



General Certificate of Education

Classical Civilisation 2020

CIV1E Menander and Plautus

Mark Scheme

2010 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

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• 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.	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 writes with 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 1E Menander and Plautus

SECTION ONE

111 *Where are the women (line 1) and what are they doing there?*

shrine (to Pan / nymphs) [1] sacrificing [1]

(2 marks)

112 *How does Sikon get his own back on Knemon at the end of the play? Give three details.*

THREE of: while Knemon asleep [1] at suggestion of Getas [1] Sikon carries him out of house [1] hammers on door [1] accompanied by flute [1] and when Knemon wakes [1] asks him for pans / tables / [1] and persuades him to dance / join party [1]

(3 marks)

120 *How effectively does Menander entertain his audience in the passage? Give the reasons for your views and support them with details from the passage.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of **e.g.**

- Getas' abusive description of Knemon ('real old viper') followed immediately by Knemon's even more exaggerated but still animal description of Getas and others ('man-eating tigers') though not to his face as has gone into shrine
- Knemon's bluster and threats, breaking dramatic illusion by involving audience directly ('you may take me...')
- Sikon's boastful account of his winning charm, urbane sophistication, immediately proved false by Knemon's angry, aggressive greeting before Sikon has even spoken; mistaking Sikon for Getas, followed by slapstick humour of beating – all playing on stock urbane view of peasant as wild boor
- Knemon's exaggerated list of what he hasn't got
- Sikon's cheeky riposte 'you didn't tell me' to Knemon's assertion 'everyone in neighbourhood'
- Sikon's grovelling and Knemon's irritable response
- Sikon's attempt at politeness followed by another irritable remark, cheekily and absurdly taken literally by Sikon ('bad day, then')
- Knemon's exaggerated exclamation ('This is intolerable!') to what was a pretty mild request confirming his character as an extreme misanthrope etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

130 *How important to Old Cantankerous are differences in lifestyle and attitude between town-dwellers and country-dwellers? Give the reasons for your views.*

You might include discussion of

- *how Pan sets the scene*
- *the portrayal of Knemon*
- *the attitudes of Gorgias and his slave Daos*
- *the portrayal of Sostratos and his father Kallipides.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- set in rural stony Phyle where, as Pan says in prologue, Knemon and stepson Gorgias stereotypical peasants struggling to eke out living by digging in contrast to fashionable Sostratos from town for whom countryside is opportunity for recreational hunting and falling in love; importance of well scene, mattock and rescue of bucket etc.
- Knemon is extreme exaggerated version of stereotype of gruff, grumpy, misanthropic peasant, as rocky as the ground he works, miserably collecting wild pears, violent, abusive as described by Pyrrhias and, when we first see him, wishing he were like Perseus so that he didn't have to talk to anyone and exaggeration of a couple of visitors as 'hordes' in extended anti-social outburst; Gorgias' description, Knemon's treatment of Getas and Sikon despite the latter's confidence in his own sophisticated charm etc.
- Daos' complaints about poverty and digging, and suspicions about city-dweller's motives towards country girl etc.
- Gorgias' moralising and initial contempt for way he believes idle rich youth is attempting to cheat hard-working poor peasant and persuading Sostratos only possible way of winning over Knemon is to join in digging, which causes Sostratos enormous pain and discomfort etc.
- Sostratos' love for girl increases when learns of her strict and isolated upbringing etc.
- Gorgias' gratitude towards Sostratos for treating poor man fairly when betroths him his half-sister etc.
- easy-going affable Kallipides, rich landowner living in town – contrast with Knemon; quickly persuaded to allow Gorgias to marry his daughter, but Gorgias' proud reluctance to accept etc.
- Getas' and Sikon's tricking of Knemon gets him reluctantly to join party etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

211 *Tranio is showing Theopropides Simo's house. Where is it?*

next to Theopropides' house / in Athens [1]

(1 mark)

212 *Why is Tranio taking Theopropides on a tour of Simo's house? Make three points.*

THREE of e.g. Philolaches / son has been living dissolute life [1] run up huge debt [1] so when Theopropides returns from abroad [1] Tranio persuades him house is haunted [1] and that Tranio bought Simo's house [1] with money borrowed from Misargyrides / money-lender [1] who is demanding interest payment [1] etc.

(3 marks)

213 What has Tranio said to persuade Simo to let Theopropides look over his house?

says Theopropides building extension and wants some tips [1]

(1 mark)

220 In the passage how effectively does Plautus entertain his audience? Explain your answer and support it with details from the passage.

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- absurd amount of attention to doorposts, about which Theopropides' opinion suddenly changes; vultures, etc.
- Tranio's quick picking up on Simo's pluperfect 'had paid' to sustain deception that had sold house and elaboration 'he's almost weeping' etc.
- Tranio in role of estate agent; minimises problem and emphasises it's not cheap foreign work etc.
- Tranio's absurd flapping of doors and childish personification ('go to bye-bye') etc.
- Tranio's extended ridicule of old men by means of imaginary painting, cheeky comment to Theopropides about his age, inappropriate especially from a slave etc.
- dramatic irony 'Everything I can see looks to me very satisfactory' emphasises Theopropides' gullibility etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

230 'Theopropides in Plautus' The Ghost is a less interesting comic character than Knemon 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 similarities and differences in the characters of Theopropides and Knemon*
- *the misfortunes they suffer and the ways in which they are tricked*
- *their importance to the plot of each play.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- Knemon, though (implausibly?) married is exaggerated misanthrope immediately characterised by Pan in prologue; verbally and physically aggressive as vividly described by Pyrrhias before Knemon has even appeared; first entrance shows him excessively grumpy, doubly envying Perseus (such mythological references hardly part of his character but just opportunity for humour) and abusing Sostratos before he has even spoken; irritation at nuisance caused by shrine and absurd over-reaction wishing to demolish house; gratuitous abuse continues towards Getas and Simiche – humour in way this single characteristic is sustained and unreasonably extended; conversion after rescue from well, but only partial; Getas' eventual tricking him into shrine for celebration etc.
- Knemon complete antithesis of urbane manners of respectable, well-to-do townsfolk (status to which audience probably aspired), stereotypical urban caricature taken to extreme lengths of gruff peasant with rocky temperament, lacking all social decency, graces, sophistication and politesse claiming the world would be a better place if everyone just minded their own business like him, a figure of fun for an audience that likes to think it is superior to these old country ways etc.

- Knemon's inappropriate, boorish and offensive behaviour is major focus of *Old Cantankerous*, his stereotypical rustic behaviours in contrast with more urbane Sostratos and Kallipides; his humiliating and painful accident and final reluctant conversion affirms urbane standards of decency etc.
- Theopropides is a stereotypical gullible old man, the butt of Tranio's tricks, the humour stemming from the inversion of the norm of the all-powerful *paterfamilias* to a weak, helpless fool at the mercy of others, ultimately quick to forgive his son despite seriousness of offences in destroying household and even, though more reluctantly and so more humorously, Tranio; main focus of the play on the inventiveness and ingenuity of Tranio, Theopropides of secondary importance to this and his characterisation to suit plot and happy ending appropriate to holiday world of Plautus' comedies etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

300 *To what extent do Menander and Plautus make fun of relationships between men and women? Give the reasons for your views.*

You might include discussion of

- *Sostratos and Knemon's daughter in Old Cantankerous*
- *Plesidippus and Palaestra in The Rope*
- *other male-female relationships in The Rope*
- *Philolaches and Philematium in The Ghost*
- *Amphitryo and Alcmena in Amphitryo.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- *Old Cantankerous*: youth-about-town Sostratos' love at first sight, under Pan's spell, for country girl mocked by Chaireas; Chaireas' explanation of different way he serves friend depending on whether he wants a call-girl or a wife; Gorgias' suspicions of Sostratos' intentions and Sostratos' extravagant declaration to Gorgias that will marry her without dowry and readiness even to break his back digging like a peasant to win her; Kallipides' extraordinary willingness to give his consent to Sostratos' marriage for love rather than property, followed by business negotiations over Gorgias' marriage to Sostratos' sister in which issues are not love but Sostratos' desire to remunerate friend and Gorgias' pride in his poverty; but these are just playful strands subordinate to the main focus of the comedy, the character and punishment of Knemon etc.
- *The Rope*: Plesidippus too conforms to the stock comic situation of a youth falling in love at first sight with an inappropriate girl; gullible in the way he is tricked by Labrax, a cartoon figure of greed and evil rather than a serious portrayal of a man pandering to male lust; Plesidippus' comic dialogue with Trachalio when informed Palaestra reunited with her father and so marriage possible (though as much attention elsewhere to Gripus' and Labrax' losses as to Plesidippus' gains); Trachalio's banter with Ampelisca and Sceparnio's chatting her up with more blatant sexual innuendo; Daemones' joy at finding daughter and immediate resolve to marry her off, as well as stereotypical comments on his irritation at wife's tiresome emotionalism etc.
- *The Ghost*: Philolaches' hymn to love which has flooded him out, rotted his beams and destroyed the edifice of his character, hyperbole comically reflecting Roman concerns about the destructive consequences of passion for the household; his

overhearing cynical Scapha in conversation with Philematium; Callidamates' passion for Delphium; Theopropides' extraordinary forgiveness of Philolaches' behaviour which in real life would be judged as offending all Roman cardinal virtues; but main focus on Tranio's inventiveness and ingenuity etc.

- *Amphitryo*: Alcmena a caricature of a loving dutiful *matrona* who admires her husband's glory and/but laments in mock-tragic style at his parting; Jupiter, the embodiment of male desires – and fears – successfully cuckolds the chaste and virtuous Alcmena until the prolongation of his and Mercury's tricks lead to Amphitryo's very serious charge of infidelity; audience engaged by the injustice of these allegations against a woman whose integrity they can admire and the potential tragedy only avoided at the end by Jupiter's intervention etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

400 To what extent do Menander and Plautus make fun of the gods and religion in the plays you have studied? Give the reasons for your views.

You might include discussion of

- ***Jupiter and Mercury in Amphitryo***
- ***Pan in Old Cantankerous***
- ***Arcturus in The Rope***
- ***sacrifice in Old Cantankerous***
- ***the temple and priestess of Venus in The Rope***
- ***Tranio's use of the altar in The Ghost.***

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- Jupiter and Mercury in *Amphitryo*: gods in playful mood, Mercury implausibly as Jupiter's slave with all the slipperiness and cheekiness of a comic slave, Jupiter a smooth-talking Lothario who at the eleventh hour averts the tragedy he has so nearly caused, an inversion of his terrifying portrayal in many myths, but a confirmation that mortals are the gods' playthings even if on this occasion, with the audience's connivance, the outcome is a happy one etc.; in the prologue Mercury plays around with the normal relationship of mortals to gods etc.
- Pan in *Old Cantankerous*: like Mercury delivers the prologue, but much briefer and no further part in play; mainly concerned to set scene and tone, but a kindly, benevolent version who wants girl's services to Nymphs rewarded rather than inducing panic etc.
- Arcturus in *The Rope* again delivers prologue and takes no further part; explains his role in human affairs and delivers mock stern warning to behave well or face severe retribution from Jupiter, but then veers off into a light-hearted account of the situation; outcome of play as far as Labrax is concerned in no way fulfils his threat of punishment for wickedness etc.
- sacrifice in *Old Cantankerous* provides some of the action and humour e.g. Knemon's irritation, Sikon's struggles with the sheep and later comments on it etc.
- the temple and priestess in *The Rope* provide refuge for the girls and mock-violent slapstick humour when Labrax tries to seize them contrary to all convention etc.
- Tranio's refuge at the altar in *The Ghost* is a final example of his ingenuity, in contrast to Theopropides' helplessness, in order to escape punishment etc.
- Priestess of Venus in *Rope* presented sympathetically, but ? simply means to get girls in place for following comic business etc.

- overall, it is only *Amphitryo* which contains sustained humour at the gods' expense; elsewhere other targets are more important; despite claims to moral correctness, the plays are more concerned to achieve a light-hearted happy ending in which normal social rules and attitudes do not apply etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 1E Menander and Plautus

SECTION ONE

Either

	AO1	AO2	TOTAL
111	2	-	2
112	3	-	3
120	5	5	10
130	8	12	20
TOTAL	18	17	35

Or

	AO1	AO2	TOTAL
211	1	-	1
212	3	-	3
213	1	-	1
220	5	5	10
230	8	12	20
TOTAL	18	17	35

SECTION TWO

Either

	AO1	AO2	TOTAL
300	12	18	30
TOTAL	12	18	30

Or

	AO1	AO2	TOTAL
400	12	18	30
TOTAL	12	18	30

OVERALL

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