



General Certificate of Education

Classical Civilisation 2020

CIV1E Menander and Plautus

Mark Scheme

2009 examination – June series

This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010

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 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

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

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

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

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	Demonstrates <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> 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. 	27-30
Level 4	Demonstrates <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> 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. 	20-26
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 analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	Demonstrates <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	Demonstrates <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

Mark Scheme

Unit 1

Option E Menander and Plautus

SECTION ONE

Option A

- 01 What misunderstanding has there been between Gorgias and Sostratos? Make two points.**

TWO of e.g. slave (Daos) has reported to Gorgias that Sostratos helping Gorgias' (half-)sister / filling her jug with water [1] so Gorgias accuses him of seducing innocent girl [1] whereas in fact Sostratos' intentions honorable / in love with her / intends to marry her [1] etc.

(2 marks)

- 02 What does Gorgias go on to do to help Sostratos? Give two details.**

TWO of e.g. Gorgias tells Sostratos to come with him to fields [1] so that can meet Knemon (without having to knock on his door again) [1] and talk to Knemon about his sister's marriage [1] persuades Sostratos to do some digging [1] so that Knemon thinks he is a poor farmer / not idle rich [1] and talks to him [1] rather than throw clods [1] etc.

(2 marks)

- 03 In what way has Sostratos already experienced Knemon's temper?**

Knemon's yelling / grumbling / sarcasm wish that he were like Perseus when saw Sostratos waiting outside his door [1] OR report from slave (Pyrrhias) that Knemon attacked him physically / verbally when tried to talk to him [1]

(1 mark)

- 04 To what extent does Menander portray Knemon as 'an oddity – no one like him, past or present' (line 8)? Give the reasons for your views and support them with details from the play.**

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

- Knemon's misanthropy described in exaggerated terms by Pan in prologue ('never addressed a civil word to anyone', 'hating absolutely everyone ... right down to the suburbs of Athens'); implausibly, but essential for plot, has married; Pyrrhias' vivid description of Knemon's verbal and physical aggression; Knemon's grumpy first entrance doubly envying Perseus and abusing Sostratos before he has even spoken; Knemon's irritation at sacrifice ('Nymphs next door are a perpetual nuisance') and absurd over-reaction in idea to knock house down; Knemon's over-the-top abuse of Getas when comes to borrow pot and Simiche when has lost bucket and mattock down well; Knemon's conversion after rescue from well, but only partial; Getas' mockery of him and eventual getting him into shrine for celebration etc.
- Knemon presented as complete antithesis of urbane manners of respectable, well-to-do townsfolk, the stereotypical urban caricature of a gruff peasant with a temperament as rocky as the ground he tills, lacking all social decency, graces, sophistication and politesse but claiming the world would be a better place if everyone just minded their own business like him (cf. Chaireas 'a poor farmer's always a bit touchy'; Getas 'that's your genuine Attic farmer') etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

05 *'More a lesson on how to behave than a comedy.'* **How far do you agree with this judgement on *Old Cantankerous*? Give the reasons for your views and support them with details from the play.**

You might include discussion of

- **the turning point of the plot**
- **the role of Pan**
- **the characterisation of Gorgias**
- **Sostratos' speech to his father Kallipides**
- **sources of humour in the play.**

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

- turning point of plot is Knemon's (incomplete) conversion to decent social values and conventions after rescue by Gorgias from well; Knemon's accident mildly funny as his arrogance is pricked and he seems to get his come-uppance, but more emphasis on his moralising speech in which he repents the folly of his ways and disposes of daughter and property to Gorgias, partly because he now can't be bothered with either, thus making possible a happy resolution to the original difficulty, Sostratos' pure love for the girl etc.
- a benign version of Pan delivers prologue: has put spell on Sostratos so that girl can be rewarded for her service to Nymphs; good behaviour rewarded, bad punished etc.
- Gorgias' moralising speech immediately before passage ('Don't despise us because we're poor; let everyone see you deserve your prosperity to last') and reasonableness in passage when has heard Sostratos' explanation; rescue of Knemon rewarded; honourable reaction to proposal he marry Sostratos' sister etc.
- Sostratos' speech to father on vanity of hoarding property, by which he is persuaded etc.
- Knemon's misanthropy leads to humour: verbal abuse of Getas and Sikon, violent threats against Simiche etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

- 06 Explain how Palaestra and Ampelisca have come to be in this predicament. Make four points.**

FOUR of e.g. pimp (Labrax) owner of girls [1] broke agreement to sell Palaestra to young man (Plesidippus) [1] and set sail with girls (to Sicily with Charmides) [1] star / constellation / prologue (Arcturus) caused storm [1] which wrecked ship [1] but girls escaped in lifeboat [1] and carried to shore by wave [1] (according to Sceparnio) one fell overboard [1] other one jumped ashore [1] etc.

(4 marks)

- 07 Where do Palaestra and Ampelisca later find refuge?**

Temple / shrine / altar (of Venus) [1]

(1 mark)

- 08 By what means does Plautus try to keep his audience entertained in this passage? Support your answer with details from the passage.**

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

- Palaestra's mock-tragic lament; irony that back near Cyrene where she came from and very close to father and mother; exaggerated despair (repetition of 'sorrow') and seems to have forgotten she has been Labrax's slave etc.
- Ampelisca's more prosaic speech as befits actual slave; flat determination to die; exaggerated response to escape from wicked Labrax and perils of sea; sudden change at end of speech; absurd exaggeration of how deserted place is (repetition) especially since shrine and house clearly visible to audience, and talking to large crowd of audience etc.
- absurdity on Roman stage, neither that large nor that cluttered with scenery, that they can't see each other; audience can see both Palaestra and Ampelisca when they can't see each other; reunion based on artifice of overhearing what other saying to audience and comic build-up of their slowness to recognise the other's voice, with which they must be very familiar; unhelpful answer to 'where are you?'; repetitions in responses, something Roman audience liked (judging from other scenes in play) etc.
- mock pathos of whole scene etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

09 In the plays by Plautus you have read, to what extent does he develop the characters of the women and to what extent are they just stereotypes which enable the plots to work? Give the reasons for your views.

You might include discussion of

- ***Palaestra and Ampelisca in The Rope***
- ***Philematium, Scapha and Delphium in The Ghost***
- ***Alcmena and Bromia in Amphitryo.***

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

- Palaestra and Ampelisca initially presented as stereotypes of pathetic helpless girls at mercy of Labrax and elements to provide tragic parody and comedy of reunion as above; abrupt change after reunion when Palaestra takes charge as befits freeborn girl over slave and to move quickly to scene with priestess in which they perform role of suppliants; later both again victims of Labrax's sacrilegious brutality to emphasise stereotype of wicked pimp; Palaestra stated to be object of Plesidippus' love, but no development of relationship because irrelevant to comic action; Palaestra's reunion with father ecstatic but brief as he rapidly decides to marry her off to get on with plot; Ampelisca object of Sceparnio's attentions, leading to lively comic banter including *double entendre* but no further development; Ampelisca's freedom bought so she can pair up with Trachalio and complete symmetrical happiness of ending etc.
- Philematium simply object of Philolaches' desire, stereotypically concerned about her appearance for her beloved; character as pure, devoted, rather naïve girl – comic incongruity with her status as courtesan - developed a little more in conversation with Scapha but scene played out more for comic business and banter of dressing scene unknowingly spied on by Philolaches; cynical, world-weary slave Scapha a stereotypical foil to Philematium; Delphium merely a prop to Callidamates' drunken staggering, but their arrival adds further urgency to Tranio's tricking of Theopropides, main focus of plot etc.
- Alcmena a caricature of a loving, dutiful *matrona*, won over in the pain of parting by a pretty bowl and sustained by her husband's noble valour, expressed in a mock-tragic lament, 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; her character more developed than other women so that 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.; Bromia merely performs role of Messenger at end to describe dramatic events inside which, in the conventions of tragedy, could not be shown on stage and to wrap up plot; in so far as she has a character, she is stereotype of loyal, trusty, obedient retainer in contrast to all the other madness in the household etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

Option C

- 10 **'The male slaves in Plautus' plays are more lively and varied than those in Menander's Old Cantankerous.'** How far do you agree with this statement? Give the reasons for your views.

You might include discussion of

- **the roles of male slaves in the plays and how far their behaviour is realistic**
- **Pyrrhias, Daos and Getas in Menander's Old Cantankerous**
- **Sceparnio, Trachalio and Gripus in Plautus' The Rope**
- **Tranio, Grumio, Phaniscus and Pinacium in Plautus' The Ghost**
- **Sosia and Mercury in Plautus' Amphitryo.**

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

- slaves a ubiquitous feature of Athenian and Roman life, which depended for its smooth running entirely on their services; so in some contexts their presence is simply taken for granted as part of the normal furnishings and equipment of the household totally subject to the whims of their masters; in other contexts slaves' roles exaggerated and master-slave relationship inverted for comic topsy-turvy effect; the use of standard stereotypes, albeit sometimes with a little individualism, sustains the atmosphere of playful artificiality in which the anarchy will ultimately have no dire consequences etc.
- *Old Cantankerous*: none of slaves threatens to overthrow normality; Pyrrhias' comic account of how attacked by Knemon; Daos has stock grumbles, but loyal to Gorgias and main role to tell him about Sostratos; Getas relates Sostratos' mother's dream, brief comic exchange with Knemon, stock grumbles that excluded from lunch; significant role at end of play in teasing Knemon and tricking him into joining party etc.
- *The Rope*: more varied range with some development; Sceparnio irrepressibly cheeky to Daemones and sexy with Ampelisca; Trachalio a fixer who provides some repartee with Plesidippus and a more intelligent foil to gullible Gripus with his high aspirations (developed in soliloquy at some length) and low intellect evident in tug-of-war scene with Trachalio and attempt to get one up on Labrax; Trachalio and Gripus rewarded at end (though not as well as Gripus had fantasised) etc.
- *The Ghost*: Tranio's trickery and inventiveness the main focus of the play, threatening to overturn the authority of the *paterfamilias*; Grumio a rustic foil to his urban smoothness; Phaniscus' and Pinacium's exchange with Theopropides which lets the cat out of the bag etc.
- *Amphitryo*: major part of play depends on Mercury's impersonation and bamboozling of Sosia during which Plautus brings in parody of mock-heroic Messenger Speech (or a rehearsal of it) and a stock *servus currens* episode etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 11 **How important to the plots and comic effects of Menander's and Plautus' plays are trickery and deception? Give the reasons for your views.**

You might include discussion of

- **what happens to Knemon in Menander's *Old Cantankerous***
- **Tranio's activities in Plautus' *The Ghost***
- **the behaviour of Labrax and Gripus in Plautus' *The Rope***
- **the actions of Jupiter and Mercury in Plautus' *Amphitryo***
- **other significant elements in Menander's and Plautus' plays.**

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

- *Old Cantankerous*: Knemon teased and tricked by Getas at end but central injury and humiliation of Knemon in well accidental etc.
- *The Ghost*: plot driven by Tranio's deceptions (house haunted, house next door purchased etc.) to achieve the comic confusion of Theopropides, for which in upside down world of comedy Tranio is not punished etc.
- *The Rope*: Labrax's trickery in kidnapping girls and Arcturus' punishment of him set the plot going; Gripus' attempt to deceive Trachalio that trunk is fish central element to play; Gripus' failure leads to Palaestra's reunion with Daemones and happy conclusion, in which Gripus granted freedom etc.
- *Amphitryo*: whole plot driven by Jupiter's and Mercury's impersonation of Amphitryo and Sosia leading to confusion that would have led to tragedy, had Jupiter not suddenly put a stop to his and the audience's fun etc.
- other elements might include: in *Old Cantankerous* the comically exaggerated caricature of a rustic misanthrope and the interplay of his boorishness with the noble simplicity of his son and daughter and the smooth sophistication of the well-to-do townies etc.; in *Rope* the opportunity to portray a range of slave types and to include a range of comic techniques including parody of tragedy, repartee, verbal abuse, mock-physical violence etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

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

		AO1	AO2	TOTAL
A	01	2	-	2
	02	2	-	2
	03	1	-	1
	04	5	5	10
	05	8	12	20
	TOTAL	18	17	35

Or

		AO1	AO2	TOTAL
B	06	4	-	4
	07	1	-	1
	08	5	5	10
	09	8	12	20
	TOTAL	18	17	35

SECTION TWO**Either**

		AO1	AO2	TOTAL
C	10	12	18	30
	TOTAL	12	18	30

Or

		AO1	AO2	TOTAL
4	11	12	18	30
	TOTAL	12	18	30

OVERALL

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%