.g. when (the real) Amphitryo returns puzzled when Alcmena says he has only just left [1] confusion increases when Alcmena says (as proof) Amphitryo has already given her the bowl [1]; when maid brings it out [1] Amphitryo cannot believe it as seal on box intact [1] but box turns out to be empty [1] so Amphitryo accuses Alcmena of adultery / infidelity [1] etc.

(2 marks)

- (b)
- In this passage, how varied are the techniques which Plautus uses to keep his audience amused? Give the reasons for your views and support them with details from the passage.**

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- Jupiter and Mercury sustain their deception until Alcmena out of sight / hearing, when they let down their guard in front of audience, who are in on the trick throughout etc.
- Jupiter performs parody of classic stock dilemma, man torn between love and duty etc.
- Jupiter's apparent stiff upper lip, but the audience knows he is lying through his teeth, in contrast to Alcmena's stereotypical female emotionalism etc.
- stock joke that a man can easily win over a woman with a pretty gift, particularly when its acquisition demonstrates the manliness of the donor etc.
- Mercury's sudden intervention from the sidelines reminding Jupiter that there is a convention for such scenes, Jupiter's irritated, abusive and ungodlike response; Alcmena's feminine appeal to be nice to poor Sosia who is only trying to be nice to her (all a woman needs) etc.
- Mercury's aside to audience, irreverent comment on Jupiter's amorous behaviour etc.
- prolongation of parting, Jupiter's business-like 'that's it then' in contrast to her passion, irony of comments on coming back soon etc.
- absurdity of Jupiter's words to personified Night and that Day will have to be short etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) ***Predictable and tedious or inventive and ingenious? What is your opinion of the way Plautus spins out the antics of Jupiter and Mercury in Amphitryo? Give the reasons for your views.***

***You might include discussion of***

- ***the ways in which Mercury and Jupiter inform the audience***
- ***Mercury's fooling of Sosia and Amphitryo***
- ***Jupiter's impersonation of Amphitryo***
- ***Alcmena's reactions to the tricks of Jupiter and Mercury.***

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- in prologue Mercury lets audience in on trick in advance, including little give-away details of disguises so audience is not confused and can feel superior to characters in play, setting scene saying what is going on at the moment, introducing scene which immediately follows, but not giving away plot beyond that (simply 'This is going to be good'), promising rare sight of Jupiter and Mercury on stage together (which in fact happens relatively briefly), reassuring audience this is comedy, not tragedy etc.
- after Sosia's bamboozlement, Mercury provides update to audience of what is happening off stage and broad outline of what will happen: there will be trouble, which Jupiter will sort out (this is comedy) and, oh yes, Alcmena's doubly pregnant, which will also have to be sorted – but he does not of course say how this will be resolved etc.
- Jupiter relieves tension after Amphitryo's accusations against Alcmena, reminds audience this will be comedy with a happy ending (how?), but reignites confusion when tells audience what will happen when Blepharo comes etc.
- Mercury's performance of *servus currens* role; confidentially takes audience into secret of how will trick Amphitryo, again without revealing how confusion will be sorted etc.
- prolongation of scene in which Mercury entirely bamboozles Sosia (slave fair game), involving visual and verbal humour, mock violence, appeals to audience etc. but start delayed and suspense / interest / curiosity increased by Sosia's lengthy parody of a Messenger Speech in heroic epic style (which of course Messengers not normally seen rehearsing), of immediate interest to Roman audience in context of Macedonian war beginning 2<sup>nd</sup> century BC when play probably first performed etc.
- after comparatively brief scene in which Jupiter leaves Alcmena, scene in which Sosia tries – but amusingly fails – to tell Amphitryo what has happened etc.
- Alcmena a caricature of a loving, dutiful *matrona*, sustained in the pain of parting, expressed in a mock-tragic lament, by her husband's noble valour, amusingly irritated and shocked when the beauty of this dreaming is shattered by the premature return of Amphitryo and his apparently silly hurtful jealous trick; Plautus plays out the confusion and builds up to Amphitryo's very serious charge of infidelity, so offensive to chaste Alcmena; audience engaged by injustice of allegations against woman whose integrity they can admire and suspense / tension in how this god-inspired potential tragedy can be averted etc.
- Jupiter caricature of smooth-talking Lothario, inversion of his terrifying portrayal in many myths ('I'd never forgive myself if the innocent party had to take the blame'), appearance after Amphitryo's accusation explicitly to keep action going, irony of oaths, Alcmena not entirely convinced by his attempts at reconciliation etc.

- Mercury acting out drunken Sosia (stereotype of drunken slave) leads to stock scene of repartee and verbal abuse / mock threats and brings confusion, in Amphitryo's hyperbolic words, to edge of catastrophe; this teetering on brink very important for sustaining interest etc.
- Jupiter's confrontation with Amphitryo in front of Blepharo reduces Amphitryo to complete despair in mock-tragic style, interrupted by unexpected *coup de foudre* and Bromia's dramatic Messenger Speech; Jupiter's final appearance to Amphitryo to resolve confusion swiftly; humans are indeed the playthings of the gods, but only the fictional ones in the play, since the audience has temporarily been admitted to the gods' world etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## SECTION B

## Question 3

**'Menander and Plautus create a moral world in which good behaviour is rewarded and bad behaviour is punished.'** Judging from the plays you have read, how far do you agree with this statement? Give the reasons for your views

You might include discussion of

- **the behaviour of Knemon, his daughter and Sostratos in *Old Cantankerous* and what happens to them**
- **how serious the wrong-doings of Philolaches and Tranio are in *The Ghost* and how fairly Theopropides deals with them**
- **the different ways in which Labrax, Sceparnio and Gripus behave badly in *The Rope* and how far they are punished**
- **the behaviour and treatment of Daemones in *The Rope***
- **the behaviour of Jupiter and Mercury in *Amphitryo* and how justly Alcmena and *Amphitryo* are treated.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- *Old Cantankerous*: Knemon's offences are boorish, antisocial behaviours which offend against the standards of hospitality, decency and urbanity rather than criminal offences, although they include acts of aggression; his humiliating and physically damaging accident in the well seems appropriate to an audience who would probably enjoy his getting his come-uppance (a banana-skin response) without worrying whether it was actually deserved or directly linked to his behaviour; Pan has not taken responsibility for this, though he does for the marriage of the daughter, as reward for her service to the Nymphs; the honourably intentioned Sostratos wins throughout, over Gorgias, and his and her father and gets his girl; Gorgias, the noble peasant, who among other things rescues Knemon, also gets a girl etc.
- *The Ghost*: Philolaches' behaviour – immorality, extravagance, disobedience - would in normal life be of the utmost seriousness since it offended against fundamental Roman values in preserving the household – dutifulness, sexual restraint, frugality – but Theopropides, who in real life had absolute power over his household, readily pardons it and even says Philolaches can continue; Tranio's deceptions potentially punishable by death and suspense over his verdict played out longer (fair game to keep a powerless slave dangling on the line), but eventually pardoned to ensure a totally happy ending for the comedy; play depends on inventiveness and ingenuity of Tranio's tricks and, although their potentially serious consequences give an added frisson, in the holiday world of Plautus' comedy normal consequences do not follow etc.
- *The Rope*: Sceparnio's backchat commented on by Plesidippus but no real action taken by master Daemones; Gripus' opportunism and fanciful aspirations as a slave and attempts to achieve them by trickery pathetically and humorously frustrated, but he does gain his freedom for the sake of a happy ending; for this end too, Labrax, despite his stereotypically evil breaking of an agreement, attempt at kidnapping, sacrilegious intrusion into temple etc., gets an invitation to dinner, totally inconsistent with the moral strictures of Arcturus in prologue etc.; however, Arcturus does reward the good but wronged Daemones and Palaestra with reunion and marriage etc.
- *Amphitryo*: Alcmena and Amphitryo have done nothing wrong (indeed, Alcmena is the model wife) but Jupiter and Mercury play with them and nearly bring about tragedy simply for their own – and the audience's – amusement etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Question 4**

**'The plays of Menander and Plautus turn normal social relationships and attitudes upside down.'** Judging from the plays you have read, how far do you agree with this statement? Give the reasons for your views.

You might include discussion of

- **the way slaves are treated and behave**
- **father-son relationships**
- **marriage and the treatment of women**
- **the importance of property and money**
- **attitudes towards pimps and money-lenders**
- **assumptions about the proper way to behave.**

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- slaves: in *Old Cantankerous* tend to conform to normal social role, though some backchat from Getas and his playfulness leads to final capitulation of Knemon etc.; in *The Rope* Sceparnio gets away with his insolence, Trachalio given scene of unrealistic comic repartee with Plesidippus, Gripus granted his freedom, though not the full extent of his ludicrous ambitions, despite his attempts at deceit etc.; in *The Ghost* Tranio ultimately gets off scot-free despite the seriousness of his tricks etc.; *Amphitryo* a complete fantasy in which the whole focus is on the tricking of Amphitryo and Sosias rather than any concern for the reality or unreality of a master's relationship with his slave etc.
- fathers and sons: Kallipides has a relatively small part in *Old Cantankerous*; very quickly agrees to Sostratos' marriage and subsequently gives in to Sostratos' arguments for Gorgias' marriage to his daughter, despite social differences, on grounds of love and transience of wealth, contrary to what one supposes were the major concerns of an Athenian *kurios* for social status and preservation of property etc.; in *The Ghost* Theopropides readily pardons Philolaches despite the seriousness of his offences – immorality, extravagance, lack of a sense of duty, frivolity - against fundamental Roman values of sexual restraint, frugality, dutifulness, dignity and the real-life absolute power of a *paterfamilias* over his household etc.; Jupiter's paternity of Mercury provides opportunity for some verbal humour and absurdity of treating son as a slave, but this is a fantasy, inverted mythological world with the focus on the ingenuity of the trickery etc.
- women: in *Old Cantankerous* Knemon's treatment of his wife a specific example of his misanthropy; in *The Rope* Daemones delighted to be reunited with his daughter and then immediately sets about marrying her off with stereotypical comments on behaviour of wife; in *The Ghost* the women included are pleasurable playthings and Philolaches' dalliance with them pardoned contrary to normal rules etc.; in *Amphitryo* Alcmena portrayed as model *matrona* – chaste, dutiful, devoted etc. – but with some additional touches of irritation etc. so that potential tragedy and the final release may seem greater etc.
- property and money: Kallipides and Theopropides as above etc.
- pimps and money-lenders: stereotypically those we love to hate; Labrax' behaviour outrageous in disregard of agreements and oaths, verbal and physical abuse and sacrilegious entry into shrine and attempted seizing of girls, but rewarded with invitation of dinner for the sake of general merriment at end of play etc.
- major focus of *Old Cantankerous* the inappropriate and offensive behaviour of the stereotypically boorish rustic Knemon whose humiliating and painful accident and final conversion affirms urbane standards of decency etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Assessment Objectives Grid****Unit 1****Option E Menander and Plautus****SECTION A****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>1</b>	(a)(i)	2	-	2
	(a)(ii)	1	-	1
	(a)(iii)	1	-	1
	(a)(iv)	1	-	1
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>2</b>	(a)(i)	1	-	1
	(a)(ii)	2	-	2
	(a)(iii)	2	-	2
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**SECTION B****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>3</b>		12	18	30
	<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>4</b>		12	18	30
	<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**OVERALL**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>TOTAL</b>	<b>30</b>	<b>35</b>	<b>65</b>
<b>%</b>	<b>46%</b>	<b>54%</b>	<b>100%</b>