

AS

Classical Civilisation

CIV1E Menander and Plautus

Mark scheme

2020

June 2016

Version: 1.0 Final

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

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	<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. 	19-20
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 and has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	14-18
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. 	9-13
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 sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	5-8
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. 	1-4

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

This page has been left intentionally blank

Unit CIV1E Menander and Plautus

Section 1

Option A

0 1 **What was the girl doing when Sostratos first saw her and fell in love with her?** [1 mark]

putting garlands on Nymphs [1]

0 2 **Who made Sostratos fall in love with the girl?** [1 mark]

Pan [1]

0 3 **Who had Sostratos sent to speak to the girl's father?** [1 mark]

Pyrrhias / huntsman / servant [1]

0 4 **What happens when first Simiche (the Nurse) and then Knemon try to get the bucket out of the well?** [2 marks]

rope breaks / mattock falls in too [1] slips / falls in [1]

0 5 **How effectively does Menander entertain his audience in the passage? Give the reasons for your views and support them with details from the passage.** [10 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of eg:

- series of panicky exclamations from Girl
- Sostratos unseen by her and apparently unmoved by her anxiety, but overwhelmed with passion at her beauty, in metatheatrical comment to audience
- Daos' entry grumbling in stereotypical way, cursing personified Poverty, in sharp contrast to Sostratos' gallantry and Girl's politeness to Sostratos and anxiety about Knemon
- Sostratos talking to himself, overwhelmed by pain of love
- Daos, unseen by Sostratos and Girl, voices suspicions of sexual impropriety when audience knows situation innocent and curses Knemon; brief soliloquy in which decides to inform brother; apparently further harassed and irritated by arrival of 'carnival crowd', described as 'a bit drunk', who lighten the rather sombre mood and provide break and relief before next scene; etc.

Apply Levels of Response at beginning of Mark Scheme.

0 6

‘Gorgias (the girl’s brother) is as important to ‘Old Cantankerous’ as Sostratos is.’

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

You might include discussion of:

- **what Gorgias and Sostratos do to make the plot move forward**
- **what Gorgias’ and Sostratos’ words and actions contribute to the comedy of the play**
- **the ways in which Gorgias and Sostratos contribute to the themes of the play**
- **the differences and similarities between Gorgias and Sostratos.**

[20 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of eg:

- **Gorgias:** immediately established as decent, responsible character who, though he initially berates Daos for not intervening, treats his response sympathetically; confronts Sostratos directly, at first earnestly with sermon and considerable class-consciousness, then more threateningly, but without manic verbal and physical violence of Knemon; unlike Knemon, too, allows Sostratos to respond, is immediately convinced and comes up with plan to trick Knemon into thinking Sostratos is hard-working farmer, which advances plot and leads to Sostratos’ comic description of effect of his exertions; after rescuing Knemon from well as described by Sostratos, persuades Knemon to consent to Sostratos’ marriage to Girl and, assuming control in contrast to helpless Knemon, performs betrothal ceremony, thus fulfilling Pan’s plan as in prologue; to achieve doubly happy ending with symmetrical nuptials, allows himself despite pride in own self-reliance to be betrothed to Sostratos’ sister; etc.
- **Sostratos:** unwitting victim of Pan’s spell and instrument of Pan’s rewarding Knemon’s daughter; mildly mocked for his infatuation but from start shown in positive light as urbane and civil in contrast to boorish Knemon; in conversation with Chaireas anxious that has acted with impropriety in sending slave to Knemon, action which leads to comedy of stock servus currens scene in which Pyrrhias describes his pelting; politely and considerately helps Knemon’s daughter fill jug; sympathetic towards Gorgias and so easily convinces him of his honourable intentions towards girl; prepared to dig with mattock in order to win over Knemon on Knemon’s terms; resists temptation to kiss daughter when Knemon down well and praises Gorgias’ gallant rescue; persuades father Kallipides to allow Gorgias to marry his daughter; upcoming marriages provide reason for final celebratory party at which Knemon further mocked and shows a grudging change of heart with transformation into more civilised and socialised citizen; etc.
- **overview:** most of laughs provided by Knemon and slaves, but Sostratos’ and Gorgias’ actions and words, with some self-conscious references to social stereotypes, show that both upper and lower classes have equal claim to decency, which is preferable to Knemon’s misanthropy, and so provides cosy moral conclusion as satisfying as the double wedding celebrations; etc.

Apply Levels of Response at beginning of Mark Scheme.

Option B

0 7

Apart from meeting for a meal, what agreement had Plesidippus made with Labrax?

[1 mark]

to buy the girl / Palaestra [1]

0 8

Describe what happens between Ampelisca and Sceparnio when she knocks on the cottage door to ask for water. Make three points.

[3 marks]

THREE of **eg**: Sceparnio chats her up / makes salacious remarks [1] tries to fondle her [1] Ampelisca rejects his advances [1] Sceparnio teases her [1] Ampelisca relents [1] Ampelisca sees Labrax / Charmides coming [1] goes back into temple [1] so that when Sceparnio comes back out Ampelisca has vanished [1] etc.

0 9

What does Ampelisca receive at the end of the play?

[1 mark]

freedom [1]

1 0

How effectively does Plautus entertain his audience in the passage? Give the reasons for your views and support them with details from the passage.

[10 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**:

- typically Plautine series of abusive neologisms ('musselmen, hookbaiters, starvation-dieters'), particularly inappropriate here as Trachalio wants their help, followed by inappropriate greeting 'Perishing?' which elicits stereotypical grumble from Fisherman
- grotesque description of baddie Labrax and Fisherman's inappropriate description of these attributes as 'accomplishments and qualifications' but accurate observation that more likely to be found at gallows than temple of love
- speed with which encounter ends
- Trachalio's soliloquy with more abuse and plays on words ('I'm a foreseer')
- Trachalio initially unseen when Ampelisca emerges, and then another recognition. scene, speedy and joyful, with verbal repetitions

Apply Levels of Response at beginning of Mark Scheme.

1	1
---	---

How important to the plot and comic effect of ‘The Rope’ is its setting by the sea? Give the reasons for your views and support them with details from the whole play.

You might include discussion of:

- **the separation and reunion of Palaestra and Ampelisca**
- **the arrival of Labrax and Charmides**
- **the activities and ambitions of Gripus**
- **the tug-of-war between Gripus and Trachalio**
- **the reunion of Daemones and Palaestra.**

[20 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**:

- Scepharnio on land gives lively commentary on ups and downs of girls’ struggling to shore
- extended scene beginning with mock tragic laments followed by parody of recognition scene in tragedy, dripping with faux pathos, plus absurdity of not hearing / seeing each other when they are in such close proximity, and possibility of comic business, etc.
- brief interlude (relic of chorus) of Fishermen singing / dancing to provide briny atmosphere, etc.
- comically bedraggled appearance of Labrax and Charmides as they surface arguing and squabbling after being satisfyingly punished for their duplicity, etc.
- Gripus, another shantying fisherman, soliloquises on absurd upward social mobility he will achieve through netting trunk, all of which aspirations are soon dashed by encounter with Trachalio during which Gripus bested both intellectually and physically with verbal wit and abuse and comic business, etc.
- this leads to yet another recognition scene in which Palaestra reunited with father, their jubilation contrasted with Gripus’ mock suicidal despair, etc.

Apply Levels of Response at beginning of Mark Scheme.

Section 2**Option C**

1 | 2

To what extent do Menander and Plautus use religion to make a serious point and how far do they use religion as a source of comedy?

Give the reasons for your views and support them with details from Menander's 'Old Cantankerous' and Plautus' 'The Rope' and 'Amphitryo'.

You might include discussion of:

- **Pan and the sacrifice in 'Old Cantankerous'**
- **Arcturus, the priestess and the temple of Venus in 'The Rope'**
- **Mercury and Jupiter in 'Amphitryo'**
- **the comedy provided by the gods and religious practices**
- **any serious points that religion adds to the plays**

[30 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**

- 'Old Cantankerous': 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 rewarded for service to Nymphs with marriage; turns out as intended through human agency without any further intervention by Pan; sacrifice provides opportunity for eg comic scene with sheep and for both families to come together to resolve plot, enable Knemon to be reformed and create celebratory ending; etc.
- 'The Rope': like Pan, Arcturus 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 innocent maiden and destroying stereotypically wicked pimp; that is as far he goes – pimp not destroyed but rewarded at end of play, innocent girl is reunited with father and lover largely through efforts of slave – though Arcturus makes possible comic scenes of girls' reunion and criminals' entrance; priestess provides refuge for girls, and temple provides setting for comic violent sacrilege; etc.
- 'Amphitryo': whole play focused entirely on pranks of Jupiter and Mercury; no hint of moral seriousness except in Mercury's pseudo-moralising with which Jupiter's philandering and so far as Jupiter at eleventh hour averts 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 ultimately comic inversion of gods' portrayal in many myths / tragedies, but still confirmation that mortals mere playthings of amoral gods; in Prologue Mercury plays around with normal relationship of mortals to gods and in rest of play joins in pranks with enthusiasm and relish, going beyond simple requirements of role to bring about maximum confusion and humiliation in Sosia and Amphitryo; Mercury has all cheekiness and slipperiness of stereotypical comic slave, Jupiter all the smooth-talking charm of seasoned adulterer, playing games to secure their own ends with no consideration for feelings of mortals; etc.

Apply Levels of Response at beginning of Mark Scheme.

Option D

1 | 3

To what extent do Menander and Plautus make their audiences feel sorry for slaves in their plays and to what extent do they use slaves 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:

- **Pyrrhias, Daos, Simiche and Getas in ‘Old Cantankerous’**
- **Tranio, Grumio and Scapha in ‘The Ghost’**
- **Sceparnio, Trachalio and Gripus in ‘The Rope’**
- **Sosia in ‘Amphitryo’.**

[30 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**

‘Old Cantankerous’:

- Pyrrhias’ account in stock servus currens scene of victimisation by Knemon provides comically exaggerated portrayal of latter’s misanthropy, etc.
- Daos grumbles in stock comic fashion and contributes to comic theme of gruff hard-working peasant suspicious of rich city-dwellers’ motives, etc.
- Knemon’s abusive over-reaction to Simiche’s accident with bucket and mattock, etc.
- Getas’ brief comic exchange with Knemon further dramatises latter’s boorishness; stock grumbles that excluded from lunch; tricks Knemon to join party, enabling reluctant conversion to civilised behaviour, etc.

‘Ghost’:

- Grumio stock rustic foil to Tranio
- Tranio’s trickery, originally to protect Philolaches, threatens to overturn authority of paterfamilias and material well-being of household; Theopropides plays with Tranio at end, in contrast to quick pardon of Philolaches, reasserting owner’s power, but tempered in comedy by Callidamates’ appeal for mercy, etc.
- Scapha, overheard by lovesick Philolaches, makes stereotypical cynical comments on male-female relations, etc.

‘Rope’:

- Sceparnio irrepressibly cheeky to Daemones and Plesidippus, flirtatious with Ampelisca, etc.
- Trachalio a fixer who provides some comic repartee with, and achieves success for, rather ineffectual Plesidippus, for which ultimately rewarded with freedom and marriage, thus contributing to overall happy ending, etc.
- Gripus’ comically exaggerated ambitions to escape slave’s lot and gullibility in being duped by Trachalio and Labrax, but ultimately rewarded, though delayed like Tranio’s pardon, and less than had fantasised, etc.

‘Amphitryo’:

- Sosia initially attempts to get audience’s sympathy through stock comic appeals to slave’s hard life, though this is undercut in comic rehearsal of Messenger Speech from tragedy and stock account of his unheroic behaviour in battle; initial mock terror on encountering Mercury, but then attempt at boldness which results in verbal and physical battering and inability to go in to Alcmena; receives further threats of violence when returns with Amphitryo, etc.

Apply Levels of Response at beginning of Mark Scheme.

Assessment Objectives Grid**Unit CIV1E Menander and Plautus****Section 1****Either
Option A**

	AO1	AO2	TOTAL
01	1	0	1
02	1	0	1
03	1	0	1
04	2	0	2
05	5	5	10
06	8	12	20
TOTAL	18	17	35

**or
Option B**

	AO1	AO2	TOTAL
07	1	0	1
08	3	0	3
09	1	0	1
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%