



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

Classical Civilisation 5021

CIV2 Greek and Roman Literature

Mark Scheme

2005 examination – June series

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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

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 specified in the syllabus, is **not** required, but credit is to be given for their use if it aids the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

Unless otherwise indicated, these descriptions and bands of marks are applicable to all questions worth 15 marks.

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, or two years of study on the Advanced Course, and in the time available in the examination.

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

Level 5	Demonstrates <ul style="list-style-type: none"> • thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question • clear and coherent understanding of the central aspects of the question • ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion. 	14-15
Level 4	Demonstrates <ul style="list-style-type: none"> • generally adequate, accurate and relevant knowledge to support discussion of the central aspects of the question • clear understanding of many of the central aspects of the question • ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach 	10-13
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 evaluation and/or analysis. 	7-9
Level 2	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge. 	3-6
Level 1	Demonstrates <ul style="list-style-type: none"> • some patchy accurate and relevant knowledge. 	0-2

TOPIC 1 *Homer, Iliad*

1 (a) *Against whom had Paris (Alexandros) just been fighting?*

Menelaus

(1 mark)

(b) *Explain how Aphrodite had helped Paris (Alexandros) to escape from this fight.*

Three from:- Aphrodite broke the strap of Paris' (Alexandros') helmet [1] so that Menelaus was left with only the helmet [1] Paris (Alexandros) could pull himself free [1]. She hid / covered Paris (Alexandros) in a mist [1] took him away to his bedroom [1]
(3 marks)

(c) *In this passage, what techniques does Homer use to portray Aphrodite, Helen and Paris (Alexandros)? Give examples from the passage to support your answer.*

e.g. the contrast between Aphrodite as a beautiful goddess and the old woman whose form she takes; the language, nouns and various adjectives, used to describe particular aspects of Aphrodite's beauty; the link made between Helen and the fine clothes made for her by the old woman; the description of the fondness that had existed between the old woman and Helen; the description of Paris (Alexandros), his room and his bed; the use of direct speech by Aphrodite to convey Paris' (Alexandros') attractions to Helen

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss **how** Homer achieves his effects.

Must mention all three for six marks.)

(6 marks)

(d) *"In the Iliad mortal women and goddesses are very similar." Judging from the books of the Iliad you have read, how far do you agree with this statement?*

You might include discussion of

- *the descriptions of goddesses*
- *the descriptions of mortal women*
- *the behaviour of Thetis towards Achilles (Achilleus), Zeus and Hephaestus (Hephaistos)*
- *the actions of Athene, Hera (Here) and Aphrodite*
- *the situations and actions of Chryseis, Briseis, Andromache, Hecuba (Hekabe) and Helen.*

A balance between similarities and differences is required. Possibilities are:-

- descriptions, including epithets, seen as comparable in some senses (e.g. attribute of white arms applied to Hera in Book 1 and Helen in Book 3)
- comparable behaviour towards males, e.g. appealing to male authority or getting men / gods to do what they want (e.g. Thetis with Zeus)
- comparable concern for family (e.g. Thetis' concern for Achilles, Hector's concern for Andromache and Andromache's for Hector)
- the contrast between goddesses' power over mortals (e.g. Aphrodite in relation to Paris and Helen) and the necessity for human women to propitiate gods and goddesses (e.g. Hecabe in Book 6)
- the contrast between the carefree existence of goddesses and the suffering of women (e.g. Andromache at the death of Hector)

- Thetis showing human emotion as a mother towards Achilles (Achilleus) (e.g. in Book 1)
- the contrast between their respective roles in the poem (e.g. Thetis as moving the plot forward, the Trojan women as being reactive)

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

2 (a) *Why is Zeus upset at seeing Sarpedon going to fight Patroclus (Patroklos)?*

Two from:- Zeus cares for / feels pity for Sarpedon [1] as his son [1] who is destined / going to be killed [1]

(2 marks)

(b) *What advice about Sarpedon has Hera (Here) given to Zeus?*

Two from:- Rescue Sarpedon [1] but accept that other gods will wish do the same for their favourites / will be resentful [1] or let him die [1] send Death and Sleep to take his body [1] to Lycia / home [1] for burial [1]

(2 marks)

(c) *In this passage, what techniques does Homer use to emphasise the qualities of Sarpedon and Patroclus (Patroklos) as warriors. Give examples from the passage to support your answer.*

e.g. the epithet ‘son of Menoetius’ (Menoitios) applied to Patroclus; the two warriors named as opponent leaders in conjunction with followers; Sarpedon’s use of a rallying speech; the content appealing to a sense of shame / honour; his statement of intent as leader; the matched actions of the two; culminating in the simile which emphasises both their physical attributes and their utterances; the concern of Zeus

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the techniques used by Homer)

(6 marks)

- (d) *In the books of the Iliad you have read, how far does Homer emphasise the glory of war?*

You might include discussion of:

- *similes applied to groups and individuals*
- *the shield of Achilles (Achilleus)*
- *stock scenes such as arming and duels*
- *speeches*
- *attitudes to war of mortals and immortals*
- *suffering of men and women*

Discussion, which must focus on how far the theme of the glory of war is emphasised, may include a balanced range, but not necessarily **all** of e.g.

- similes applied to individual warriors (e.g. 16.756, Patroclus and Hector equally as lions; 22.308, Hector, about to be killed by Achilles, compared to eagle swooping down on lamb)
- similes applied to groups (e.g. 16.259 Myrmidons as wasps; 16.352 leaders of Danaans as wolves attacking lambs)
- similes as reminders of a contrasting peaceful world
- similes as intensifiers (e.g. 22.189, Hector as fawn and Achilles as pursuing dog; followed by simile of a dream freezing both)
- similes using natural phenomena (e.g. 16.765 Trojans and Achaeans as south and east winds)
- Achilles' shield (e.g. 18.478 ff. the contrast between its functional purpose and the scenes depicted on it)
- stock scenes (e.g. 16.130 arming, especially Patroclus)
- speeches (e.g. 22.338 ff. as one warrior kills another; 9.32 exhortatory orations etc.)
- attitudes to war (e.g. Hector) as defending his city, Diomedes showing heroic attitude, Patroclus helping Greeks, Achilles, questioning heroic ideal)
- suffering of e.g. women such as Andromache, warriors for comrades (e.g. Achilles for Patroclus).

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 3 (a) *Why had Agamemnon and Achilles (Achilleus) quarrelled?*

Two from:- Agamemnon had taken / had sent for Briseis [1] from Achilles [1] in recompense for Chryseis [1] Achilles would not accept this [1] Achilles felt resentful [1] Agamemnon's assumptions about status [1] Achilles insisting Agamemnon should return Chryseis [1] Achilles' challenge to Agamemnon in the Assembly [1]

(2 marks)

- (b) *What caused Achilles (Achilleus) to end the quarrel?*

Two from:- His desire for revenge [1] against Hector [1] for killing Patroclus [1] whom he loved [1] prompted by Thetis [1] anger fuelled by looking at new shield [1]

(2 marks)

- (c) *In this passage, what impression is given of Agamemnon? How does Homer create this impression? Give examples from the passage to support your answer.*

Precisely what impression is created is, to some extent, open to discussion, but techniques used include the following: the fact that in assembly he is answering Achilles' speech; his epithet 'lord of men'; the description of him not moving to speak; the complimentary words he uses to address the Achaeans; juxtaposed with his criticism of them as noisy; which implies a particular attitude to Achilles whose speech has prompted their shouting; the explicit technique of speaking to the Achaeans through speaking to Achilles; the technique of apportioning blame elsewhere (gods and fate)

(MAX. TWO for an answer which makes no attempt to discuss techniques used by Homer)

(6 marks)

- (d) *"The most important turning point in the plot of the poem is the reconciliation between Agamemnon and Achilles (Achilleus)." Basing your answer on the books of the Iliad which you have read, how far do you agree with this statement?*

You might include discussion of the importance to the plot of

- *Achilles' (Achilleus') rejection of the embassy (Book 9)*
- *Achilles (Achilleus) sending Patroclus (Patroklos) to Nestor (Book 11)*
- *Patroclus (Patroklos) borrowing Achilles' (Achilleus') armour (Book 16)*
- *Hector (Hektor) killing Patroclus (Patroklos) (Book 16)*
- *the reconciliation between Agamemnon and Achilles (Achilleus)*
- *Zeus' intervention in Book 24.*

Understanding of what constitutes a turning point is necessary, initially in terms of the meeting between Achilles and Agamemnon at which the former agrees to rejoin the Achaean war effort. This is clearly one turning point, but others should be identified, including, Achilles' rejection of the embassy (Book 9), Patroclus' borrowing of Achilles' armour and decision to fight in Achilles' place (Book 16), Hector's killing of Patroclus (Book 16). The agency of the gods can also be included, especially Thetis' actions as a result of Zeus' decisions (Books 1 and 24). Whether one turning point is seen as more important than others or, at the other extreme, all turning points are regarded as equally important is open to discussion, but understanding of structure, plot and the major theme of Achilles' anger are looked for.

Importance of the various turning points can be seen in terms of:

making the warfare difficult for Agamemnon and the Achaeans (Book 9), starting a sequence of events (Book 16) including motivation for Achilles to fight again (Book 16) and ending things (Book 24) etc.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

TOPIC 2 *Homer, Odyssey*

4 (a) ***Give four ways in which Nausicaa (Nausikaa) helps Odysseus.***

Four from:- Gives him an audience [1] tells him to follow (her wagon) [1] gave him rights of a suppliant [1] food [1] clothes [1] directions to the town [1] olive oil (for cleaning himself) [1] her name [1] further information on herself / her family / the town [1] stopped the maids running away [1] reminded them of the laws of hospitality [1] gave / told the maids to give food / drink [1] told them to bathe Odysseus [1] told him to wait at (Athene's) spring / outside the town [1] to give her time to arrive first [1] told him to ask for directions [1] go through the courtyard [1] into the buildings [1] through the great hall [1] past her father [1] up to her mother [1] to clasp her knees / act as suppliant [1]

(4 marks)

(b) ***In this passage, how does Homer emphasise the attractiveness of Odysseus? Give examples from the passage to support your answer.***

e.g. the description of him washing off the salt of his former wild state; the initial description of him as having broad shoulders enhanced later by the comparatives 'taller' and 'sturdier' ('thicker') after Athene's intervention; the simile in which his hair is likened to the blooms of a hyacinth; the simile likening Athene to one of her own craftsmen as she works on Odysseus' beauty, which is likened to silver and gold; the use of words associated with beauty; the association of Odysseus with a goddess; the description of the maids' beauty enhancing his own; Nausicaa's admiration

(MAX. TWO for an answer which makes no attempt to discuss techniques used by Homer)

(6 marks)

- (c) *How far is Nausicaa (Nausikaa) typical of the females, human and divine, whom Odysseus meets on his journey to Ithaca (Ithaka)?*

You might include discussion of

- *the physical appearance of Nausicaa (Nausikaa)*
- *the status of Nausicaa (Nausikaa)*
- *the behaviour of Nausicaa (Nausikaa) towards Odysseus*
- *the physical appearance, status and behaviour of other females whom Odysseus encounters, including Calypso (Kalypso), Leucothoe (Leukothoe), Arete, Circe and the Sirens.*

The extent to which Nausicaa is seen as typical is open to discussion. Possibilities are:

- typical to some extent in being beautiful
- typical in being in a situation on home territory where Odysseus needs help (e.g. like Calypso)
- typical, in situations where negotiations are possible, in offering some form of hospitality or help to Odysseus (e.g. Calypso, Circe, Arete)
- but not typical in remaining consistently friendly and showing consistent guest-friendship (e.g. unlike Circe who tries to use magic against him)
- not typical in living with her family (e.g. unlike independent Circe or Calypso)
- not typical in being human as opposed to those with magical powers or monsters
- not typical in being helped by Athene
- not typical in being young
- not typical in having minor faults as opposed to major ones.

(15 marks)

- 5 (a) *State two of the dangers which Odysseus and his men have just passed.*

Two from:- Sirens / females enticing victims onto rocks [1] Scylla / six-headed monster [1] Charybdis / whirlpool [1]

(2 marks)

- (b) *Give two ways in which Odysseus' men disobey him on the Island of the Sun (Helios)?*

Two from:- listened to Eurylochus [1] rounded up the cattle [1] killed the cattle / slit their throats [1] flayed them [1] sliced them [1] wrapped the slices in fat [1] covered the slices in meat [1] sacrificed the cattle [1] roasted the entrails [1] burned the thighs [1] tasted [1] carved (the rest) into small pieces [1] skewered them [1]

(2 marks)

- (c) *In this passage, what techniques does Homer use which capture our attention? Give examples from the passage to support your answer.*

e.g. the epithets / adjectives / descriptive language used to describe the attractions of the island and the animals on it; the juxtaposition of this with the reminder of the warnings of Teiresias and Circe; the reinforcement of these warnings through repetition; the description of Odysseus as suffering emotionally; the use of direct speech in contrast to preceding narrative; the way Odysseus' speech begins with a direct address to his men, linking their suffering to his own; the simple direct language of Odysseus' final command

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the techniques used by Homer)

(6 marks)

- (d) *“Odysseus’ most important quality is his skill with words.” On the evidence of the books of the Odyssey which you have read, how far do you agree with this opinion?*

You might include discussion of

- *Odysseus’ telling of stories, including lies*
- *his words when in disguise on Ithaca (Ithaka)*
- *the orders he has given to his men on his travels and to his servants in Ithaca (Ithaka)*
- *his conversations with Nausicaa (Nausikaa), Penelope, Athene, Telemachus (Telemachos) and others*
- *his words to the suitors*
- *other qualities possessed by Odysseus.*

The extent to which his skill with words is Odysseus' most important quality is open to discussion, but both this quality and others should be covered. Possibilities are:-

- his extensive storytelling, covering a variety of adventures, vividly told (e.g. Lotus Eaters, Cyclops), showing his imperfections as well as heroic qualities and entertaining the Phaeacians
- his lying tale to Eumaeus (Book 14), aiding him in his mission
- his cunning words when disguised as a beggar (Book 13 ff.), again aiding his plans
- his instructions to his men (e.g. Book 10 in Aeolus and Circe incidents) to give leadership and encouragement
- his familiarity with Athene (Book 13) and intimacy with Penelope (Book 23)
- his heroic speech when he reveals his identity to the suitors (Book 22)
- his other qualities, especially resourcefulness and endurance, as shown in conjunction with speech (e.g. with the Cyclops) and / or as shown separately (e.g. suffering at the hands of the suitors).

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

6 (a) Under what circumstances did Penelope first suggest the contest with the bow?

On the previous evening [1] in the palace [1] to Odysseus [1] disguised as a beggar [1]
Penelope in despair [1] after describing her dream [1]

(3 marks)

(b) Name one of the two men, apart from Telemachus (Telemachos), who attempted to string the bow but failed.

Leodes [1] Eurymachus [1]

(1 mark)

(c) What techniques does Homer use to build up tension in this passage? Give examples from the passage to support your answer.

e.g. the step-by-step description of Telemachus' methodical actions in setting up the axes; the plain, clear language used; the shift of focus to the watching suitors, which briefly draws the reader into viewing Telemachus through their eyes; the use of a series of verbs to show Telemachus' subsequent actions; the repetition of 'three'; the tension between his failure and hope; the fourth attempt described as on the point of succeeding but scotched by Odysseus' intervention, which is silent to avoid detection by the watching suitors; the whole passage as a mixture of the physical and mental; the dramatic irony that Odysseus is still in disguise, the suitors' wonder, Telemachus' abrupt final remark.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the techniques used by Homer)

(6 marks)

- (d) ***“In the events on Ithaca (Ithaka) both Odysseus’ supporters and his opponents act purely in self-interest.” On the evidence of the books of the Odyssey which you have read, how far do you agree with this statement?***

You might include discussion of

- *the motives of Penelope and Telemachus (Telemachos)*
- *the intentions of servants, both supporters and opponents*
- *the intentions of the suitors.*

This can be argued in different ways. For example, all the men might be seen as in some way acting in self-interest. If, however, the exercise of this coincides with socially acceptable behaviour, it is not as reprehensible as, for example, the suitors’ abuse of *xenia*. Discussion may include a balanced range, but not necessarily **all** of:-

- Penelope setting up the archery contest
- Penelope testing Odysseus
- Penelope’s feelings for Odysseus
- Telemachus helping to keep Odysseus’ identity secret and aiding him before, during and after the battle in the hall – all in his own interests as well as his father’s
- Telemachus’ emotions on meeting his father
- Telemachus’ attempts to stand up to the suitors, e.g. in setting up the contest
- Telemachus’ treatment of Penelope, e.g. in sending her to her room
- Telemachus returning to Eumaeus in Book 16
- Eumaeus’ behaviour towards Telemachus on his return
- Eumaeus’ *xenia* towards Odysseus / the beggar
- Eumaeus and Philoetius passing Odysseus’ test of loyalty in Book 21
- the suitors poor treatment of Odysseus / the beggar and Telemachus
- the desires of individual suitors towards the contest and Penelope
- the suitors abuse of *xenia*
- the help given by Melanthius to the suitors.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

TOPIC 3 *Plautus*
7 (a) *What is the relationship between Philematium and Philolaches?*

One from:- Philematium is Philolaches' girlfriend [1] Philematium's freedom has been bought by Philolaches [1]

(1 mark)

(b) *Give three details of how Philolaches has been behaving in his father's absence.*

Three from:- Philolaches has been having parties / getting drunk / inviting friends round [1] in / to Theopropides' house [1] in Theopropides' absence / unknown to Theopropides [1] squandering money [1] getting into debt [1] consorting with prostitutes [1]

(3 marks)

(c) *In this passage, how does Plautus produce humour? Give examples from the passage to support your answer.*

e.g. the visual differences between the two women (e.g. old / young, attractive / unattractive); visual business with the mirror and various cosmetics; the visual dimension of Philolaches' eavesdropping; Philematium voicing her uncertainty about her appearance (several aspects, each involving the use of a particular cosmetic) and each time Scapha giving a verbal response designed to improve confidence, including the metaphor of the painting; Philolaches' interjections, including drawing the audience into his confidence, pretending to address Scapha directly and making a joke about the mirror etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss how Plautus uses techniques)

(6 marks)

- (d) *“Plautus portrays women simply as objects of male desire.” From your reading of *The Ghost, The Rope and Amphitryo*, how far do you agree with this opinion?*

You might include discussion of

- *the situations women find themselves in, for example *Ampelisca* and *Palaestra**
- *the ways in which males behave towards females, for example *Jupiter* towards *Alcmena**
- *the things men say about women, for example *Labrax* about *Palaestra**
- *the ways in which women behave towards each other, for example *Philematium* and *Scapha**
- *the ways in which women behave towards men, for example *Alcmena* towards *Amphitryo*.*

The extent to which a candidate agrees or disagrees with the opinion is open to debate. Possible points for inclusion are:-

- *Philematium* bought by *Philolaches* and feeling the need to please him
- *Scapha*'s more realistic / cynical viewpoint
- *Delphium*'s role in support of *Callidamates*
- the support women give to each other: *Scapha* and *Philematium* in *The Ghost* and *Palaestra* and *Ampelisca* in *The Rope*
- *Palaestra* in relation to *Plesidippus* (loved by him), to *Labrax* (who sees her as his property) and to *Daemones* (before and after she is reunited with him as his daughter)
- *Ptolemeratia* as an apparently relatively independent woman
- *Alcmena*'s relationships with her husband and *Jupiter*
- the role of *Bromia*.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 8 (a) *Where has *Gripus* found the trunk?*

in the sea

(1 mark)

- (b) *To whom does the trunk belong?*

Labrax

(1 mark)

- (c) *What is in the trunk? Give two details.*

Two from:- *Palaestra*'s box [1] (little) gold sword [1] with an inscription / her father's name [1] gold (double-headed) axe [1] with an inscription / her mother's name / *Daedalis* [1] (tiny) silver sickle [1] pair of clasped hands [1] spinning top / whirligig [1] trinkets [1]

(2 marks)

- (d) *In this passage, what comic techniques does Plautus use to entertain the audience? Give examples from the passage to support your answer.*

e.g. Jokes on complicity with audience (e.g. Are you sure we're not overheard?); wordplay about the making of a promise; Trachalio's funny story / analogy about the robber, involving techniques such as repetition and direct speech; Gripus' reply, unwittingly telling Trachalio what to do, and Trachalio's snappy response; Trachalio's cleverness contrasted with Gripus' dullness; the visual image of the disputed trunk and rope attached to it in front of the two arguing slaves etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the techniques used by Plautus)

(6 marks)

- (e) *To what extent does the success of Plautus' plays depend on coincidences and unexpected occurrences?*

You might include discussion of

- *the arrivals of Theopropides, Misargyrides and Simo in The Ghost*
- *the role of Arcturus in the prologue of The Rope*
- *the discovery by Gripus of the trunk in The Rope*
- *the arrival of Amphitryo in Amphitryo*
- *the activities of Mercury and Jupiter in Amphitryo.*

Discussion may include a balanced range (but not necessarily **all**) of e.g.

- Theopropides' arrival home being unexpected and leading to action taken by Tranio
- the unexpected appearances of Misargyrides and Simo also leading to action taken by Tranio
- Arcturus' statement in the prologue of *The Rope* about sending a storm to shipwreck the girls, which negates chance and sets up the plot
- on the other hand, Gripus' unexpected rescue of the trunk and Trachalio's unexpected witnessing of this, both of which affect the plot
- the coincidence that Palaestra as Daemones' daughter has been shipwrecked near his house
- the planning by Jupiter and Mercury, including coincidences, to fool Sosia, Amphitryo and Alcmena
- Amphitryo's unexpected arrival back in Thebes.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

- 9 (a) *Who has Amphitryo gone to fetch, and why?*

Naucrates / Alcmena's cousin [1] to say that he was with Amphitryo / to disprove Alcmena's claim that Amphitryo was with her [1]

(2 marks)

- (b) *Give two ways in which Mercury bamboozles (line 3) Amphitryo after this passage.*

Two from:- Mercury puts a garland on his head [1] pretends to be drunk [1] on the roof [1] shouts at Amphitryo [1] confuses him [1] locks the door [1] denies him admittance [1] appears to be Sosia [1] pretends Amphitryo / his master is inside / came home the previous night [1] says Amphitryo / his master is engaged [1] tells him to come back in four days [1] pretends Amphitryo is mad [1] calls for a doctor [1]

(2 marks)

- (c) *By what means does Plautus make this passage an entertaining one for the audience? Give examples from the passage to support your answer.*

e.g. visually entertaining with Jupiter and Mercury disguised as Amphitryo and Sosia respectively; Jupiter shouting to Mercury but them appearing separately (as throughout the play); Mercury rushing around – visual business combining with short sentences addressed to no characters / the audience as if there were a crowd there; the verbal play by Jupiter on the actual Sosia and the ‘immortal Sosia’ with the audience complicit; sense of humorous anticipation in Jupiter’s words about Alcmena and Amphitryo; Mercury’s theatrical joke about the running slave etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the means by which Plautus makes the passage entertaining)

(6 marks)

- (d) *“In Plautus’ plays mortal men and gods are very similar.” How far do you agree with this statement? Refer to male characters in *The Ghost*, *The Rope* and *Amphitryo*.*

You might include discussion of

- *the portrayal of Jupiter in Amphitryo*
- *the portrayal of Mercury in Amphitryo*
- *the range of different male character types, for example slaves, old men, young men and villains, and their portrayal in The Ghost, The Rope and Amphitryo.*

Discussion may include a balanced range (but not necessarily **all**) of **e.g.**

- Jupiter on one level behaving as an adulterous man (Amphitryo later assuming he has been cuckolded by a mortal) and appearing to Alcmena as a convincing representation of her husband
- Jupiter as a typical master telling his slave what to do
- Jupiter as a typical father in relation to Mercury
- Jupiter, however, possessing divine powers, e.g. in transforming himself
- Mercury also able to transform himself through divine power
- Mercury also in father /son and master / slave relationship with Jupiter, in the latter of these cleverly replicating the same relationship between Amphitryo and Sosia whom they are duping
- Mercury as possessing attributes of slave characters, e.g. the clever slave like Tranio in *The Rope* or Trachalio in *The Rope*
- use of language, e.g. by Mercury imitating that of human male characters.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)