



**General Certificate of Education
January 2012**

Classical Civilisation 1021

Menander and Plautus

AS Unit 1E

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 students' 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 students' 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 students' 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 student 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 students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students 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 student'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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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

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Mark Scheme
Unit 1E Menander and Plautus

Section 1

Option A

01 What have Sostratos and Chaireas been doing in the countryside?

hunting / discussing Sostratos' love / wondering why Pyrrhias taking so long [1] etc.

(1 mark)

02 Explain why Sostratos had sent Pyrrhias to visit the 'maniac' (line 1). Make two points.

TWO of e.g. Knemon [1] is father of the girl [1] with whom Sostratos has fallen in love [1] because of Pan's spell [1] and he needs to win him over to arrange marriage to girl [1] etc.

(2 marks)

03 What happens when Sostratos himself first meets the 'maniac'?

Knemon grumbling / Sostratos terrified / says had arranged to meet someone / Knemon goes into house [1] etc.

(1 mark)

04 What does the 'old crone' (line 24) do later in the play?

drops mattock / bucket into well / announces Knemon's fall into well [1] etc.

(1 mark)

05 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.

- Pyrrhias' sudden entry as stock 'running slave' with exaggerated panic; short, sharp utterances not properly explaining situation, creating confusion in Sostratos, repartee between them and suspense in audience; exaggeration and repetition of 'a real son of pain, a man possessed, a lunatic' and exaggeration of Pyrrhias' supposed injuries in 'pretty well broken the lot'; Sostratos' concern with errand, Pyrrhias' with his suffering leading to Sostratos' comment to Chaireas 'This chap's off his head' etc.
- Pyrrhias' claim 'I can hardly talk, I'm so out of breath' and Chaireas' comment 'He's in a proper tizz' imply his narrative delivered by actor in very disjointed way; in addition to what Pan has already said, gives absurdly exaggerated picture of misanthropic Knemon before audience have seen him, so down at heel that collecting wild pears despite laboriousness of task and abnormally abusive ('you horrible heathen') and violent with stinging accuracy ('right in my face') – very bad *xenia* – in contrast to Pyrrhias' claim to have shown 'courtesy and tact'; Pyrrhias aiming to get sympathy, but audience laughs at caricature of Knemon so wedded to own grumpiness and distrust that reacts violently even when offered something to his advantage (and at mistreatment of slave?) etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

06 ‘The triumph of good behaviour over bad.’

To what extent do you think this is the main theme of *Old Cantankerous*? Give the reasons for your views and support them with details from the play.

You might include discussion of

- **what Pan says at the beginning of the play**
- **what kinds of actions Menander portrays as good and bad**
- **what happens to people as a result of their good or bad behaviour**
- **other themes in the play.**

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

- benign version of Pan at start of play says has put spell on Sostratos so that girl can be rewarded for service to Nymphs and so establishes world in which gods use supernatural powers to ensure good behaviour (in this case piety) is rewarded; overall Pan’s plan results in triumph over aged boorishness and happy nuptials (as appropriate to comedy) for youths who, despite differences in wealth and status, share honourable values which enable them to cooperate socially etc.
- Knemon main example of bad behaviour in play – traditional characteristics of peasant, e.g. belief in self-sufficiency and virtue of toil and suspicion of anything urbane or sophisticated, exaggerated into grumpy misanthropic rural loner, who wants to cut himself off from all social activities, aggressive and abusive to all he encounters including his own slave, offending against normal standards of hospitality and decency etc.; turning point of plot is his (incomplete) conversion to decent social values and conventions after rescue by Gorgias from well, a mishap which had seemed an appropriate consequence of his actions; in moralising speech repents folly of his ways and disposes of daughter and property to Gorgias, partly because he can’t be bothered with either; finally tricked into joining celebrations at end etc.
- Gorgias provides foil to Knemon – although initially shares some of step-father’s contempt for way he believes idle rich youth attempting to cheat hard-working peasant, won over by Sostratos’ toil and sincerity when joins in digging; in gratitude to Sostratos for treating poor man fairly, betroths him his half-sister, and he is then rewarded for his generosity by being given Sostratos’ sister as his wife, despite his proud reluctance to accept etc.
- slave Pyrrhias’ courtesy in passage is rewarded only with violence, but Sostratos’ politeness, determination, willingness to work, understanding of others’ points of view, purity of his love etc. is rewarded with attainment of his heart’s desire, and his moral worth further demonstrated in speech to father on vanity of holding property etc.
- other themes e.g. contrast between city and country linked to moral theme etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

07 Who is speaking?

Mercury / Jupiter's son [1]

(1 mark)

08 'I'm the image of Sosia' (line 1). What difference can the audience see between the speaker and Sosia?

feather in bonnet [1]

(1 mark)

09 One of Amphitryo's 'prodigious prizes' (line 13) is the drinking bowl of King Pterelas. What part does this bowl play later in the comedy? Make three points.

THREE of e.g. when Amphitryo returns and is puzzled by Alcmena saying he has only just left [1], Alcmena says he has already given it to her [1]; 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.

(3 marks)

10 To what extent does Plautus portray Alcmena as the ideal Roman wife and to what extent does she have faults? Give the reasons for your views and support them with details from the play.

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

- Alcmena a loving, dutiful *matrona*, but unable to distinguish between husband and impostor; according to Mercury, Alcmena seduced by pillow-talk of military conquest; complains about shortness of Jupiter's visit but dazzled by gift of bowl; soliloquy in which expresses her love, her joy at his short visit, her pain at his departure, the consolation she gets from his glorious military conquest and valour; irritation at Amphitryo's 'return' which she suspects is to check up on her, which increases as dialogue and confusion proceeds and turns to anger ('Go and boil your head' to Sosia); after incident with bowl, protests her chastity and that spent night only with husband, giving list of all qualities of ideal wife; outraged at false accusations and her besmirched honour and threatens 'I'm finished with him', a stance which she maintains despite Jupiter's attempt at a charm offensive until they are quickly reconciled when he swears an oath; wishes to die when eventually sees both Amphitryos etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 11 ***'The male obsession with conquest and possession is the main source of humour in Amphitryo.'*** ***How far do you agree? Give the reasons for your views and support them with details from Amphitryo.***

You might include discussion of

- ***Jupiter's behaviour***
- ***Sosia's account of the war***
- ***Amphitryo's attitudes towards both the war and his wife***
- ***other sources of humour.***

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

- issues of martial and amatory conquest and possession intermingled throughout, with military conquest a prelude, and means, to sexual conquest etc.
- Jupiter portrayed as fantasy philanderer who goes to extreme lengths only immortal can to get possession of another man's respectable wife, using tales of his military conquests to do so, according to Mercury – and gets away with it etc.; this leads to the cuckolding of proud Amphitryo who glories in both his martial triumph and the honourable wife he possesses, and the absurdity of proud conquering hero being reduced to gibbering wreck by loss of control over household and wife etc.
- Sosia's rehearsal of lengthy account of battle self-consciously embroidered in heroic literary style parodies both male obsession with military conquest and its traditional representation in literature / drama written by males for male audience; though Sosia, slave, humorously admits to his own deviation from heroic norm in his cowardly actions and mundane concern for dinner, takes for granted the role he has had imposed on him to impress Alcmena with tales of male valour she wants to hear so that Amphitryo can reassert his dominance over her as husband etc.
- mockery of Sosia's failure to conform to heroic male code, and of code itself, continued when bamboozled by Mercury's knowledge of every detail of his ant-heroic behaviour, including in-tent drinking during battle etc.
- all the confusions come to end when Jupiter confesses to Amphitryo his sharing of Alcmena, which Amphitryo accepts with a sacrifice and without rancour, before rushing inside to repossess wife etc.
- Plautus' main concern to spin out trickery and resulting confusion as long and as inventively as possible and does this by setting it in drama which parodies structure, language and subject matter of genre of tragedy, including its traditional concern with the interface between male heroic values of military valour and control over the household; male motivations are exaggerated to create humour but the seriousness with which they were viewed brings the jape nearly to tragedy etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

12 ‘Visual humour plays a larger part in Plautus’ comedies than in Menander’s.’

How far do you agree? Give the reasons for your views and support them with details from the plays you have read.

You might include discussion of

- **comic action which is seen in *Old Cantankerous* and comic actions which are reported**
- **the opportunities for comic business in *The Ghost***
- **scenes in *The Rope* such as the reunion of *Palaestra* and *Ampelisca*, the treatment of *Labrax* and the dispute over the trunk**
- **the mockery of *Amphitryo*, *Sosia* and *Alcmena* in *Amphitryo*.**

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

- *Old Cantankerous*: reported – Knemon’s pelting of Pyrrhias, Knemon’s fall down well and rescue; seen – Sikon’s struggle with sheep and encounter with Knemon, Sikon’s and Geta’s mockery of Knemon at end etc.
- *Ghost*: exchange between Tranio and Grumio; Philolaches’ spying on Philematium and Scapha; Callidamates’ inebriated entry; Theopropides’ confusion at finding house locked; the reaction of Tranio and Theopropides to sound from the house; their inspection of Simo’s house; Phaniscus’ arrival; Tranio’s refuge at altar etc. – though first of these more verbal than physical and in all the rest verbal inventiveness etc. as important as comic business etc.
- *Rope*: storm reported by Arcturus and escape of girls by Sceparnio, but their reunion, taking a remarkably long time in the small space of the stage, provides opportunity for comic business (as well as tragic parody), Labrax, the baddy whom the audience loves to hate, receives some typically comic violent treatment at hands of some burly slaves, and dispute over trunk, initially relying on battle of words between Gripus and Trachalio, leads to some comic business with rope tugging chest etc.
- *Amphitryo*: battle and *coup de foudre* reported in parody of tragic conventions; Mercury’s beating of Sosia (long verbal build-up before physical action); Amphitryo’s reunion with Alcmena (much depends on words until business with Pterelas’ drinking bowl); Jupiter’s reconciliation with Alcmena; Amphitryo’s breakdown etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 13 **'Plautus' portrayal of male slaves is funnier than his treatment of other types of male character.'**

How far do you agree? Give the reasons for your views and support them with details from *The Ghost*, *The Rope* and *Amphitryo*.

You might include discussion of

- ***Tranio and Grumio in The Ghost***
- ***Sceparnio, Trachalio and Gripus in The Rope***
- ***Sosia in Amphitryo***
- ***heads of the household such as Theopropides in The Ghost, Daemones in The Rope and Amphitryo in Amphitryo***
- ***young men such as Philolaches and Callidamates in The Ghost and Plesidippus in The Rope***
- ***villains such as Misargyrides in The Ghost and Labrax in The Rope***

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

- **Tranio:** implausibility of his inventiveness and Theopropides' gullibility keep whole plot moving; if his machinations fail to raise a laugh, the play has failed entirely; tables turned at end when Theopropides (briefly) toys with Tranio etc.
- **Grumio:** rustic foil to Tranio's urban cleverness etc.
- **Sceparnio:** stereotype of irrepressibly cheeky slave in conversation with Plesidippus and Daemones, and with Ampelisca irrepressibly lustful etc.
- **Trachalio:** his chatting up of Ampelisca less physical, more respectful than Sceparnio's lustful banter; has role of girls' protector and Plesidippus' fixer; exits temple playing stock *servus currens* role; comic repetition of 'All right' in dialogue with Plesidippus; cleverer than Gripus etc.
- **Gripus:** opportunistic with absurdly fantastical ambitions; gullible with mistaken belief in his own cunning, so outwitted by Trachalio etc.
- **Theopropides and Amphitryo** mocked through threat to their authority as *paterfamilias* and failure to work out how they are being deceived etc.
- **Daemones** reunited with daughter and makes final arrangements to settle end of play; some traditional male jokes with stereotypical attitude towards women etc.
- **Philolaches:** love-sick dissolute youth who has abandoned all respectable Roman virtues in pursuit of pleasure and ready to deceive even own father; scene with Scapha and Philematium etc.
- **Plesidippus** rather weak and ineffectual lover, dependent on slaves for achieving his goal etc.
- **Misargyrides and Labrax** cartoon caricatures of loathed professions, grasping and deceitful in accordance with type; Labrax ridiculed in scene of comic violence 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

	AO1	AO2	TOTAL
01	1	-	1
02	2	-	2
03	1	-	1
04	1	-	1
05	5	5	10
06	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
07	1	-	1
08	1	-	1
09	3	-	3
10	5	5	10
11	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	12	18	30

OVERALL

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