



**General Certificate of Education
June 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 Who is Getas and what has he been doing just before the passage?

(Kallipides') slave [1] sacrificing / preparing lunch [1]

(2 marks)

02 Who are the two 'local farm-labourers' (line 31) Sostratos is bringing with him and what does he hope to gain by inviting them as guests?

Gorgias' / Knemon's (step-)son / girl's (half-)brother [1] Daos / his slave [1] their support for his plan to marry girl [1]

(3 marks)

03 'Women play an insignificant part in Old Cantankerous.' How far do you agree? Refer to Simiche, Knemon's daughter and Sostratos' mother in your answer.

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

- Simiche, Knemon's slave, though referred to by Pan and Pyrrhios, does not appear until end of Act 3 when bursts in to report her dropping of bucket and mattock into well, providing another opportunity to see Knemon's anger and mistreatment of others, but more importantly precipitating his calamitous descent into well, which seems to be a suitable punishment for his behaviour, rescue and partial repentance; she also announces his fall, and makes a small contribution to final scene berating Knemon for his continued misanthropy etc.
- Knemon's daughter does not appear till Knemon is rescued and then in final scene, and even then does not speak (as befits a modest virgin before her wedding?) but she is the *raison d'être* of the whole plot – because of her piety to Nymphs, Pan has cast spell on Sostratos to fall in love with her and it is his attempts to secure her as his bride, achieved in final scene, that motivates plot etc. (Sostratos' sister, whose betrothal to Gorgias provides symmetry at the end, does not even appear)
- Sostratos' mother similarly does not speak but her dream enables comic business between Sikon and sheep and between Sikon and Knemon to take place and to provide reason why Kallipides is on hand at end to arrange marriages and she too can be present but without speaking etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

04 *'The main source of humour in Old Cantankerous is the sustained and total mockery of Knemon.'*

How far do you agree? Give the reasons for your views.

You might include discussion of

- *Getas' comments about Knemon in the passage*
- *Knemon's treatment of Simiche in the passage*
- *his behaviour towards strangers*
- *what it leads to when he says 'I'll go down the well' (line 25)*
- *how he is treated by Getas and Sikon and his behaviour at the end of the play*
- *other sources of humour.*

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

- in passage Getas gives somewhat ironical appraisal of Knemon as stereotypical Attic farmer working poor land for much pain and no profit with perhaps some sympathy;
- Knemon's treatment of Simiche in passage another example of his extreme irascibility and irrational, threatening to send her down and then ordering her inside and saying he'll go; rottenness of rope indicative of his parsimony etc.
- Knemon's belief in self-sufficiency and virtue of toil and suspicion of anything urbane or sophisticated were stereotypically attitudes associated with peasant but right from Pan's prologue these have been exaggerated to create grumpy misanthropic rural loner who wants to isolate himself from all social contact, is aggressive and abusive to all he encounters and offends against normal standards of decency including hospitality (*xenia*), as in his reported pelting of Pyrrhias and his seen confrontation with Sikon etc.
- 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') and further hyperbole when he first enters (envies Perseus, 'Nymphs next door are a perpetual nuisance' 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 etc.; finally tricked into (reluctantly) joining celebrations at end etc.
- reference to other sources of humour e.g. Sostratos' dealings with Getas to provide balanced discussion etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

05 *Explain the circumstances in which the trunk came to be in the sea. Make three points.*

as result of shipwreck [1] caused by storm [1] sent by Arcturus [1] as punishment [1] when breaking agreement with young man (Plesidippus) [1] Labrax taking girls (Palaestra and Ampelisca) to Sicily [1] along with trunk which contained Palaestra's possessions [1] etc.

(3 marks)

06 What does Gripus hope to do with the contents of the trunk? Give two details.

TWO of e.g. buy his freedom [1] land [1] horses [1] slaves [1] set up shipping business [1] build yacht [1] found new town [1] etc.

(2 marks)

07 In the passage, to what extent are Gripus and Trachalio similar and to what extent are they different? 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.

- both slaves based on 2 contrasting stereotypes (cf. Tranio and Grumio in *Ghost*), persistent, argumentative, trying to trick the other etc.
- Gripus, less intelligent, acting purely in self-interest, relying on simple universal view that everything caught in sea belongs to finder, becomes increasingly irritated / frustrated by Trachalio's arguments; ironically mocks Trachalio's cleverness ('Thanks, learned master') but never overtly abusive until Trachalio repeats threat of violence; slow-thinking ('Oh yes ... oh yes, there is ... I'm telling you'), relying on his self-proclaimed expertise ('I'm a fisherman and I know') reduced to making absurd statements about 'trunk-fish' in response to Trachalio's points; given some non-standard features of speech to emphasise his lower status / education etc.; wants resolution to depend on physical strength ('Let the trunk settle it') rather than mental acuity etc.
- Trachalio more mocking and abusive ('stinker', 'greedy devil', 'damn you', 'crossbones', 'you've no brains at all') and threatening violence ('then black, and blue' etc.), tries to argue distinction between what is born in sea and what isn't, but is the one who initiates threats of violence – until Gripus takes up the challenge, when he hastily backs down, presumably because Gripus by far the stronger etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

08 'The most important scene in the play.' To what extent do you agree with this opinion of the scene from which the passage comes? Give the reasons for your views.

You might include discussion of

- **the importance of the scene to the development of the plot**
- **what the scene contributes to the comic effect of the play verbally and visually**
- **what the portrayal of Gripus adds to the variety of characters in the play**
- **how the scene relates to the main themes of the play**
- **other scenes which are important for the plot, comic effect and themes of the play.**

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

- enables Palaestra to be reunited with her father and mother, and so to be married to Plesidippus, solving both problems outlined by Arcturus in prologue; does not lead to destruction of pimp as Arcturus had promised, but does lead to Gripus' freedom and to Trachalio's and Ampelisca's freedom and marriage – a universally happy ending etc.
- Gripus' entry singing provides change of tone; extended soliloquy with comically exaggerated plans on what will do with contents of water-logged trunk, parodying what might be thought to be every slave's absurd dreams; unwelcome intrusion of Trachalio leading to extended comic banter between the 2 slaves in which each trying to outwit other, including some physical tugging at rope and threats of comic violence; contrast between slaves in line with comic stereotypes but development of scene engages audience's sympathies; once Daemones involved, Gripus increasingly defeated until final

‘There’s nothing for it but to ... quietly hang myself’ in contrast to Daemones’ jubilation; Trachalio’s abuse extends even to Daemones and includes stock jokes e.g. ‘A woman’s silence is always worth more than her speech’ until put in his place; parody of recognition scene from tragedy etc.

- *Rope* notable for number and range of slave characters; Trachalio’s verbal humour later picked up in bantering dialogues with Daemones and Plesidippus with stock repetitions of ‘All right’ and ‘I do’; Gripus’ more developed, and perhaps to some extent more sympathetic, character later extended in scene with stereotypically nasty Labrax etc.
- *Rope* also distinctive for its coastal setting which this scene does much to emphasise etc.
- Arcturus has given pseudo-moralistic tone to play in prologue and this scene turns on what Gripus believes to be natural justice; apart from Arcturus’ storm, gods in fact play no part in ensuring a just outcome, which depends on powers of persuasion and goodwill of master with power etc.
- other significant scenes e.g. Palaestra and Ampelisca’s reunion, entry of Labrax and Charmides, final scene etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

- 09 ***How important for the audience’s enjoyment of Menander’s and Plautus’ plays is the inclusion, or absence, of a prologue? Give the reasons for your views and support them with details from the plays you have studied.***

You might include discussion of

- ***how successfully the prologues engage the audience’s interest***
- ***how effectively the prologues set the scene and tone***
- ***how far the prologues increase, or decrease, the suspense***
- ***Pan in Old Cantankerous***
- ***Arcturus in The Rope***
- ***Mercury in Amphitryo***
- ***the way The Ghost begins.***

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

- use of prologue appears to be convention taken over by New Comedy from Euripides’ tragedies; all 3 delivered by divinities, minor in *Old Cantankerous* and *Rope* who will have no further part in plays, major god in *Amphitryo* who will play central role throughout play; in all cases god might be assumed to have omniscience to provide reliable information, but to varying degrees all retain suspense by withholding information or misleading etc.
- *Old Cantankerous*: Pan emphasises rural context, sets scene, explains situation and describes Knemon’s character (which will later be shown on stage) so easy for audience to grasp immediately what is going on; here benevolent version of god (not panic-inducing) who establishes comic tone, sets plot in motion with supernatural spell and gives moral dimension to play by making Sostratos fall in love so girl’s service to Nymphs can be rewarded by marriage, but does not reveal how this will happen nor Knemon’s accident in well, the central turning point of play, which is therefore not expected etc.

- *Rope*: Arcturus' prologue is longer with fanciful explanation of his role in human affairs and mock stern warning to audience to behave well or face serious punishment from Jupiter, apparently giving comedy a moral point (which is undermined by the end); only secondly, thereby creating anticipation, fills in background to play and his part in setting it in motion to punish pimp's wickedness in breaking agreement (storm and girl's escape could not easily be shown on stage); does not reveal Gripus' discovery of trunk and its key role in reuniting Palaestra with Daemones, tells audience that play derives from Diphilus, presumably not admitting plagiarism but boasting its pedigree etc.
- *Amphitryo*: Mercury engages with audience directly in comic banter; as in *Rope*, some time before lets audience in on trick in advance, including give-away details of disguises so audience is not too baffled and can feel superior to humans in play, sets scene saying what is going on at the moment, introduces scene which follows, but not giving plot away beyond that (simply 'This is going to be good') promising rare sight of Jupiter and Mercury on stage together (which in fact happens relatively briefly), reassuring audience this is comedy, not tragedy etc.
- *Ghost* has no prologue but scene set by dialogue between Tranio and Grumio (contrast between urban and rustic slaves) and Philolaches' address to audience, a sort of delayed prologue but by a human, one of the guilty parties; play centres around Tranio's inventive deceptions, but no need for explanation to audience as easily comprehensible and do not need prior knowledge in order to feel superior to the so easily tricked Theopropides; a prologue would in fact spoil effect, which depends on the increasingly absurd ploys Tranio dreams up on spur of moment to keep his trickery spinning in face of unexpected setbacks etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 10 ***To what extent do Menander and Plautus present gods as guardians of morality and to what extent as sources of comedy? Give the reasons for your views and support them with details from the plays you have studied.***

You might include discussion of

- ***Pan in Old Cantankerous***
- ***Arcturus in The Rope***
- ***Jupiter and Mercury in Amphitryo.***

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

- Pan, here benevolent version of god (not panic-inducing), who in Prologue establishes light-hearted tone by exaggerated portrayal of Knemon, acts as guardian of morality by setting plot in motion with supernatural spell to make Sostratos fall in love with girl so not disadvantaged by father's misanthropy and her service to Nymphs can be rewarded by marriage (highest goal for girl in this society); this turns out as intended through human agency without any further intervention by Pan, and key moments of comedy in play not provided by him etc.
- Arcturus, like Pan, delivers Prologue and plays no further part; with comic boastfulness explains his role in human affairs as Jupiter's moral spy and delivers mock stern warning to behave well or face severe retribution from Jupiter; then veers off into relatively light-hearted narrative of situation, in which he claims a climactic role in saving the innocent maiden and destroying the stereotypically wicked pimp; that is as far as he goes – the pimp is not in fact destroyed but rewarded at the end of the play, the innocent girl is reunited with her father and lover largely through the efforts of a slave

and not at all because of any further action by Arcturus; it is because of Arcturus that the comedy in the scenes of Palaestra's reunion with Ampelisca and Labrax's entrance with Charmides is possible, but otherwise the comedy is entirely driven by humans etc.

- *Amphitryo* is entirely different with whole play focused entirely on pranks of Jupiter and Mercury; in no way do they even pretend to be moral guardians, except in so far as Jupiter at eleventh hour averts the tragic destruction of Amphitryo's marriage and household his philandering has so nearly caused and reveals what has happened, justifying it solely by the irresistibility of his power; an inversion of gods' terrifying portrayal in many myths, but still a confirmation that mortals merely playthings of amoral gods; in Prologue Mercury plays around with normal relationship of mortals to gods and in rest of play has all the cheekiness and slipperiness of a stereotypical comic slave, Jupiter all the smooth-talking charm of a seasoned Lothario as they play their games to secure their own ends with no consideration for the feelings of mortals 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	2	-	2
02	3	-	3
03	5	5	10
04	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
05	3	-	3
06	2	-	2
07	5	5	10
08	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
09	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
10	12	18	30
TOTAL	12	18	30

OVERALL

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

UMS conversion calculator www.aqa.org.uk/umsconversion