



**General Certificate of Education
June 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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the student's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates <ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	9-10
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates <ul style="list-style-type: none">• well chosen accurate and relevant knowledge covering most of the central aspects of the question• coherent understanding of the central aspects of the question• ability to sustain an argument which<ul style="list-style-type: none">has an almost wholly analytical and/or evaluative focus,responds to the precise terms of the question,effectively links comment to detail,has a clear structurereaches a reasoned conclusionis clear and coherent, using appropriate, accurate language andmakes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which<ul style="list-style-type: none">has a generally analytical and/or evaluative focus,is broadly appropriate to the question,mainly supports comment with detail andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates <ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates <ul style="list-style-type: none">• either some patchy accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	<p>Demonstrates</p> <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure reaches a reasoned conclusion is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	27-30
Level 4	<p>Demonstrates</p> <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	20-26
Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	<p>Demonstrates</p> <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	<p>Demonstrates</p> <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

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Mark Scheme
Unit 1E Menander and Plautus

Section 1

Option A

01 What has damaged the roof?

storm / Arcturus / Neptune (1)

(1 mark)

02 Give the name of one of the 'two girls' (line 33).

Palaestra / Ampelisca (1)

(1 mark)

03 In what circumstances do the two girls later come to the shrine of Venus? Make two points.

TWO of e.g. seeking shelter (1) after reunion on shore (1) after swimming / escaping from shipwreck (1)

(2 marks)

04 In what circumstances does one of the girls later meet Sceparnio?

asking for water (1)

(1 mark)

05 How varied are the techniques that Plautus uses to entertain the 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.

- Sceparnio's irrepressible cheekiness both to master ('Your slave, am I?') and to stranger Plesidippus ('What are you, his son – or daughter?'; 'Having a look round, are you, to see if it's worth cracking?' etc) – stereotypical portrayal of slave in comedy, so in line with audience's expectations, leading to Plesidippus' irritation ('damn you' etc.), but here emphatically contrasted with Plesidippus' and Daemones' extreme politeness to each other (repetition of 'sir'; Plesidippus 'if it would not be troubling you too much')
- Daemones' simile 'as much use as a sieve'
- Sceparnio's mimicking of Plesidippus 'Your friend must have very bad manners ...'
- pathos 'I had a little daughter once, sir, but I lost her', 'rogues of that sort have brought me where I am now', undercut by Sceparnio's interruptions
- Plesidippus' description of Labrax 'wicked slimy-looking rascal' arousing expectations for when does appear
- dramatic irony: it was precisely rogue Labrax that has brought Daemones to present daughter-less state, and gods will reunite Daemones with daughter
- diminutive 'sonny'
- possibility for visual humour in dilapidated state of house, comic business with spades etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

06 How important a contribution to both the plot and the comedy of *The Rope* does Labrax make? Give the reasons for your views and support them with details from *The Rope*.

You might include discussion of:

- **how big a role Labrax has in driving forward the plot of *The Rope***
- **the relationship between Labrax and Charmides**
- **what happens to Labrax after he enters the shrine of Venus**
- **Labrax's dealings with Gripus**
- **the end of *The Rope***
- **other sources of humour.**

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

- plot: as Arcturus has said, Labrax's action in deceiving Plesidippus by sailing to Sicily precipitates plot, though it is Gripus' finding of trunk that enables recognition of Palaestra to take place and so completes resolution of play's initial problems etc.
- scene with drenched Labrax and Charmides bickering together provides plenty of opportunities for verbal repartee, paints Labrax as exaggerated stereotype of wickedness including avarice and sacrilege and gives audience satisfaction of seeing evil man in extreme physical distress etc.
- Labrax's entry into shrine provides opportunity for Trachalio's stock *servus currens* speech, Palaestra's mock-lament, prolonged mock-violence and slapstick, contrast of Labrax's mercenary carnality with Plesidippus' pure and honourable love, and again audience satisfaction in seeing villain physically and verbally humiliated etc.
- Labrax's outwitting of Gripus further mocks latter's high ambition and low intelligence etc.
- Daemones' invitation of Labrax (and ultimately Gripus) to dinner ensures play ends on note of complete reconciliation, in light of which Labrax's crimes become mere comic caricature stripped of any possible danger to society etc.
- other sources of humour e.g. Sceparnio's flirting with Ampelisca (incidental rather than necessary consequence of Arcturus' response to Labrax's initial deception), Trachalio's tug-of-war with Gripus (central to denouement of play) etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

07 What had Sosia said about the battle with the Teleboians when he was practising his speech earlier in the play? Give three details.

THREE of **e.g.** Thebans / Amphitryo victorious (1) thousands of Teleboians killed (1) Thebans stood firm (1) Amphitryo killed king (Pterelas) (1) and won his (golden drinking) bowl (1) Sosia didn't see fighting / spent time running (1) and missed dinner (1) etc.

(3 marks)

08 What happens when Alcmena later gives birth? Give two details.

TWO of **e.g.** thunder / lightning (1) which also knocks Amphitryo to ground (1) Jupiter's voice (1) labour painless (1) twins (1) one Jupiter's son (1) so big difficult to swaddle (1) snakes appeared (1) which bigger baby killed (1) etc.

(2 marks)

09 In the passage, how effectively does Plautus mix comedy with seriousness? 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 – in which Amphitryon, pillar of society returning home covered in military glory and expecting appropriate welcome from chaste wife, finds first reticence and then brazen declaration ‘you went to bed with me’ when Amphitryon knows he was still on board ship and so it can mean only that he has been cuckolded – very serious indeed as destroying his honour etc.
- audience, informed of trick from Mercury’s prologue, can laugh at Amphitryon’s confusion but also appreciates seriousness of situation from Amphitryon’s perspective unless / until trick revealed to him in time etc.
- situation made funnier because Alcmena as confused by Amphitryon’s behaviour as he is by hers and becomes increasingly angry (‘Yes, for the tenth time’) etc.
- Sosia’s interventions including play on words (‘mother of invention’, ‘it’s *her* pains’), blunt abuse (‘she’s off her head’), stereotypical rather misogynistic / patronising comment that pregnancy makes women mad and that pain of labour can be endured merely by biting on a sour apple, and then dismissive ‘just a touch of bile ... always sends ‘em off’ etc.
- Alcmena’s word play (‘preposterous prognosticator’) and threat of violence to Sosia, in terms which again might call into question Amphitryon’s manliness etc.
- Amphitryon’s clutching at straws thinking explanation is dream, final exclamation of disbelief ‘What!?!’, asides to Sosia in presence of Alcmena etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

10 To what extent do you feel sorry for Amphitryon and for Alcmena in Amphitryon and to what extent do you laugh at them? Give the reasons for your views and support them with details from Amphitryon.

You might include discussion of:

- **how easily Amphitryon and Alcmena are tricked**
- **how far they deserve what happens to them**
- **how serious their misunderstandings are**
- **how far the audience knows what is going on, including the use of dramatic irony**
- **opportunities for visual and verbal humour that the plot makes possible.**

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

- Amphitryon
 - extended scene of confusion leading to puzzle of bowl and Alcmena’s admission ‘we went to bed’ spelling total disaster to his honour despite her prim insistence on her chastity etc.
 - subsequent return confident that will catch adulterer *in flagrante*, only to be further enraged when Alcmena insists he had said what to him is legitimate wrath was just a joke, and denounces her to Blepharion
 - after seeing his double, mock-tragic lament and heroic determination
 - final brief and ? implausible acceptance of Jupiter’s explanation and exculpation of Alcmena
- Alcmena
 - when first appears, totally besotted by Jupiter, distressed by his premature departure but easily appeased by gift of bowl
 - her recitative: joy at ‘husband’s’ return, pain at parting, comfort in his glory / valour etc.
 - outrage at Amphitryon’s ‘return’ (as passage)

- subsequent belief that her honour has been completely besmirched and determination to leave, but won over by Jupiter's oath
- in prologue Mercury informs audience of Jupiter's and his deception, pointing out how audience can tell them apart from real Amphitryo and Sosia, but gives no indication how things will turn out beyond compromise that it will be tragic-comedy; gives further updates to audience later, but does not disclose final outcome
- audience's knowledge enables dramatic irony throughout e.g. 'as Jupiter is my witness' etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

- 11 ***To what extent are slaves in Menander's and Plautus' plays victims, villains or just figures of fun? 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, Scapha, Phaniscus and Pinacium in The Ghost***
- ***Sceparnio, Trachalio and Gripus in The Rope***
- ***Sosia in Amphitryo.***

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

- Pyrrhias' account of how victimised by Knemon provides comically exaggerated portrayal of his misanthropism etc.
- Daos grumbles in stock comic fashion, but loyal to Gorgias in telling him about Sostratos and contributes to comic theme of gruff hard-working countryman's suspicions of idle, rich city-dwellers etc.
- Knemon's abusive over-reaction to Simiche's accident etc.
- Getas' brief comic exchange with Knemon further dramatising latter's boorishness, his stock slave grumbles that excluded from lunch, his tricking of Knemon to join party, ensuring his reluctant conversion to civilised behaviour etc.
- Grumio a stock rustic foil to Tranio etc.
- Tranio's trickery, initially to protect Philolaches, threatens to overturn authority of *paterfamilias* and material well-being of *domus*; Theopropides' playing with Tranio at end, in contrast to quick pardon of Philolaches, reasserts owner's power, tempered in comedy by Callidamates' appeal for mercy etc.
- role of Phaniscus and Pinacium merely device to unravel Tranio's plot etc.
- Sceparnio irrepressibly cheeky to Daemones and Plesidippus and 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 etc.
- Gripus' comically exaggerated ambitions in lengthy soliloquy to escape slave's lot and gullibility in being duped by Trachalio and Labrax; ultimately rewarded, though delayed and less than fantasy etc.

- 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 by his subsequent 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 etc.; receives further threats of violence when comes back with Amphitryo etc.
- summary: some of minor slaves above little more than normal equipment and furnishings of household, but others with more prominent parts given exaggerated stereotypical characteristics (sometimes with a little individuality) and neither their antics nor their treatment results in any real consequences, as appropriate to topsy-turvy world of comedy etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

12 ***'The lesson of Menander's and Plautus' plays is that forgiveness and acceptance are better than intolerance and anger.'***

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

You might include discussion of

- ***how Knemon behaves and is treated in Old Cantankerous***
- ***Theopropides' behaviour towards Philolaches and Tranio in The Ghost***
- ***the actions and treatment of Labrax and Gripus in The Rope***
- ***Jupiter's message and Amphitryo's behaviour at the end of Amphitryo***
- ***how far Menander's and Plautus' plays have a message or are just intended to entertain the audience.***

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

- Knemon's belief in self-sufficiency, virtue of toil and suspicion of anything urbane or sophisticated were stereotypically attitudes associated with Attic peasant but right from Pan's prologue these have been exaggerated to create grumpy misanthropic rural loner who wants to isolate himself from all social contact, is aggressive and abusive to all he encounters, offends against normal standards of decency including *xenia* and is destroying future of own *oikos* by treatment of daughter; by contrast, behaviour of Sostratos and Gorgias entirely honourable and results in double-marriage for benefit of *oikos* and society; Knemon's accident in well seems appropriate consequence of his actions, but rescue leads to partial conversion to decent social values; in moralising speech repents folly of his ways and disposes of daughter and property, partly because cannot be bothered with either any more; finally tricked into reluctantly joining concluding celebrations etc.
- Tranio reluctant to leave sanctuary of altar for fear of punishment he deserves for aiding and abetting Philolaches' dissolute lifestyle and subsequent cover-up, which has nearly brought financial and social ruin to Theopropides, but cheeky and unrepentant; Theopropides quickly pardons Philolaches when Callidamates argues 'boys will be boys' and promises to pay debt, and indeed says Philolaches can continue with life of girls and booze provided he is sorry; persists in threats of flogging and hanging for Tranio until Callidamates' appeals finally win him over etc.

- Labrax portrayed as vile trafficker in underage girls, mercenary, deceitful, sacrilegious, abusive, violent, disloyal even to friend Charmides, but despite these threats to society in general and damage to Plesidippus and Daemones in particular Daemones invites him to dinner celebrating return of daughter that Labrax has kept from him etc.
- Jupiter's philandering nearly destroys Amphitryo's honour, his marriage if Alcmena had left as threatened, and his household, but quickly accepts Jupiter's explanation at end etc.
- Menander's *Old Cantankerous* may be seen to have some element of moral recommendation as its central theme, but forgiveness at the end of Plautus' plays may seem so implausible in view of seriousness of crimes that are being pardoned that it seems unlikely any serious moral point intended, rather simply a feel-good ending to situations that are self-consciously theatrical rather than real (especially in case of *Amphitryo*), and that have been played out for the opportunities for comedy that they make possible rather than any realistic consequences etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 1E Menander and Plautus

Section 1

Either
Option A

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

Or
Option B

	AO1	AO2	TOTAL
07	3	-	3
08	2	-	2
09	5	5	10
10	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
11	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

OVERALL

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