

# A-LEVEL CLASSICAL CIVILISATION

CIV1E Menander and Plautus

Mark scheme

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2020  
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Version/Stage: Final V1.0

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this Mark Scheme are available from [aqa.org.uk](http://aqa.org.uk)

## 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.

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**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,</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>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> <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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## Unit 1E Menander and Plautus

### Section 1

#### Option A

#### 01 Who caused Sostratos to fall in love with the girl?

Pan [1]

(1 mark)

#### 02 What does Pyrrhias say happened when he went to speak to the girl's father? Make four points.

**FOUR** of e.g. greeted by old crone [1] Knemon picking (wild) pears [1] Pyrrhias called to him from distance [1] Knemon accused him of trespassing / not knowing where road was [1] threw earth at him [1] beat him with stick [1] chased him [1] for 2 miles [1] threw stones [1] and pears [1] etc.

(4 marks)

#### 03 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 range (but **not** necessarily all) of e.g.

- Chaireas' exaggerated surprise ('*What?*') and mockery ('That was quick!') contrasted with Sostratos' lovesickness ('I'm suffering') etc.
- Chaireas' immodest declaration of his skills as a match-maker / marriage-broker, emphasising differences in strategy whether procuring call-girl or wife; former entails stereotypically laddish behaviour to get quick sexual gratification, described with some innuendo; latter described as if taking up references for business partner etc.
- Chaireas' further outburst of surprise at sending slave to carry out such an important mission ('Heavens, you can't mean it!') etc.
- further portrayal of Sostratos as hopelessly in love, which has taken away his reason ('when you're in love, it's not too easy to remember propriety') and made him impatient for Pyrrhias' return etc.
- irony that propriety is not a quality Knemon values etc.
- dialogue needs skilful acting to bring out its full comic possibilities etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)



**04 To what extent is Sostratos in Old Cantankerous similar to the young men in Plautus' The Rope and The Ghost and to what extent are they all different? Give the reasons for your views and support them with details from the three plays.**

You might include discussion of:

- **the young men**
  - Sostratos in Old Cantankerous
  - Plesidippus in The Rope
  - Philolaches and Callidamates in The Ghost
- **their roles in the plots**
- **their characters**
- **their contributions to the humour.**

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

- Sostratos: unwitting victim of Pan's spell and instrument of Pan's rewarding Knemon's daughter; mildly mocked for his infatuation; as foil to boorish peasant Knemon, portrayed positively as urbane and civil, politely and considerately helping girl, easily convincing Gorgias of his honourable intentions, resisting temptation inappropriately to kiss girl when Knemon down well, praising Gorgias' gallant rescue and persuading father to allow Gorgias to marry sister; his impropriety in sending Pyrrhias to Knemon gives rise to comedy of stock *servus currens* scene in which Pyrrhias describes his pelting; his infatuation leads to comedy of unfit city-dweller trying to wield mattock; his upcoming marriage provides reason for final celebratory party at which Knemon further mocked and shows a grudging change of heart etc.
- Plesidippus: also rich; love not inspired by a god, but reunion with Palaestra made possible because of Arcturus; desire for equally surprising girl socially, whose freedom he has bought (though turns out to be freeborn), but victim of Labrax's deceit; encounters with outspoken, cheeky Sceparnio and unrepentant Labrax at altar create some verbal (and physical) humour; more verbal humour in conversation with Trachalio, Plesidippus wondering how to behave, Trachalio repeating 'I do' and then changing to 'I don't'; focus at end of play more on Daemones' dealings with Labrax and Gripus than anything directly to do with Plesidippus etc.
- Philolaches: in absence of father, encouraged by Tranio, has adopted totally dissolute lifestyle; in rambling, incoherent, semi-drunken speech with far-fetched analogies and pseudo-philosophising confesses his downfall; dishonourable infatuation with courtesan; his asides during naive Philematium's conversation with streetwise Scapha add to its humour; Philolaches' debauched lifestyle is what gives rise to Tranio's series of tricks, main focus of comedy, and Philolaches disappears from view etc.
- Callidamates: equally debauched, initially appears even more drunk propped up by another courtesan, and so unconcerned by Theopropides' unexpected return, just wanting 'the p-pot' to 'p-p-'; just when Tranio is about to face 'fire and faggots', Callidamates reappears dead cold sober, takes on role of umpire, argues Philolaches should be pardoned since 'boys will be boys' and, having the wealth of a Cabinet minister miraculously offers to pay back all the debts Philolaches has incurred, and even persuades Theopropides to pardon Tranio to bring play to rapid happy close etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

**Option B**

- 05 ‘We’ve been housewrecked’ (line 7). What damage had the storm done to the house and what is Sceparnio doing to repair it?**

roof [1] digging clay [1]

*(2 marks)*

- 06 Describe what happens when Sceparnio later meets one of the girls, Ampelisca. Make three points.**

**THREE** of e.g. Ampelisca comes for water [1] Sceparnio flirts [1] asks her to come back in the evening [1] attempts to grope her [1] which Ampelisca resists [1] admires her figure [1] innuendo ‘If you have eyes you can see what I want’ [1] makes Ampelisca beg [1] who calls him ‘honey’ [1] etc.

*(3 marks)*

- 07 How effectively does Plautus 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 range (but **not** necessarily all) of e.g.

- Daemones’ failure to understand Sceparnio’s joke ‘Guests coming to someone’s farewell party’
- pun ‘housewrecked’
- Plesidippus’ sudden departure with vulgarity ‘If that’s the bastard’
- Sceparnio’s sudden interest when notices two of those shipwrecked are girls, subsequent commentary on what could not be staged, vividly describing all the ups and downs and becoming personally involved in manner of sports commentator, and disappointment / irritation (‘damn it’) when realises girls not coming his way
- Daemones’ comment when Sceparnio reluctant to take his eyes off them
- Sceparnio’s unaccustomed civility ‘Quite right, sir’ but continued dalliance leading to Daemones’ impatient ‘Come along, then’ etc.

Apply Levels of Response at beginning of Mark Scheme.

*(10 marks)*

**08 How important is bad weather for the plots and comic effect of both *The Rope* and *Amphitryo*?**

You might include discussion of:

- the reasons for the storm in *The Rope* and how it leads to the development of the plot
- the comic scenes that the storm makes possible
- the circumstances of the thunder and lightning in *Amphitryo* and their significance for the plot
- the effect of the thunder and lightning on Bromia and *Amphitryo*.

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

- storm in *The Rope* sent by Arcturus to rescue Palaestra (achieved) and destroy Labrax (not achieved – despite loss of girls, invited to dinner by Daemones at end); Palaestra's trunk containing trinkets which identify her parents lost in storm but fished up by Gripus enabling her to be reunited with family and to marry Plesidippus, and ultimately Gripus to be freed to produce a comprehensively happy ending etc.
- storm gives rise to
  - Palaestra's mock-tragic lament and Ampelisca's more prosaic expression of despair; absurdity of length of time it takes for them to see each other even when they can hear each other etc.
  - visual humour of Labrax's and Charmides' drenched, bedraggled appearance; verbal humour of their abuse towards each other and of Sceparnio's treatment of them, so pitiless that Charmides thinks slave is slave-trader etc.
  - Labrax and Charmides ending up in the same shrine as Palaestra and Ampelisca, which leads to comic mock-violence etc.
  - Gripus' absurd ambitions after fishing up the trunk; in dispute with Trachalio, despite his boasts of physical prowess, outwitted by smarter Trachalio and hopes dashed etc.
- thunder and lightning in *Amphitryo* comes as bolt from blue as much to audience as to mortals in play (not heralded by Mercury in prologue); comes at point in play when deception has reached height of absurdity and *Amphitryo*, abandoned by friend Blepharo, despairingly utters mock-tragic lament and threatens to hew into pieces even own grandfather if in house; comes at moment when Alcmene miraculously gives birth to twins without pain; a second clap of thunder announces Jupiter's arrival, parodying *deus ex machina* in tragedy, who reveals what he did to Alcmene, promises *Amphitryo* fame and tells him wife not to blame, so that play rapidly ends on happy note, which had seemed increasingly unlikely despite Mercury's promise – without need to bring in old Teiresias etc.
- thunder brings Bromia out of palace to deliver parody of messenger speech from tragedy with exaggerated, hysterical over-emotional account; suddenly spots corpse-like *Amphitryo*, enabling her to expand her narrative, interrupted by *Amphitryo*'s comments etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section 2

### Option C

- 09 'The main source of humour in Menander's *Old Cantankerous* is mockery of a bad citizen, whereas the main source of humour in Plautus' *Amphitryo*, *The Ghost* and *The Rope* is making fun of good citizens.'

To what extent do you agree with this statement? Give the reasons for your views and support them with details from the four plays.

You might include discussion of:

- Knemon in *Old Cantankerous*
- *Amphitryo* and *Alcmena* in *Amphitryo*
- *Theopropides* and *Simo* in *The Ghost*
- *Daemones* in *The Rope*
- other sources of humour.

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

- *Old Cantankerous*: Knemon's belief in self-sufficiency and virtue of toil and suspicion of anything sophisticated were stereotypically attitudes associated with peasants and could be regarded as commendable, but right from Pan's prologue these attributes exaggerated to create extreme caricature of grumpy misanthropic rural loner who wants to isolate himself from all social contact against community norms, is aggressive and abusive to all he encounters including members of household e.g. Simiche and offends against normal standards of decency including hospitality (*xenia*), as in his reported pelting of Pyrrhias and seen confrontation with Sikon; turning point of plot is his (incomplete) conversion to decent social values and conventions after rescue by Gorgias from well and finally tricked into (reluctantly) joining celebrations; Knemon's failings as citizen shown up in contrast to positive portrayal of countryman Gorgias and city-dwellers Sostratos and Kallipides; other sources of humour include Sostratos' dealings with Gorgias etc.
- *Amphitryo*: entire play focused on Jupiter and Mercury's deception over *Amphitryo* and *Alcmena*, with much dramatic irony as audience informed by Mercury's prologue, though scheme also entails comic trickery involving slave Sosia; *Amphitryo* portrayed as pillar of society returning home covered in martial glory, highly prized Roman citizen virtue; sustained joke that such a proud hero is being cuckolded and reduced to tragic despair by domestic confusion; despite everything, at end piously accepts Jupiter's explanation and exculpation of *Alcmena*; *Alcmena* portrayed as loving, dutiful *matrona* who prides herself on her chastity and is particularly impressed by accounts of military prowess and gifts that demonstrate it, easily tricked because of her reliance on appearances etc.
- *The Ghost*: *Theopropides* a wealthy, upright *paterfamilias*, trusting of his son and household, who has been away on legitimate business, easily tricked by machinations of *Tranio* which largely depend on value *Theopropides* attaches to property and gullibility to superstition, until by chance *Phaniscus* reveals truth; quickly persuaded by *Callidamates*' money and argument 'boys will be boys' to pardon son and, after some delay and threats of violent punishment that such a Roman patriarch would normally have meted out, to forgive *Tranio*; fooling of *Simo* incidental to bamboozling of *Theopropides*; comedy at beginning of play from portrayal of excellent young citizens turning to debauchery when father absent etc.

- *The Rope*: Daemones portrayed as good citizen who has suffered at hands of others; his comments on wife's behaviour, treatment of Gripus and partial lack of control over Sceparnio create some humour, but not himself mocked; focus of play more on reuniting of family members and achieving desired union in marriage; some mockery of ambitions of foolish slave Gripus and stereotypical wickedness of pimp Labrax, but both seen positively at end of play when invited by Daemones to dinner etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

## Option D

- 10 In the plays of Menander and Plautus you have studied, how far do you admire those who use trickery and how far do you pity, or just laugh at, their victims? Give the reasons for your views and support them with details from the four plays.

You might include discussion of:

- the trick played on Knemon at the end of *Old Cantankerous*
- Tranio's trickery of Theopropides in *The Ghost*
- the tricks Jupiter and Mercury play on *Amphitryo*, Alcmena and Sosia in *Amphitryo*
- the tricks Labrax tries in *The Rope*
- the trick Trachalio plays on Gripus in *The Rope*.

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

- *Old Cantankerous*: Getas' and Sikon's trick on Knemon seems well-deserved because of his earlier treatment of Sikon and leads to his joining party, albeit reluctantly etc.
- *The Ghost*: Tranio perhaps to be admired for his organisational skills, quick-thinking and far-fetched ingenuity of his deceptions (house haunted, house next door purchased); in real life such subversion would be deeply worrying, undermining authority of *paterfamilias* to cover up son's immoral goings-on which threaten to destroy both reputation and financial well-being of household, but in comedy normal standards can be inverted without consequence, so that one laughs at Theopropides' gullibility and applauds when he forgives all at end, though Theopropides' repeated threats of violent punishment remind the audience that this happy ending is pure fantasy etc.
- *Amphitryo*: difficult to admire Jupiter's amoral philandering from an ethical point of view, particularly after Mercury's pseudo-moralising in prologue, though some men might envy ease with which he satisfies his desires; though trickery of a slave, particularly one who has proclaimed such unheroic behaviour and himself seeks to deceive Alcmena with his account of battle, might seem fair game, seems particularly unjust to drive such paragons of male and virtue as *Amphitryo* and Alcmena almost to destruction of their household, though their extreme confusion is entirely laughable etc.
- *The Rope*: Labrax archetypal villain whose attempt to deceive Plesidippus by breaking his oath is shocking, not admirable, but any pity for girls undermined by audience's knowledge received from Arcturus, Sceparnio's commentary on their plight and girls' mock-tragic laments; one perhaps sympathises more with Gripus who, though a slave, foolish and with ludicrously grandiose ambitions, has already been outsmarted by Trachalio, whose trick seems more admirable in that it is to bring about Palaestra's reunion with father and mother and union with Plesidippus, and so cancel out wickedness of Labrax 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>	1	-	1
<b>02</b>	4	-	4
<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>	3	-	3
<b>07</b>	5	5	10
<b>08</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>09</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>10</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>