



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

Classical Civilisation 5021

CIV2 Greek and Roman Literature

Mark Scheme

2007 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.

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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 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

CIV2 Greek and Roman Literature

TOPIC 1 *Homer, Iliad*

- 1 (a) **Explain how Paris (Alexandros) has wronged Menelaus (Menelaos).**

TWO from: Paris has taken Helen [1] his (Menelaus') wife [1] while Menelaus' guest [1] as reward for choosing Aphrodite [1]

(2 marks)

- (b) **What proposal for settling his differences with Menelaus (Menelaos) does Paris (Alexandros) make to Hector (Hektor)? Give two details.**

TWO from: He (Paris) and Menelaus to fight [1] all others to ground arms [1] the winner taking Helen [1] Trojans and Greeks making oaths of friendship [1] Trojans staying in Troy [1] Greeks going home [1].

(2 marks)

- (c) **In this passage, by what means does Homer portray the qualities of Paris (Alexandros) and Menelaus (Menelaos)?**

E.g. **Menelaus** described by the epithet / adjective 'warlike'; reinforced through the simile of the starving lion devouring its prey; which also shows no one can control him; described as vengeful and ready to face Paris.

Paris described by epithet / adjective godlike; which is repeated; reluctance to fight shown through his actions ('heart failed', 'retreated', 'to avoid death'); and the simile of a man treading on a snake and being terrified; string of insults from Hector's speech e.g. on his looks (repeated), desire for sex, untrustworthiness.

(**MAX. TWO** for a purely descriptive answer which makes no attempt to discuss by what means Homer portrays qualities)

(6 marks)

- (d) **How far do you think that determination and courage are the most important qualities which the warriors in the Iliad show?**

You might include discussion of

- **the behaviour of such warriors as Achilles (Achilleus), Agamemnon, Diomedes, Hector (Hektor), Nestor, Odysseus, Patroclus (Patroklos)**
- **other qualities shown by these warriors.**

Candidates are expected to test their opinions against the two stated qualities and to discuss other qualities. A range of opinions is possible. Arguments might include the following:

- determination is shown by some heroes, e.g. Diomedes in Book 6 with his *aristeia* and in Book 9 with his motivational oratory, Patroclus in Book 16 with his desire to aid the Greek cause
- the determination of Achilles is perverted into a destructive quarrel with Agamemnon, whose own 'strength of purpose' is doubtful, and then into inaction but re-emerges in heroic terms on the death of Patroclus
- determination is also apparent in Hector's words and actions, e.g. in Books 3 and 6, especially in contrast with Paris

- courage is shown by all heroes (e.g. see above), even Paris, at some point, especially in the face of death and the fulfilling of fate e.g. Patroclus in Book 16 and Hector in Book 22
- the heroic code includes other qualities, e.g. competitiveness, which can work in such situations as showing worth in battle, but can be destructive, e.g. in the quarrel between Agamemnon and Achilles
- desire for honour, to some extent measured in material goods, and fear of shame are prominent qualities
- obedience to traditions of *xenia* is a cohesive force and, therefore, very important, e.g. in Book 9 and even in combat, e.g. Diomedes and Glaucus in Book 6 etc.
- other qualities are protectiveness of property, especially women, good looks, wisdom in older men like Nestor, ability at public speaking e.g. Odysseus, respect for the gods and physical strength.

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

(15 marks)

- 2 (a) ***What revenge does Achilles (Achilleus) take against Hector (Hektor) for the death of Patroclus (Patroklos)? Give two details.***

TWO from: Achilles chases Hector round Troy [1] taunts him [1] kills him [1] mutilates Hector's body / drags his corpse round Troy [1] does not at first allow Hector's body to be buried [1]

(2 marks)

- (b) ***How does Achilles' (Achilleus') mother help him to take his revenge?***

TWO from: She persuades a god / Hephaestus [1] to make a shield / armour for Achilles to use [1] as replacement for his armour (taken by Hector from Patroclus) [1].

(2 marks)

- (c) ***In this passage, by what means does Homer show the intensity of Achilles' (Achilleus') grief?***

E.g. the portrait of Antilochus grieving as prefiguring Achilles' grief; the straightforward language of Antilochus' message; dark imagery, e.g. 'black cloud of grief'; mirrored by the detailed descriptions of Achilles' extreme actions; the contrast between his stature and the description of him lying on the ground; the chorus of female slaves grieving; the vivid description of their actions; repetition of Antilochus' tears; his concern that Achilles might harm himself; Thetis' echoing cry of grief; accentuated by the nymphs; prefiguring of Achilles' death through actions (lying on the ground) and words (lament of Thetis) being out of proportion for just Patroclus' death.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss by what means Homer conveys the intensity)

(6 marks)

- (d) **How important are scenes of grief and mourning to the books of the *Iliad* you have read?**

You might include discussion of

- ***Achilles' (Achilleus') grief for Patroclus (Patroklos)***
- ***the grief of Thetis, the nymphs and Briseis***
- ***Calchas' (Kalchas') grief at the loss of his daughter***
- ***the laments of Andromache, Hekabe and Helen in Books 22 and 24***
- ***Priam's grief for Hector (Hektor) in Book 24.***

Candidates are required not only to show knowledge of scenes of grief and mourning but also to assess how important such scenes are. This can be done in various ways. Arguments might include the following:

- they show another side to heroic characters, especially Achilles, in his grief for Patroclus, being shown as complex
- they link human and divine worlds through the transfer of Achilles' grief to Thetis
- which also drives the plot, when she arranges new armour
- they allow recognition of a hero's worth, especially *kleos*, especially through funeral games given to Patroclus
- also shown by Priam's desperate bid to recover Hector's body so that appropriate rituals can take place
- they allow outpourings of emotion, especially from women, e.g. the laments for Hector by Andromache, Hekabe and Helen, giving women a significant role
- they reassert male bonding, especially between father and son, e.g. Priam's appeal to Achilles
- the relationship between scenes of grief and mourning and other scenes / themes in the *Iliad*.

Note to Examiners

Candidates who do not mention Chryses' daughter are still able to achieve full marks (in line with usual practice)

Equally, candidates who refer to Calchas instead of Chryses, or who make irrelevant comments about Calchas, should be given full credit (in accordance with the Levels of Response).

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

(15 marks)

- 3 (a) **How has Athene helped Achilles (*Achilleus*) and deceived Hector (*Hektor*)? Give four details.**

FOUR of e.g. Athene tells Achilles to rest [1] while she persuades Hector to fight him [1] she disguises herself as Deiphobus / Hector's brother [1] and urges him to stay and fight [1] with him (Deiphobus / Athene) [1] tells Hector other Trojans / their parents are afraid [1] but he (Deiphobus / Athene) is worried about Hector [1] they must attack / use spears [1] she leads Hector forward / towards Achilles [1] retrieves Achilles' spear for him (Achilles) [1] has disappeared when Hector asks for help [1]. When Zeus contemplated sparing Hector [1] Athena dissuaded him [1] and gained his encouragement to help Achilles [1] then swooped down from Olympia [1].

(4 marks)

(b) In this passage, how does Homer portray the similarities and differences between Achilles (Achilleus) and Hector (Hektor)?

Hector is shown as doubting the gods' support (references to Athene, Apollo and Zeus), while Achilles is shown as god-favoured through the reference to Hephaestus; Hector explicitly states his resolve to die through the heroic ideal of fighting for glory, while this is implicit in the description of Achilles, although Homer does get inside Achilles' thoughts (e.g. 'heart filled with savage determination'); both are described through a simile; Hector compared to an eagle attacking a lamb (ironically inappropriate for Achilles); Achilles to a star, his spear point specifically compared to Hesperus; weapons described for both warriors, but different ones; Hector's sword and Achilles' helmet and spear etc.

(6 marks)

(c) How far has the involvement of gods and goddesses in the Iliad affected your appreciation of the poem?

You might include discussion of

- *the involvement of Zeus, for example in Books 1 and 24*
- *the favouritism of Hera and Athene for the Greeks, for example in Book 1*
- *the help Aphrodite gives to Paris (Alexandros) in Book 3*
- *Apollo's interventions against the Greeks, for example in Books 1 and 16*
- *Hephaestus' (Hephaistos') role in Books 1 and 18*
- *Thetis' role in relation to Achilles (Achilleus) and Zeus*
- *relationships between gods and goddesses*
- *the characters of individual gods and goddesses.*

Candidates are expected to show knowledge of the involvement of gods and goddesses and to explain how such involvement has affected enjoyment of the poem. Arguments might include the following:

- enhancing enjoyment through driving the plot, for example the Zeus / Thetis axis in Books 1 and 24
- adding another dimension to the plot, e.g. the invulnerability of immortals, who make things happen, e.g. Athene thwarting Hector against Achilles
- highlighting particular mortals, e.g. Aphrodite in relation to Paris and Helen
- showing contrast between mortals and immortals, e.g. doom of Sarpedon as a mortal
- but could be seen as confusing with so many gods and goddesses involved
- immortals could also be seen as petty compared with mortals, e.g. mocking of Hephaestus, hence affecting enjoyment
- showing Homeric belief system working as integral part of life, e.g. giving justification for sacrifices etc.

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

(15 marks)

TOPIC 2 Homer, Odyssey

4 (a) What is in the bag given to Odysseus by Aeolus (Aiolos)?

wind(s) [1]

(1 mark)

(b) What help, apart from providing the bag, has Aeolus (Aiolos) given to Odysseus? Give one detail.

has entertained him (and his men) [1] has shown hospitality [1] has made arrangements for Odysseus / their journey [1] has provided a breeze (from the West) [1].

(1 mark)

(c) What are the reactions of Aeolus (Aiolos) and his family to Odysseus and his men on their return to Aeolia? Give two details.

they were amazed [1] asked questions [1] recalled their help earlier [1] listened to Odysseus / his excuses [1] fell silent [1] Aeolus was angry [1] told Odysseus to leave / dismissed Odysseus (and his men) / refused further help [1] Odysseus is cursed / detested by the gods [1].

(2 marks)

(d) In this passage, how does Homer build up tension?

e.g. Odysseus himself telling the story; ominous opening statement; remark about foolish action prefiguring what will happen; storytelling mode of number of days passing up to the climactic day of the main action; the sighting of Ithaca and the brief description building up suspense; description of Odysseus' exhaustion and the reasons for it pointing towards what the men will do; the building up of the men's resentment through description of their conspiratorial conversation – imagined by Odysseus; direct speech of the expression of their resentment; the repetition of the ideas that gold and silver are the contents of the bag; leading to the actual opening of it; the contrast between Odysseus and his men.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss how the tension is built)

(6 marks)

(e) To what extent do Odysseus and his men deserve the criticism that they acted with 'senseless stupidity' (E. V. Rieu) / 'folly' (R. Lattimore) on their travels?

You might include discussion of

- **the loss of men at the hands of the Cicones (Kikonians) and Laestrygonians (Laistrygones)**
- **delay with the Lotus-eaters**
- **the adventure with Polyphemus (Polyphemos)**
- **the adventure with Circe**
- **the visit to Hell (Hades)**
- **passing the Sirens and Scylla and Charybdis**
- **the cattle of the Sun-god (Helios).**

Candidates are asked to look at the behaviour of both Odysseus and his men in order to argue the extent of their folly and whether they acted also in ways that were not foolish. Arguments might include the following:

Possible areas of Odysseus' folly

- trusting his men too much, e.g. with the Lotus-eaters
- trusting his men too little, e.g. with the bag given by Aeolus
- getting into awkward situations, e.g. waiting in Polyphemus' cave
- being provocative, e.g. telling his real name to Polyphemus

Possible areas of the men's folly

- lingering at the land of the Cicones
- some getting involved with the Lotus-eaters
- opening the bag given by Aeolus
- listening to Eurylochus and slaughtering the cattle of the Sun-god to eat
- Eurylochus allowing the men under his charge to be caught by Circe, and the men themselves not showing caution

Non-foolish attributes shown by Odysseus

- determination to keep his men together, e.g. rescuing some from the Lotus-eaters
- cunning shown in devising and effecting escape from Polyphemus
- foresight in anchoring his ship beyond the reach of the Laestrygonians
- jollying his men along with food when they are stranded on Aeaea
- outwitting Circe (with divine help)
- willingness to listen to the advice of Circe and Teiresias, e.g. on how to pass the Sirens and Scylla and Charybdis
- wisdom in refusing to touch the cattle of the Sun-god

Non-foolish attributes shown by the men

- they tend to be shown as foolish by Odysseus who is telling the story (therefore biased)
- following Odysseus' leadership on many occasions, e.g. in Polyphemus' cave.

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

(15 marks)

- 5 (a) ***Where on Ithaca (Ithaka) does this meeting between Odysseus and Telemachus (Telemachos) take place?***

in Eumaeus' / the swineherd's hut / house [1].

(1 mark)

- (b) ***From where has Telemachus (Telemachos) just returned?***

ONE from: Pylos / Nestor's palace [1] Sparta / Menelaus' palace [1] the coast of Ithaca [1].

(1 mark)

- (c) **What information does Odysseus give to Telemachus (Telemachos) about those who have brought him (Odysseus) to Ithaca (Ithaka)? Give two details.**

the Phaeacians / renowned sailors brought him / on a foreign ship [1] they showed hospitality [1] gave presents [1].

(2 marks)

- (d) **In this passage, how does Homer show the emotional intensity of the reunion between father and son?**

e.g. Odysseus' use of rhetorical devices in his speech aimed at persuading Telemachus to believe him; including assertion of his identity; explanation of his transformation as effected by Athene; the description of Telemachus' emotional response; through vivid use of verbs; the imagery to do with crying; the simile of the bereaved birds of prey; reference to sunset showing how long the crying took; Telemachus breaking of this with his question which prompts (after the passage) stories of what has happened to each.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss how Homer shows emotional intensity)

(6 marks)

- (e) **'Athene's influence on Odysseus is the most important influence on immortals have on Odysseus' return home.'**

How far do you agree with this opinion?

You might include discussion of

- **Athene's part in the council of the gods in Book 5**
- **Athene's interventions before, during and after Odysseus' encounter with Nausicaa (Nausikaa) on Scherie**
- **Athene's help when Odysseus reaches Ithaca (Ithaka)**
- **Athene's help in revealing Odysseus' identity to Telemachus (Telemachos)**
- **Athene's interventions when Odysseus takes his revenge**
- **the roles of Zeus, Poseidon, Calypso (Kalypso) and Circe.**

Candidates are asked to focus both on Athene's moments of contact with Odysseus and on the influence other immortals have on his return home in order to assess their relative importance. You might include discussion of:

The importance of Athene's contact

- persuading Zeus to allow Odysseus to leave Calypso, which resulted in Zeus sending Hermes to Calypso
- counteracting the enmity of Poseidon
- helping him to stay alive and reach the land of the Phaeacians
- ensuring through a dream that Nausicaa meets him
- smartening him up to impress Nausicaa so she will help him
- listening to his prayer outside the town to show her support
- her help in disguising him as a beggar on Ithaca and dispensing advice so that he can outwit the suitors
- her part in reuniting Odysseus with Telemachus to ensure that he has an ally in his revenge
- disguising herself as a swallow at a vital moment in the battle in the hall.

Influence of other immortals

- Zeus taking the final decision when approached by Athene, e.g. in sending Hermes to Calypso
- Calypso's successful retention of Odysseus for seven years
- Poseidon's consistent hostility towards Odysseus and the need for Athene not to offend him, e.g. in waiting till he is away before going to Zeus
- Circe's delaying of Odysseus for a year but also her advice and help, e.g. on how to pass the Sirens.

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

(15 marks)

- 6 (a) ***How has Odysseus come to be using the bow and arrows at this point? Give two details.***

TWO from: Penelope / his wife has set up a contest [1] had brought the bow and arrows from a store cupboard [1] to decide who should marry her [1] axe-heads arranged [1] suitors have failed [1] Odysseus in disguise (as beggar) [1] allowed to have a go [1] through Telemachus' help [1] as the suitors pass insulting comments [1] planned to kill Telemachus [1].

(2 marks)

- (b) ***How have the suitors wronged Odysseus? Give two details.***

They have bothered Penelope / his wife [1] insulted Telemachus / his son [1] abused hospitality rules [1] by coming to his house [1] and using his resources [1] tried to get Penelope to marry one of them [1] insulted the beggar (Odysseus) [1] perverted some of Odysseus' servants [1] including rape of maidservants [1] sent Laertes / Odysseus' father away [1].

(2 marks)

- (c) ***By what means does Homer make this passage exciting and dramatic?***

E.g. dramatic description of Odysseus' transformation; through verbs of action; brief speech targeting Antinous; including a prayer to Apollo; appropriately invoked as being the archer god; the contrast of Antinous reaching for the wine; the internal reasoning of Antinous; reference to 'evil death' and 'black doom'; the straightforward description of Odysseus' actions in shooting Antinous; the vivid description of Antinous' death throes; the contrast between the blood and the food; the descriptions of the uproar and panic of the other suitors.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the means by which Homer makes the passage exciting and dramatic)

(6 marks)

(d) **'Everyone gets what he or she deserves.'**

To what extent do you agree with this comment on the effect of Odysseus' homecoming?

You might include discussion of

- **Odysseus**
- **Penelope and Telemachus (Telemachos)**
- **the suitors, including Antinous (Antinoös)**
- **the unfaithful servants, including Melanthius (Melanthios)**
- **Medon and Phemius (Phemios)**
- **the faithful servants, including Eumaeus (Eumaios) and Eurycleia (Eurykleia).**

Candidates are required to look at the outcomes for people involved in Odysseus' homecoming and how far each person or group has a deserved outcome. Arguments might include the following:

- Odysseus' successful recovery of wife and household as rightful king
- Odysseus deserving success after so many years trying to reach home
- Telemachus' rewarded for desire and attempts to find his father by being reunited with him
- Penelope's faithfulness to Odysseus rewarded
- faithful servants, especially Eumaeus and Eurycleia, having order re-established and being able to serve Odysseus again
- suitors, including Antinous, punished for abuse of *xenia*
- but same punishment (death) for all – is this deserved?
- do even the suitors deserve the extreme penalty?
- savage punishment of unfaithful Melanthius – deserved, or not?
- execution of unfaithful maids – deserved, or not?
- release of Medon and Phemius for serving suitors by force – deserved?
- deserved by standards pertaining in Homeric world but not by modern standards.

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

(15 marks)

TOPIC 3 *Plautus*

7 (a) What task concerning the house next door has Theopropides set Tranio?

to fetch someone from inside [1] ask for someone to show him round [1].
(1 mark)

(b) Who is the 'old gentleman' (line 13) referred to by Tranio?

Simo / Theopropides' neighbour [1].
(1 mark)

(c) How has Tranio already deceived Theopropides? Give two details.

They left the house 7 months ago [1] has told him his own house is haunted [1] by the ghost of a murdered guest [1] 60 years ago [1] has not told him about his son's / Philolaches' activities inside / drinking / womanising [1] has not disclosed his son's / Philolaches' debts – until arrival of Misargyrides [1] has said his son / Philolaches borrowed money from Misargyrides to buy the house next door [1].
(2 marks)

(d) How does *Plautus* use verbal and visual techniques to make this passage amusing?

Simo on stage silent – scope for visual business; Tranio in front of two front doors, that of Theopropides' house in which the party (unseen) continues and that of Simo; Tranio's comic speech; starting with a story; equating himself with Alexander in an exaggerated way; extended comic metaphor of himself as mule-driver and his dupes, two of them visible on stage, as asses; with connotations of stupidity contrasted with his own implied cleverness; irony in Tranio's first reply ('ever-faithful'); the series of questions asked by Theopropides evoking two silly replies then a more sensible one in contrast; Tranio's rudeness to his master in his final utterance.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss how *Plautus* uses verbal and visual techniques to make the scene amusing)
(6 marks)

(e) To what extent do *Plautus*' plots rely on lying and deception for their comic effectiveness? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.

You might include discussion of

- *Tranio's lies and deceptions in The Ghost*
- *Labrax' escape with Palaestra and Ampelisca in The Rope*
- *Trachalio's tricking of Gripus in The Rope*
- *the deception of Alcmena, Amphitryo and Sosia by Jupiter and Mercury in Amphitryo*
- *other ways in which comic effectiveness is achieved.*

Candidates are asked to look for examples of lying and deception in the three plots and to decide how far they drive them in terms of comic effectiveness. Arguments might include the following:

The Ghost

- Tranio's lies to a succession of characters: Theopropides, Misargyrides and Simo, determining the plot and creating comic situations

The Rope

- deception of Plesidippus by Labrax in escaping with the girls despite their deal helping to set up the plot but not determining it subsequently
- deception of Gripus by Trachalio creating humour but contents of what Gripus catches in his net could be seen as more important

Amphitryo

- deception of Alcmena by Jupiter and Mercury, which in turn helps to deceive Amphitryo, could be seen as central

Other points

- amount of lying and deception different in the different plays
- comic effectiveness in all three plays also produced by other comic devices, e.g. character types and verbal humour.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.
(15 marks)

8 (a) ***How has Labrax come to be under guard at the altar? Give three points.***

THREE from: Labrax lost the two girls / Palaestra and Ampelisca at sea [1] has been trying to lay hands on them [1] they have escaped [1] from the protection of the temple [1] Trachalio has called for help [1] Daemones has sent two slaves / Sparax and Turbalio [1] to arrest Labrax [1].

(3 marks)

(b) ***Why is Plesidippus interested in the two young women at the altar?***

ONE from: he sees them as his property / valuable assets / doesn't want to pay for them twice / bought them from Labrax [1] taken from him by the storm [1] is in love with Palaestra / one of the girls [1].

(1 mark)

(c) ***In this passage, how does Plautus use verbal and visual techniques to entertain the audience?***

e.g. several characters (five) involved in two interconnecting groups; Labrax guarded by two slaves trying to escape visually interesting; along with verbal interplay; involving one slave, Sparax, appearing to let Labrax go; but the other, Turbalio, in contrast preventing him; Plesidippus' verbal exchanges with Trachalio with the latter arguing back; Labrax's fearful interjection from elsewhere on stage (the altar); Plesidippus' continuing interrogation of Trachalio; with Trachalio finally giving information about Daemones.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the verbal and visual techniques used)

(6 marks)

- (d) ***‘Plautus successfully uses a wide range of character types to amuse his audience.’***

To what extent do you agree with this verdict? Refer to *The Ghost, The Rope and Amphitryo* in your answer.

You might include discussion of

- ***the range of character types Plautus uses***
- ***the ways in which Plautus exploits contrasts between these character types***
- ***the relationships between masters and slave, fathers and sons***
- ***how far Plautus gives individuality to particular characters.***

Candidates are expected to look at the range of character types and to consider how successfully Plautus uses them to amuse the audience. Arguments might include:

- skilful presentation of distinctive individual character types, for example the clever slave Tranio, innocent young woman Palaestra
- exploitation of differences between similar types, e.g. Palaestra and Ampelisca
- exploitation of different types like Grumio and Tranio
- showing of social relationships in a comic way, e.g. master / slave relationship between Theopropides and Tranio, or relationship between husband and wife in case of Alcmena and Amphitryo, albeit with comic confusion (Jupiter in disguise adding a dimension)
- individuality given to characters, e.g. Palaestra and Ampelisca both young woman type but given distinctive features
- fast moving scenes with characters coming and going frequently, e.g. Sosia and his double.

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

(15 marks)

- 9 (a) ***Whom did Alcmena actually ‘welcome home last night’ (line 1) and who was with him?***

Jupiter [1] and Mercury [1]

(2 marks)

- (b) ***Where was Amphitryo ‘last night’ (line 1)?***

TWO from: he had dinner in the mess [1] and stayed on board his ship [1] in the harbour [1] in Thebes [1] celebrating victory / just back from war [1].

(2 marks)

(c) In this passage, what techniques does Plautus use to amuse his audience?

e.g. Alcmena's opening question because she does not expect to see her husband; the dramatic irony whereby the audience knows that Jupiter in disguise as Amphitryo has been welcomed home on the previous night; Alcmena is not, therefore, aware of the full truth, nor is Amphitryo, who knows about his own whereabouts but does not know of Jupiter's activities; the whole passage explores this confusion; Alcmena being made to turn to Sosia as well to include him, and by implication the disguised Mercury; 'mother of a son' / 'Mother of Invention' joke by Sosia; verbal humour of 'preposterous prognosticator' by Alcmena; joke on Alcmena's condition (pregnant) by Sosia; short exchanges between all three characters to end the passage; with Amphitryo's repetition of his belief that his wife is insane, which is his explanation of how she is behaving; while she, in contrast, is fully aware of her own sanity.

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

(6 marks)

(d) 'A serious exploration of relationships between men and women underlies Plautus' comic treatment of them.'

How true do you find this statement in relation to *The Ghost*, *The Rope* and *Amphitryo*?

You might include discussion of

- **the relationship between Philolaches and Philematium in *The Ghost***
- **Scapha's remarks about relationships in *The Ghost***
- **Simo's comments about his wife in *The Ghost***
- **how Palaestra relates to Labrax, Plesidippus and Daemones in *The Rope***
- **how Ampelisca relates to Labrax and Sceparnio in *The Rope***
- **the relationship Alcmena has with Jupiter in *Amphitryo***
- **the relationship between Alcmena and Amphitryo in *Amphitryo*.**

Candidates are required to look at how Plautus portrays relationships between men and women and to decide whether there is a serious exploration of them beneath the comic treatment. Arguments might include:

- treatment is different in the three plays with relatively little on relationships between men and women in *The Ghost* in comparison with the other two plays
- Philolaches shows love for Philematium in *The Ghost*, which appears to be serious beneath the comic veneer
- Philolaches goes into debt to buy Philematium, which could be seen as proving his love, but also as showing power relationships where men can buy women
- Scapha makes some cynical, perhaps realistic, observations on relationships, e.g. young women not needing cosmetics and marriage being a sensible aim for women
- the relationship between Delphium and Callidamates is not explored in depth but used for comic effect
- Simo's remarks about his wife, keen on cooking and sex, rely on a stereotype
- Palaestra and Ampelisca in *The Rope* seen as commodities by Labrax – purely comic, or revealing something about social relationships?

- relationship between Philolaches and Philematium somewhat similar to that between Philolaches and Philematium in *The Ghost* – comic stereotype but also possibly serious underneath
- good relationship between Daemones and Palaestra but with his power underlying this
- Ampelisca seen as available by Sceparnio, comic but possibly serious too
- in *Amphitryo* the relationship between Alcmena and Amphitryo is important as she believes until the denouement that she is meeting him even when 'he' is Jupiter in disguise, showing her faithfulness as a loving wife
- Alcmena does stand up for herself and the marriage is shown in some detail.

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

(15 marks)