



**General Certificate of Education  
January 2011**

**Classical Civilisation 1021**

**Manander and Plautus**

**AS Unit CIV1E**

**Final**

***Mark Scheme***

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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2011 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334).  
Registered address: AQA, Devas Street, Manchester M15 6EX

## 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>

## 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</li><li>• has an almost wholly analytical and/or evaluative focus,</li><li>• responds to the precise terms of the question,</li><li>• effectively links comment to detail,</li><li>• has a clear structure</li><li>• reaches a reasoned conclusion</li><li>• is clear and coherent, using appropriate, accurate language and</li><li>• 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<ul style="list-style-type: none"><li>has a generally analytical and/or evaluative focus,</li><li>is broadly appropriate to the question,</li><li>mainly supports comment with detail and</li><li>has a discernible structure</li></ul></li><li>is generally clear and coherent, using appropriate, generally accurate language and</li><li>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>

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

<b>Level 5</b>	<p>Demonstrates</p> <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 <ul style="list-style-type: none"> <li>has an almost wholly analytical and/or evaluative focus,</li> <li>responds to the precise terms of the question,</li> <li>effectively links comment to detail,</li> <li>has a clear structure</li> <li>reaches a reasoned conclusion</li> <li>is clear and coherent, using appropriate, accurate language and</li> <li>makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>27-30</b>
<b>Level 4</b>	<p>Demonstrates</p> <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 <ul style="list-style-type: none"> <li>has a generally analytical and/or evaluative focus,</li> <li>is broadly appropriate to the question,</li> <li>mainly supports comment with detail</li> <li>has a discernible structure</li> <li>is generally clear and coherent, using appropriate, generally accurate language and</li> <li>generally makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>20-26</b>
<b>Level 3</b>	<p>Demonstrates</p> <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>	<p>Demonstrates</p> <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> writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>7-12</b>
<b>Level 1</b>	<p>Demonstrates</p> <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>

**This page has been left intentionally blank**

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

**Section One**

**Option A**

**01 What accident has Knemon had and why did it happen?**

fell in well [1] when getting bucket / mattock (Simiche had dropped) [1]

(2 marks)

**02 In the prologue, what did Pan tell the audience about Knemon's daughter and how Sostratos fell in love with her? Make three points.**

**THREE** of e.g. innocent / good [1] worships Nymphs [1] and as reward [1] Pan cast spell on Sostratos [1] so fell in love while hunting / in country [1]

(3 marks)

**03 In the passage, how far do you sympathise with Knemon and how far do you criticise him? 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.

- sympathy: e.g. has suffered serious accident; generosity ('I'm adopting you' etc.), but he is step-son; self-awareness ('I'll never find anyone I approve of'); (grudging) praise 'You've got some sense'; attempts to explain his philosophy which he believes would bring a better world ('satisfied with a moderate competence'); liberal attitude ('The cantankerous and bad-tempered old-man won't stop you') etc.
- criticise: e.g. gruff address to step-son ('boy'); self-pity ('whether I die now – which seems only too likely', 'If I live' etc.); passes responsibility ('My daughter here I entrust to your care'); blunt command ('Find her a husband'); irritableness ('Leave me alone, for goodness' sake') and increasing anger ('NO!'); lack of concern about daughter as soon as he has passed off responsibility for her marriage ('I've no further concern with that'); personal comment on Sostratos' appearance reflects his class-consciousness ('He's certainly been in the sun' shows Sostratos is worker, not city sophisticate) and dismissiveness rather than gratitude; bossiness of final commands ('Wheel me in' etc.) etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**04 'The main characters in Old Cantankerous are simply examples of how – or how not – to behave rather than realistic individuals.' To what extent do you agree with this statement? Give the reasons for your views and support them with details from the play.**

*You might include discussion of*

- **Knemon**
- **Sostratos**
- **Gorgias**
- **the outcome and overall nature of the play.**

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

- Knemon: exaggerated portrayal of grumpy, misanthropic, rural loner, who wants to cut



himself off from all social activities, aggressive and abusive to all he encounters, with strong belief in the virtue of toil and suspicious of the slightest hint of urbane sophistication, offending against normal standards of hospitality and decency, until his partial and reluctant reform after mishap in well and finally tricked into joining in celebrations at end etc.

- Sostratos: extreme lovesickness (under Pan's spell); fear and uncertainty at first sight of Knemon; speech to father on vanity of hoarding property etc.
- Gorgias: shares some of step-father's contempt for way he believes idle rich youth is attempting to cheat hard-working peasant, but won over by Sostratos' toil and sincerity when joins in digging; gratitude towards Sostratos for treating poor man fairly when he betroths him to his half-sister; proud reluctance to accept Sostratos' sister as his wife etc.
- overall, Pan's plan to reward Knemon's daughter for her dutiful observance of the honours due to the Nymphs results in a triumph over aged boorishness and a happy nuptial outcome for youths who, despite differences in wealth and status, share honourable values which enable them to cooperate socially etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

### **Option B**

#### **05 Why is Blepharo present? Make two points.**

TWO of Jupiter sent [1] Sosia [1] to invite him for lunch [1] after thanksgiving service [1]

(2 marks)

#### **06 'How do I know which of the two I want to back up?' (lines 4-5). How can the audience tell the difference between Jupiter and Amphitryo?**

(gold) tassel (on bonnet) / different hats [1]

(1 mark)

#### **07 Who is Bromia and why does she think she is dying?**

maid / nurse [1] thunder / lightning / bolt from Jupiter [1]

(2 marks)

#### **08 In the passage, how effectively does Plautus entertain the audience? 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.

- Blepharo's bewilderment and irritation etc.
- Jupiter's sly slipping back into house, claiming Alcmene needs him
- conquering hero Amphitryo's total confusion, desperate appeal for Blepharo's support and then to gods, threat to tell tales to king, erroneous belief that Jupiter is 'conjuring Thessalian' when audience in on deception and so feels superior to Amphitryo, slowness to realise Jupiter has gone into house, extended tragic lament with parody undercut by intrusive unexpected and incongruent colloquialisms, exaggerated list of those he will 'hew into pieces' climaxing with ancestors whom it would be the ultimate crime to kill, all of which bluster actually delays him getting on with the job, irony of mention of Jupiter, and, when finally screws up courage to go in, prevented by thunder / lightning bolt (how was this *coup de foudre* made visible / audible?) and panicky egress of Bromia (contrary to Watling, surely audience didn't have to wait 5 minutes for this?) etc.

- Bromia's exaggerated, disjointed, incoherent panic, a parody of a tragic Messenger speech etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 09** *How far do you feel sorry for Amphitryo throughout the play and how far do you just laugh at him? Give the reasons for your views and support them with details from the play.*

*You might include discussion of*

- *how much the audience knows of what is going on*
- *the tricks Jupiter and Mercury play on Amphitryo*
- *the scenes between Amphitryo and Alcmena*
- *the behaviour of Sosia*
- *the seriousness of the situation*
- *the end of the play.*

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

- Mercury in prologue (and subsequently) alerts audience to trickery that is about to take place, including little give-away details of disguises which characters in play do not notice, so audience not confused and can feel superior, and reassures audience that (by popular demand) this is comedy, not tragedy; temporarily the audience has been admitted to the world of the gods where normal human consequences do not follow etc.
- trickery involves wide range of comic *topoi* e.g. Mercury's performance of *servus currens*, stereotypical caricatures e.g. drunken slave and stock comic sketches e.g. repartee, verbal and physical abuse etc., parodies of Messenger Speeches and laments from tragedy, inversion of standard portrayals of gods in myth etc. so that audience firmly in world of literature / theatre / make-believe where laughing at another's misfortunes is legitimised by the context rather than real world where sympathy would be appropriate and natural response etc.
- Jupiter, the embodiment of male desires (and fears) successfully cuckolds chaste and virtuous Alcmena; audience engaged by injustice of Amphitryo's very serious allegations of infidelity against a *matrona* of admirable integrity and virtue, but Jupiter relieves tension of Amphitryo's false accusations by reminding audience that this will be a comedy with a happy ending etc.
- Jupiter, *deus ex machina*, intervenes at end to avoid tragedy and restore light-hearted ending to this mythological pastiche, and Amphitryo readily acquiesces etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section Two

### Option C

- 10** *'It's no fun being a slave' (Sosia in Amphitryo).*

*In the relationships between slaves and their owners, to what extent do you think Menander and Plautus are making serious points and to what extent are they just trying to amuse their audiences? Give the reasons for your views and support them with details from the plays by Menander and Plautus you have read.*

**You might include discussion of**

- **the role of slaves in Athenian and Roman society**
- **Old Cantankerous: Pyrrhias and Sostratos, Daos and Gorgias, Simiche and Knemon, Getas and Kallipides**
- **The Ghost: Tranio and Theopropides**
- **The Rope: the relationships of Sceparnio and Gripus with Daemones and of Trachalio with Plesidippus**
- **Amphitryo: Sosia and Amphitryo, Mercury and Jupiter.**

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

- slaves a ubiquitous feature of Athenian and Roman society, which depended for its smooth running on their services; in some contexts presence of slaves simply taken for granted as part of normal furnishings and equipment of household; in other contexts slaves' roles exaggerated and master-slave relationship inverted for comic topsy-turvy effect; use of stereotypes, sometimes with a little individualism, sustains atmosphere of playful artificiality in which the inverted normality will have no dire consequences etc.
- *Old Cantankerous*: none of slaves threatens to overthrow normality; Pyrrhias' comic account of how attacked by Knemon confirms characterisation of latter as misanthropic oddity; Daos is given stock grumbles, but loyal to Gorgias and main role to tell him about Sostratos; as well as relating Sostratos' mother's dream, Getas also has comic exchange with Knemon and stock grumbles that excluded from lunch, while his teasing and tricking of Knemon at end of play to provide audience satisfaction at discomfiture and partial redemption of Knemon; Knemon's relationship with Simiche just another manifestation of his boorishness etc.
- *The Ghost*: Grumio a rustic foil to Tranio's inventiveness which threatens to overturn authority of *paterfamilias*; Theopropides' playing with Tranio at end, in contrast to quick pardoning of Philolaches, a reassertion of owner's power, tempered in comedy (but implicitly perhaps not in real life) by Callidamates' appeal for mercy etc.
- *The Rope*: Sceparnio irrepressibly cheeky to Daemones with no adverse consequences; Trachalio a fixer who provides some repartee with, and achieves success for, the rather ineffectual Plesidippus, for which ultimately rewarded; Gripus' comically exaggerated ambitions perhaps reflect hopelessness of many slaves' positions in real life and despite / because of his gullibility audience may feel some sympathy towards him when duped, and ultimately gains some reward, even if less than fantasy etc.
- *Amphitryo*: Sosia's monologue from which quotation comes perhaps gives clearest insight into plight and feelings of slaves, but undercut by the context which focuses on the tomfoolery caused by the gods' impersonations and deceptions which, in so far as it relates to the real world, nearly leads to the complete dishonouring of the virtuous *matrona* Alcmena and focuses for a very large amount of the times on playful theatrical parody and other fantasies etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Option D**

- 11 **'In the plays of Menander and Plautus the women are simply objects of male desire.'**

**To what extent do you agree with this statement? Give the reasons for your views and support them with details from the plays by Menander and Plautus you have read.**

**You might include discussion of**

- ***Knemon's daughter and Simiche in Old Cantankerous***
- ***Alcmena and Bromia in Amphitryo***
- ***Palaestra and Ampelisca in The Rope***
- ***Philematium, Delphium and Scapha in The Ghost.***

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

- Knemon's unnamed daughter a cipher whose respect for the Nymphs is rewarded by betrothal to the exaggeratedly love-sick Sostratos, Knemon simply passing this responsibility over to Gorgias, now adopted as his son; she is no more than a device to achieve the required moral and comic effects of the play etc.
- Alcmena a far more developed portrayal of a loving, dutiful *matrona*; seen by Jupiter as an object of desire for conquest, by Amphitryo as an indication and guarantor of his own honour; dazzled by her partner's military glory and gift of a glittering bowl, she fails to distinguish between husband and impostor; provides considerable amusement for audience when her beautiful dream of her husband's noble valour is shattered by Amphitryo's premature return and his apparently silly, hurtful, jealous trick; though Jupiter plays out the seduction of Alcmena to prolong the discomfiture of the cuckolded Amphitryo, ultimately he is more concerned to ensure the safe delivery of his son which, impossibly, Alcmena is carrying alongside Amphitryo's etc.
- Palaestra, object of Plesidippus' desire, presented with Ampelisca as stereotype of pathetic helpless girl at mercy of mendacious pimp and elements; no development of relationship between Plesidippus and Palaestra because irrelevant to comic action, but scene between Ampelisca and Sceparnio in which stereotypical carnal lust of young male played out at some length with girl's coy replies; symmetrical happiness of conclusion in which young master and slave both get their girl etc.
- Philematium simply object of Philolaches' desire, stereotypically concerned about her appearance for her beloved; her naivety at odds with her status as courtesan but contrasts well with cynical world-weariness of Scapha; Delphium merely a prop for Callidamates' drunken staggering, but this arrival important to plot in increasing urgency of Tranio's deceptions etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Assessment Objectives Grid**  
**Unit 1E Menander and Plautus**

**Section 1**

Either  
**Option A**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	2	-	2
<b>02</b>	3	-	3
<b>03</b>	5	5	10
<b>04</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

Or  
**Option B**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>05</b>	2	-	2
<b>06</b>	1	-	1
<b>07</b>	2	-	2
<b>08</b>	5	5	10
<b>09</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Section Two**

Either  
**Option C**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>10</b>	12	18	30
<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

Or  
**Option D**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>11</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>