



**General Certificate of Education  
January 2013**

**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.

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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

<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<ul style="list-style-type: none"><li>has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, 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>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, is broadly appropriate to the question, mainly supports comment with detail and</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>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>

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

**Section 1**

**Option A**

**01 What is Getas referring to when he says ‘now that the families are connected’ (lines 1-2)?**

marriage [1] between Sostratos / Getas’ master’s son and Knemon’s daughter [1]

(2 marks)

**02 Who is Sikon?**

cook / somebody hired by Sostratos’ mother [1]

(1 mark)

**03 Who is Simiche and what did she do earlier in the play?**

Knemon’s slave [1] **ONE** of e.g. dropped bucket / mattock into well [1] announced Knemon fallen into well [1]

(2 marks)

**04 To what extent is the passage just funny and to what extent does it have a serious point? Give the reasons for your views and support them with details from the passage.**

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

- situation: fun because trickery mischievous (as with all such tricks on someone asleep?) rather than malicious and will have no physically painful outcome; made more comic by Knemon’s extreme reluctance to engage in any social intercourse despite partial reformation after falling down well etc.
- comedy of scene particularly increased by
  - Sikon’s timidity, worried that might get caught and Getas might land him in it alone
  - ‘for earth’s sake’ mimicking ‘for heaven’s sake’
  - Sikon’s repetitive hammering on door to rhythm set by *aulos*-player and with crescendo, repeated later with ‘Boy. Boyo’ etc.
  - Knemon’s irritation, confusion and characteristic resorting to threat of violence, blaming Simiche etc.
  - absurd luxury of items requested – revenge for maltreatment in earlier scene in play
  - Getas’ condescending ‘Pa, Pappy’
  - Sikon’s final command ‘Sit down and shut up’, hired hand treating freeman with latter’s habitual bluntness etc.
- but scene leads to final reluctant conversion of Knemon to being social and civilized, in line with general moral thrust of play etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**05 How important to *Old Cantankerous* is the contrast between civilised and uncivilised behaviour? Give the reasons for your views and support them with details from the play.**

**You might include discussion of:**

- **what Pan says**
- **the behaviour of Knemon both as seen on stage and as described by others**
- **the behaviour of Sostratos and his family**
- **the behaviour of Gorgias**
- **how far the contrast makes a moral point and how far it is just for comic effect.**

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

- Pan shows Knemon's anti-social behaviour in exaggerated negative light (e.g. only polite to himself) in contrast to daughter (who tends Nymphs' shrine) and son Getas etc.
- Pan's prologue graphically confirmed by Pyrrhias' excited account of Knemon's violent treatment of him in contravention of the customs of *xenia*; scene in which Knemon abuses Getas and Sikon etc.
- Sostratos immediately shown in positive light, in conversation with Chaireas anxious that has acted with impropriety in sending slave to Knemon; politely and considerately helps Knemon's daughter fill jug (though this is misconstrued by rustic slave Daos, who loyally reports incident to Gorgias); easily convinces Gorgias of his honourable intentions etc.; resists temptation to kiss daughter when Knemon down well and praises Gorgias' gallant rescue; persuades father Kallipides to allow Gorgias to marry his daughter etc.
- Gorgias also portrayed very positively: treats Sostratos well despite original suspicions, rescues Knemon despite problems he has caused him, betroths Knemon's daughter to Sostratos as soon as he can in recognition of Sostratos' good character etc.
- overall those who show civilised qualities of politeness, consideration for others, moderation, self-control etc. win while Knemon mocked and humiliated as boorish self-centred misanthrope who refuses willingly to change his ways apart from brief repentance after shock of falling down well etc.; much of comedy caused by Knemon's extreme outlandish behaviour but there is also humour in absurdity of urbane Sostratos wielding mattock in his exaggerated determination to win girl etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

### **Option B**

**06 Who is Callidamates?**

Philolaches' friend [1]

(1 mark)

**07 Describe how Tranio has tricked Theopropides. Give three details.**

**THREE** of **e.g.** locked up house [1] claiming it is haunted [1] by guest murdered / buried inside [1] and that son / Philolaches has moved to country [1] and owes money to money-lender (Misargyrides) [1] because buying (next door / Simo's) house [1] and arranges for Theopropides to look around it [1] and persuades him it is very good deal [1] etc.

(3 marks)

**08 How did Theopropides find out he had been tricked? Make one point.**

from Phaniscus / Pinacium / Callidamates' slaves / who have come to fetch master home [1]

(1 mark)

**09 To what extent do you laugh at Tranio in this passage and to what extent do you feel sorry for him? Give the reasons for your views and support them with details from the passage.**

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

- in line with conventional portrayal of slaves in comedy, Tranio continues cheekily to interrupt conversation between two freemen and to express wish totally inappropriate to his status ('I'll go [to dinner] instead of you') and when rebuked to reply petulantly 'Can't I say I'd like to go to supper in your place?' etc.
- Theopropides makes standard comic verbal abuse 'rope's end' and threat of crucifixion, extreme punishment for slaves in real life but unlikely to be performed in closing scene of comedy etc.
- Tranio ignores Theopropides' accusation that he led Philolaches astray, concedes Philolaches did serious wrong frittering away financial well-being of *domus*, but improbably excuses him on grounds 'Has he done anything that isn't done in the best families?', so that Theopropides – inconsistently with previous threats – expresses some admiration for slave's cleverness etc.
- Tranio, as any slave in real life might be, reluctant to leave sanctuary of altar, except on improbable hypothesis that freeman Callidamates take on his fears etc.
- when Theopropides expresses his leniency, Tranio expresses neither gratitude nor obsequiousness one might expect in real life, but returns to inappropriate insolence 'I like to see a greybeard showing sense fitting his age' etc.
- Theopropides' stogy exasperation and helplessness 'What I *am* to do with you, I don't know' followed by metatheatrical reference to Greek playwrights Diphilus and Philemon boasting of his trickery ('the finest plot of cross-purposes'), until silenced by Callidamates
- in summary, both Tranio and audience kept in suspense about punishment but, though audience kept aware of seriousness of crime and its punishment in real life, there are sufficient reminders through stereotypical comic behaviour and theatrical reference that this is comedy and that prolonging the outcome is just part of the fun etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**10 How effectively do Menander and Plautus use altars and religious shrines to create comedy? Give the reasons for your views and support them with details from the plays you have studied.**

**You might include discussion of:**

- **the rest of the scene before and after the passage when Tranio is at the altar**
- **the shrine of Venus and the altar in *The Rope***
- **the shrine of Pan and the Nymphs in *Old Cantankerous*.**

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

- altar always present as plays performed as part of religious festival
- before passage: Tranio has sat on altar claiming he is helping Theopropides by preventing Simo's slaves seeking sanctuary to avoid torture but in reality to protect

himself (further examples of his self-serving cleverness), which leads to comic banter between them until Theopropides confronts Tranio, though in comic style ('You've wiped my nose', 'It's the fire and faggots for you now, carrion!') etc.

- after passage: Theopropides absurdly forgiving of Philolaches but continues to string Tranio along – with comic repartee – until pardon in very last lines etc.
- *The Rope*: opportunity for comic business in length of time it takes shipwrecked Palaestra and Ampelisca to notice shrine totally obvious to audience; dramatic irony in dialogue with Ptolemaia; Labrax's storming of shrine, Trachalio's *servus currens* speech; violent arrest of Labrax, all completely contravening behaviour appropriate to sacred place etc.
- *Old Cantankerous*: Pan delivers prologue from shrine, and shrine starting point of plot in that where Sostratos under Pan's spell fell in love with Knemon's daughter while she was offering flowers; provides venue for Sikon's comic soliloquy and business with sacrificial sheep; its proximity to Knemon's house provides opportunity for Knemon to express further hatred of intruders and cynical view of religious worship and to have comic altercations with Getas and Sikon; arrival of Sostratos' mother and entourage at shrine causes Knemon to stay at home rather than go to fields where he might have met Sostratos; makes it possible for double marriage to be arranged without change of scene and provides setting for final celebration, which Knemon is comically tricked by Getas and Sikon into attending etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section 2

### Option C

- 11 ***In the plays by Menander and Plautus that you have read, how important a source of humour are relations between the sexes? Give the reasons for your views and support them with details from the four plays.***

***You might include discussion of:***

- ***Sostratos' desire for Knemon's daughter in Old Cantankerous***
- ***Philolaches' relationship with Philematium, Scapha's comments to her and Simo's remarks about his wife in The Ghost***
- ***Plesidippus' desire for Palaestra and Trachalio's for Ampelisca, Sceparnio's flirting and Labrax's profession in The Rope***
- ***Jupiter's behaviour towards Alcmena and her relationship with Amphitryo in Amphitryo.***

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

- *Old Cantankerous*: Chaireas portrayed as lad about town who knows how to get women; Sostratos' pure love at first sight for Knemon's daughter, under thrall of Pan's spell leads to Pyrrhias' comic description of his pelting by Knemon, incongruity of urbane Sostratos wielding mattock, fantasy of Kallipides acquiescing to double marriage for romantic reasons at expense of economic security, and celebration at which Knemon is comically tricked and undergoes final, albeit reluctant, conversion to decent social behaviour, which had begun for quite separate reasons when fell down well etc.
- *The Ghost*: Philolaches' hymn to love which has flooded him out, rotted his beam and

destroyed edifice of his character, hyperbole comically reflecting Roman concerns about destructive consequences for household of passion; his overhearing cynical Scapha advising Philematium; Callidamates' passion for Delphium; Simo's grumpiness that wife's special lunch a ploy to disturb his sleep with demands for sex; Theopropides' extraordinary forgiveness of Philolaches' carousing which in real life would have offended all Roman cardinal virtues; but main focus on Tranio's inventiveness, ingenuity and irrepressible cheek etc.

- *The Rope*: Plesidippus like Sostratos conforms to stock comic situation of youth falling in love at first sight with inappropriate girl; naïve and gullible in way he is tricked by Labrax, cartoon figure of greed and mock-evil rather than serious portrayal of man exploiting and pandering to male lust; Plesidippus' comic dialogue with Trachalio when informed marriage possible because Palaestra reunited with father; Sceparnio's flirting with Ampelisca with some sexual innuendo etc.
- *Amphitryo*: Alcmena caricature of chaste, loving and dutiful *matrona* who admires husband's glory, is about to produce his heir but is easily seduced by Jupiter; Amphitryo caricature of upright Roman whose honour depends on own martial prowess and wife's chastity and devotion; ludicrously cuckolded by Jupiter, accuses Alcmena of very serious charge of infidelity, in response to which she threatens to leave him; potential tragedy only avoided at end by Jupiter's intervention, which Amphitryo accepts without demur etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### Option D

#### 12 'The main theme of Menander's and Plautus' plays is the rescue of the household from serious disaster.'

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

**You might include discussion of:**

- **the problems in the households in each play and how serious they become**
- **how entertainingly disaster is avoided and the household restored**
- **differences between *Old Cantankerous* and *Plautus' plays***
- **any other important themes in the plays.**

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

- *Old Cantankerous*: disaster in this play = extreme anti-social behaviour of *kurios* Knemon, i.e. comes from within household and has already struck before play starts; Pan's spell to make Sostratos fall in love with daughter = ruse to rescue *oikos* for future by marriage to wealthy city-dweller, made possible by Knemon's partial reform after accident in well; rescue further consolidated by friendship that emerges between Sostratos and Gorgias and latter's marriage to Sostratos' sister, but only possible because of Kallipides' extraordinary suspension of normal economic concerns; play perhaps more celebration of civilised values and behaviour, in which rescue of *oikos* plays a subordinate part etc.
- *The Ghost*: Philolaches' roistering and carousing before play starts and Tranio's tricks and deceptions during it threaten to destroy economic well-being of *domus* but Callidamates miraculously offers to pay off debts so that Theopropides forgives Philolaches provided he is sorry (and absurdly even says he can continue as before),

- and eventually Tranio; rescue speedy at end and main focus on Tranio's inventiveness and ingenuity etc.
- *The Rope*: Daemones' household has no future because has no son and daughter long ago captured by pirates and sold to Labrax; Arcturus shipwrecks Labrax to punish him for cheating Plesidippus, but incidentally Gripus' discovery of trunk enables Daemones' household to be restored with Palaestra and for Plesidippus to marry appropriately a freewoman rather than a freedwoman; but play is particularly notable for weaving together range of comic scenes e.g. mock tragic lament of Palaestra, Sceparnio's flirting with Ampelisca, mock violence of Labrax's arrest, Gripus' absurd ambitions and gulling in tug-of-war etc.
  - *Amphitryo*: Alcmena caricature of chaste, loving and dutiful *matrona* who admires husband's glory, is about to produce his heir but is easily seduced by Jupiter who, abetted by Mercury, totally threatens destruction of Amphitryo's *domus*; Amphitryo caricature of upright Roman whose honour depends on own martial prowess and wife's chastity and devotion; ludicrously cuckolded by Jupiter, accuses Alcmena of very serious charge of infidelity, in response to which she threatens to leave him; potential tragedy only avoided at end by Jupiter's intervention with safe double birth and explanation, which Amphitryo accepts without demur 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>	1	-	1
<b>03</b>	2	-	2
<b>04</b>	5	5	10
<b>05</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>06</b>	1	-	1
<b>07</b>	3	-	3
<b>08</b>	1	-	1
<b>09</b>	5	5	10
<b>10</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Section 2**

**Either**  
**Option C**

	<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>

**Or**  
**Option D**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>12</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>