



**General Certificate of Education
June 2010**

Classical Civilisation 1021

Menander and Plautus

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

Candidates 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 candidate'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• 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	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	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 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	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 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	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. 	13-19
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 writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
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. 	1-6

Mark Scheme
Unit 1E Menander and Plautus

SECTION ONE

Option A

01 Explain why Sostratos is carrying off a mattock. Make three points.

THREE of: to dig Gorgias' field [1] as suggested by Gorgias [1] so that when girl's father / Knemon goes out to work neighbouring field [1] he will think Sostratos is poor peasant / not rich layabout [1] and be more willing to allow girl's marriage to Sostratos [1] when Gorgias brings subject up [1]

(3 marks)

02 Why is there going to be a sacrifice at the Nymphs' shrine (line 25)? Make two points.

TWO of: Getas' mistress / Sostratos' mother has had dream [1] in which Pan had ensnared / put fetters on Sostratos [1] giving Sostratos leather jacket / mattock / telling him to dig land [1] and wants to ensure happy outcome [1]

(2 marks)

03 How effectively does Menander keep the audience entertained in the passage? Give the reasons for your views and support them with details from the passage.

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

- Sostratos' extreme lovesickness ('I'll do anything you say')
- slave Daos' interruption – his industriousness perhaps unexpected in a comedy and his wish for Sostratos to suffer, inappropriate remark from a slave, but continuing the rustic hostility towards soft city-dwellers
- Daos' continued grumpiness towards Sostratos, impertinent of a slave to talk to a free man in this blunt way ('get on with it') and grumbling at amount of work to be done
- Sostratos' exaggerated 'I must either win .. and live, or die ...'
- Sostratos' observations on the way women mislead young girls
- Sostratos' staggering under weight of mattock, playing on idea of city-dweller as feeble, not up to a peasant's manual labour
- Sikon's complaints about the sacrificial sheep and paradoxical joke; his casual conversational greeting to Pan
- Getas' appearance staggering under weight of exaggerated amount of sacrificial kit etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

04 How important a part do slaves and the cook play in *Old Cantankerous*? Give the reasons for your views.

You might include discussion of

- *Pyrrhias, Sostratos' slave*
- *Daos, Gorgias' slave*
- *Getas, Kallipides' slave*
- *Simiche, Knemon's slave*
- *Sikon, the cook.*

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

- Pyrrhias' comic account of how attacked by Knemon, clearly establishing character in addition to what Pan has said and arousing expectations before audience sees him etc.
- Daos' stock grumbles, but loyal to Gorgias and main role to tell him about Sostratos; contributes to theme of gruff hard-working countryman's suspicions of idle, rich city-dwellers
- Getas advances plot by relating Sostratos' mother's dream, has a brief comic exchange with Knemon further emphasising and dramatising his boorishness and utters stock slave grumbles that excluded from lunch; very significant role at end of play in teasing Knemon and tricking him into joining party, thus ensuring the conversion, albeit reluctant, of the disagreeable central character
- Sikon is the recipient of Getas' description of the dream and his comments add humour to what would otherwise be simple reporting; Getas' distrust of Sikon adds further humour; Sikon's boastful confidence in his sophisticated charm proved unfounded when encounters Knemon and his glee when Knemon falls down well; assists Getas in tricking Knemon
- Simiche's accident and Knemon's abusive over-reaction; her announcement of Knemon's downfall down well etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

05 What is the situation at the opening of the play, according to Mercury? Give four details.

FOUR of: while Amphitryo away at war [1] against Teleboians [1] leaving wife / Alcmena pregnant [1] Jupiter disguised as Amphitryo / without Alcmena's knowledge [1] having affair with Alcmena [1] so she is now also pregnant with Jupiter's child [1] Mercury disguised as slave / Sosia [1] but distinguishable by feather (in bonnet) [1] etc.

(4 marks)

06 What 'favour' (line 2) is Mercury asking of the audience?

(inspectors to ensure) punishment of supporters planted in audience [1]

(1 mark)

07 How close to being a tragedy do you think *Amphitryo* is? Give the reasons for your views.

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

- contains several elements / parodies of the form of a tragedy e.g. prologue delivered by a god (though Mercury breaks the dramatic illusion by engaging directly in conversation with the audience, repeatedly plays around with his allegedly divine status, tantalisingly keeps the audience in suspense by delaying telling them what is going on etc.), a mythological subject with all characters divine or noble except two slaves (though Jupiter and Mercury shown as comically human in their behaviour), two messenger speeches (though abnormally one a rehearsal and self-consciously a parody of tragic style), a considerable amount of dramatic irony (though increasing the audience's hilarity rather than arousing pity and fear), a resolution to the situation by means of an unexpected divine intervention etc.
- the antics of Jupiter and Mercury spread confusion to such an extent that they lead to Amphitryo's charge of infidelity against Alcmena, a very serious and unjustified allegation in view of her innocence and portrayal as the ideal *matrona* (though with some elements of caricature), which could have led to tragic consequences if Jupiter had not decided to intervene to stop his and the audience's entertainment and caused the final *coup de foudre* etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

08 How important to the comic effect of *Amphitryo* is mockery of military valour? Give the reasons for your views.

You might include discussion of

- **Sosia's account of the war**
- **Sosia's encounter with Mercury**
- **Alcmena's attitude towards her husband's achievements**
- **Amphitryo's situation**
- **other sources of humour.**

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

- Sosia's rehearsal of a lengthy account of battle self-consciously embroidered in heroic literary style; Sosia a poor witness because humorously admits to his own cowardice and mundane concerns about missing dinner, but he knows he has to impress Alcmena with what she wants to hear, tales of her husband's glory etc.
- Sosia thoroughly bamboozled by Mercury's knowledge of every detail, including his private in-tent drinking during battle etc.
- according to Mercury, Jupiter seducing Alcmena with pillow-talk of his heroic exploits on the battlefield (military conquest as a means to sexual conquest), she is indeed impressed by his gift of Pterelas' drinking bowl, a sign of his valour, and what gives her comfort in her separation from him when he leaves to avoid the charge of putting wife before duty is his public glory and triumph etc.
- joke that proud Amphitryo who glories in his martial triumph is in fact being cuckolded and disgraced in the marital sphere, and absurdity of conquering hero being at wits' end due to domestic confusion etc.

- however, it might be argued that mockery of military valour is incidental to Plautus' main concern, which is to keep the audience entertained by spinning out the machinations of Jupiter and Mercury as long as possible, with military matters providing the context in which this tomfoolery takes place etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

Option C

- 09 ***How significant a feature of Menander's and Plautus' plays is ridicule of selfish and anti-social behaviour? Give the reasons for your views.***

You might include discussion of

- ***Knemon in Old Cantankerous***
- ***Philolaches, Tranio and Misargyrides in The Ghost***
- ***Labrax and Gripus in The Rope***
- ***Jupiter in Amphitryo***
- ***other features of the plays.***

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

- *Old Cantankerous* centres on the exaggerated portrayal of grumpy, misanthropic, rural loner Knemon who is aggressive and abusive to everyone he encounters until he makes a partial and reluctant reform after his mishap in the well and is finally tricked into joining the celebrations at the end etc.
- *The Ghost*: the characters exhibit different kinds and degrees of selfish and anti-social behaviour; Misargyrides is stock caricature of the greedy, wily and universally hated money-lender; Philolaches is a love-sick dissolute youth who has abandoned all cardinal Roman virtues designed to promote the well-being of state and household and in the pursuit of pleasure is prepared to deceive even his own father, but at the end is treated with extraordinary leniency; the main focus of the play is the antics of Tranio and the increasingly outrageous and implausible tricks he is prepared to carry out to save his own skin (and Philolaches'), but the tone is always playful and amusing and he is finally let off the hook etc.
- *The Rope*: like Misargyrides, Labrax is a cartoon caricature of a loathed profession, grasping and deceitful in accordance with his type, ridiculed in a scene of comic violence, but let off at the end of the play; Gripus puts forward in exaggerated way what might be thought to be the futile dreams of any slave for the acquisition of property for themselves, but is easily outsmarted by the cleverer Trachalio and is kept dangling to the very end – perhaps some pathos in his portrayal etc.
- *Amphitryo*: in accordance with various myths, Jupiter abuses his power to fulfil his selfish and decidedly anti-social lust through comic deception but unexpectedly brings all to a happy issue by means of an unexpected *coup* etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 10 ***The plays by Menander and Plautus which you have read have various settings. To what extent do the settings increase, or limit, the opportunities for comic interaction? Give the reasons for your views.***

You might include discussion of

- ***similarities and differences between the settings***
- ***how the characters use the location of *Old Cantankerous****
- ***the variety of action which the location of *The Rope* makes possible***
- ***how far the setting of *The Ghost* contributes to Tranio's activities***
- ***how the gods use the setting of *Amphitryo* to carry out their trickery.***

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

- *Old Cantankerous*: rural location as indicated by Pan with one entrance being to Knemon's house, the other to Pan's shrine; makes possible some comedy based on contrast between city- and country-dwellers and their manners; proximity of two doors partly explains Knemon's irritation at disturbance from those sacrificing and emphasises his character as misanthrope who wants to cut himself off from normal social activities; Knemon's downfall into well, turning point of play but impossible to stage, can be imagined as happening in courtyard of house behind door; comedy of Knemon's mistaking Sikon for Getas when knocks on door etc.
- *The Rope*: also set out of town, this time by sea, with one door to Daemones' house, the other again to a shrine, this time to Venus; comedy of Palaestra's and Ampelisca's reunion in setting where they are slow to see the buildings, scenes of comic violence inverting social norms around the shrine; coincidences e.g. that tug-of-war happens to take place in front of Daemones' house who happens to be Palaestra's long-lost father etc.
- *The Ghost*: two adjacent houses in a street in town with harbour off-stage; the tricks and deceptions all take place in the street (hence the inspection of Simo's house does not extend beyond the door-posts) and are facilitated by the proximity of the two buildings; there is also an altar as in *Old Cantankerous* and *The Rope*, providing a refuge for Tranio, and another way to trick Theopropides, at the end etc.
- *Amphitryo*: a single house representing Amphitryo's palace (as typical in Athenian tragedy) with the roof providing further opportunity for Mercury's deceptions and trickery, while the harbour, as in *The Ghost*, is off-stage; despite the intimate nature of the subject matter, the action takes place in the open in front of the palace and Mercury invites the audience to imagine what is taking place between the sheets indoors etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid**Unit 1****Option E Menander and Plautus****SECTION ONE**

Either
Option A

	AO1	AO2	TOTAL
01	3	-	3
02	2	-	2
03	5	5	10
04	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
05	4	-	4
06	1	-	1
07	5	5	10
08	8	12	20
TOTAL	18	17	35

SECTION TWO

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%