

General Certificate of Education

Classical Civilisation 5021

CIV2 Greek and Roman Literature

Mark Scheme

2006 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

CIV2 Greek and Roman Literature

TOPIC 1 *Homer, Iliad*

- 1 (a) *Where in Troy does this meeting between Hector (Hektor) and Andromache take place?*

at the Scaean (Skaian) Gate(s) [1] tower of Ilios [1] wall [1]

(1 mark)

- (b) *Name one of the people Hector (Hektor) had visited in Troy before meeting Andromache.*

Hekabe / Alexandros (Paris) / Helen [1]

(1 mark)

- (c) *Why had Andromache left the house before Hector (Hektor) arrived there?*

Two from: she had gone to the great tower / bastion [1] of Ilium / Ilios / Ilion [1] having heard news that the Trojans were being defeated / the Greeks were on top [1] she had hurried out [1] she was upset [1] worried about Hector / Hector's safety / in search of Hector [1]

(2 marks)

- (d) *In this passage, by what means does Homer emphasise the emotional nature of this meeting? Give examples from the passage to support your answer.*

e.g. concentration on the family grouping, each person being mentioned in turn; tender words (e.g. 'baby') used to describe Astyanax; simile of the star for Astyanax; link between Astyanax and his father Hector (Hektor) through the nickname for Astyanax; intensity reinforced by Hector's (Hektor's) smiling and silence; Andromache's tears; Andromache's speech to her husband with a series of critical statements; emphasis on her place as wife / widow; emotive language of death and grief; direct speech, repetition etc.

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

(6 marks)

- (e) *How important a role does Andromache play in the Iliad?*

You might include discussion of

- *her importance as Hector's (Hektor's) wife before and after his death*
- *her role as Astyanax' mother*
- *the extent to which she controls what happens*
- *the extent to which she and the other women widen the scope of the Iliad.*

Various shades of opinion on Andromache's role are possible. Arguments against her role being important might include the following:

- she appears on only a few occasions: in Books 6, 22 and 24
- on two of her appearances she is one of a group
- her role is concentrated on domestic duties, e.g. caring for her son

- she has relatively little control over events, e.g. what Hector (Hektor) decides, what will happen to Troy
- the main action of the poem centres round the male characters.

Arguments in favour of her importance might include the following:

- her appearance in Book 6 is crucial in being prophetic and showing another side to Hector (Hektor)
- she represents a domestic arena which Homer cannot show through the Greeks, who are far from home
- she and the other women have an important role in mourning in Books 22 and 24, her voice being distinct
- she and the other women broaden the scope of the poem by giving women a voice.

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

- 2 (a) *Odysseus offers many gifts to Achilles (Achilleus). Give two examples.*

Two from: tripods [1] talents / gold [1] (copper) cauldrons [1] (race) horses [1] women who were skilled / beautiful / from Lesbos [1] Briseis [1] Trojan women / women prisoners of war [1] to be Agamemnon's son-in-law / to marry one of his daughters [1] towns [1] dues from the towns [1]

(2 marks)

- (b) *What is Achilles' (Achilleus') response to Odysseus' attempts at persuasion? Give two details.*

Two from: Achilles (Achilleus) gave a speech [1] rejected the gifts [1] reiterated his resentment towards Agamemnon [1] Achilles (Achilleus) did not change his mind / refused to fight [1] Achilles (Achilleus) offered Phoenix (Phoinix) a bed [1] said he will leave / go home [1]

(2 marks)

- (c) *In this passage, by what means does Odysseus attempt to persuade Achilles (Achilleus) to rejoin the Greek army?*

e.g. use of imperatives, e.g. 'Up with you...' and 'give some thought?'; mixed with prediction of the future; contrast between tired Greeks and rampant Trojans; appeal to Achilles' (Achilleus') common sense; softer approach through appeal to Achilles (Achilleus) as 'friend'; emotive reference to his 'old' father; speech within a speech appealing again for common sense; reminding Achilles (Achilleus) of his weaknesses; further use of imperatives; ending with offer of gifts; appeals to Achilles' sense of honour etc.

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss by what means Odysseus attempts to persuade) [6]

(6 marks)

- (d) *For which of the two heroes, Agamemnon or Achilles (Achilleus), do you feel the greater sympathy? Base your answer on the books of the Iliad which you have read, referring to both characters.*

You might include discussion of

- *the attitudes shown by Agamemnon and Achilles (Achilleus) to each other and to the rest of the Greeks*
- *the strengths and weaknesses of Agamemnon as a leader*
- *Achilles' (Achilleus') relations with Thetis and knowledge of his destiny*
- *Achilles' (Achilleus') relationship with Patroclus (Patroklos) and the reasons for his return to the fighting*
- *Achilles' (Achilleus') dealings with Hector (Hektor) and Priam.*

It is possible to argue this either way or to regard both characters, to some degree, with sympathy (or not). Sympathy might be felt for Agamemnon for the following reasons:

- authority potentially undermined by Achilles (Achilleus) in their quarrel
- insulted by Achilles (Achilleus) in their quarrel
- has to deal with consequences of Achilles' (Achilleus') withdrawal
- has to backtrack in offering Achilles (Achilleus) gifts
- has to try to keep Greek leaders and forces together.

Sympathy might be felt for Achilles (Achilleus) for the following reasons:

- taken for granted by Agamemnon
- insulted by Agamemnon during the quarrel
- his destiny to die young
- his questioning of heroic values
- death of his friend Patroclus (Patroklos) and his intense grief
- treatment of Phoenix (Phoinix) and Priam.

Lack of sympathy for Agamemnon:

- arrogance during quarrel and refusal to compromise
- reliance on Achilles (Achilleus) yet refusal to give due honour
- poor leadership.

Lack of sympathy for Achilles (Achilleus):

- quick to show anger
- refusal to compromise
- refusal to change his mind until death of Patroclus (Patroklos)
- treatment of Hector's (Hektor's) corpse.

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

- 3 (a) *Who prompted Priam to go to see Achilles (Achilleus)?*

One from: Iris / messenger of Zeus [1] Zeus [1].

(1 mark)

- (b) *Give one of the arguments Priam's wife Hekabe (Hecuba) has used to try to dissuade Priam from visiting Achilles (Achilleus).*

One from: questions his sanity [1] and his wisdom [1] and the fact he is going alone [1] to a man who has killed his sons [1] Achilles (Achilleus) will have Priam in his power [1] will show no mercy / will kill him [1] and show no respect [1] is savage [1] faithless [1]

(1 mark)

- (c) *What is the outcome of Priam's visit to Achilles (Achilleus)? Give two details.*

Two from: Achilles (Achilleus) shows hospitality [1] accepts the ransom [1] gives back Hector's (Hektor's) corpse [1] does not harm Priam / takes pity [1] (12 days') truce / hold off fighting [1] Trojans can mourn / bury Hector [1]

(2 marks)

- (d) *In this passage, by what means does Homer show the nature of the relationship between mortals and Zeus?*

e.g. both Priam and his wife take part in the ritual; use of a series of verbs describing the ritual ('washed his hands...' etc.); idea of gods being up above mortals; ritual address in prayer ('Father Zeus' etc.); patriarchal connotations of 'Father'; descriptions of Zeus (epithets) as powerful; and wise; ritual request; call for an omen to show Zeus' power; and the relationship between Zeus and mortals; the language of prophecy; Zeus' performance of his side of the relationship described; vivid description of prophetic eagle, emphasising beauty and size; description of communal reaction to this portent; immediacy of Zeus' response in sending the eagle

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

(6 marks)

- (e) *How much control does Zeus have over what happens in the Iliad? Refer to the books of the Iliad which you have read.*

You might include discussion of

- *the opening of Book 1*
- *Zeus' response to Thetis' plea in Book 1*
- *Zeus' intervention in Book 24*
- *Zeus' relationship to fate, as shown in his attitude towards Sarpedon and Hector (Hektor)*
- *the extent to which Zeus controls other gods, especially Hera, Athene, Apollo and Aphrodite*
- *the extent of human free will.*

There is a range of possible responses but broadly arguments for Zeus' control might include the following:

- his undertaking to answer Thetis' plea in Book 1
- his manipulation of events in Book 24 (thus showing control at the end of the poem)
- Hera's acceptance of his power in Book 1
- frequent allusions to his power through epithets.

Possible arguments showing Zeus' control is not total include the following:

- Zeus' being prevented from saving Sarpedon in Book 16 and Hector (Hektor) in Book 22 by fate
- the autonomy of other gods, e.g. Apollo in Book 1
- the fact that human reactions and emotions, e.g. anger of Achilles, arise through human interaction.

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

TOPIC 2 *Homer, Odyssey*

- 4 (a) ***What information has Odysseus already given to Polyphemus (Polyphemos) about himself and his men? Give two points.***

Two from: They are Achaeans (Achaians) [1] returning (home) from Troy [1] blown off their route (by winds) [1] took the wrong route / got lost / stranded [1] followers of Agamemnon [1] are suppliants / require gifts / hospitality [1]

(2 marks)

- (b) ***What do Odysseus and his men do in order to escape from Polyphemus (Polyphemos)? Give two details.***

TWO from: They get Polyphemus (Polyphemos) drunk / offer him wine [1] blind him / poke a stick in his eye [1] are tied under sheep [1] Odysseus clings to the ram's fleece [1] Odysseus calls himself 'Nobody' [1]

(2 marks)

- (c) ***In this passage, how does Homer highlight the ways in which Polyphemus (Polyphemos) is different from Odysseus and his men?***

e.g. Odysseus' description of the difference between them in terms of intelligence; demonstrated by his lie about being shipwrecked; including the reference to the power of Polyphemus' (Polyphemos') father Poseidon; and clever use of descriptive language; the contrasting lack of speech of Polyphemus (Polyphemos); but instead brutal murder graphically described, including the puppy simile and the lion simile; contrasted with the helplessness of the men; praying to Zeus

(MAX. TWO for a purely descriptive answer which makes no attempt to show how Homer highlights differences)

(6 marks)

- (d) ***'Odysseus is equally effective in his use of words and in his actions, when escaping from difficult situations on his journey home to Ithaca (Ithaka).'***
How far do you agree with this opinion? Refer to the books of the Odyssey which you have read.

You might include discussion of

- ***Odysseus' actions and words when leaving Calypso (Kalypso) in Book 5***
- ***Odysseus' encounter with Nausicaa (Nausikaa) in Book 6***
- ***Odysseus' leadership of his men in Books 9 to 12***
- ***Odysseus' encounter with Polyphemus (Polyphemos) in Book 9***
- ***Odysseus' dealings with Circe in Books 10 and 12***
- ***Odysseus' encounters with other gods and humans in Books 5, 6, 9-12.***

It is possible for candidates to see words and actions as being equally effective or one as more effective than the other. Arguments for both being equally effective might include

- Odysseus' practical skill in building a raft along with the promise he elicits from Calypso as well as his expression of preferred love for Penelope
- his supplication of Nausicaa (Nausikaa) which combined physical factors and clever speech

- his plan of escape from Polyphemos (Polyphemus), combining actions and clever words
- his following of advice from Hermes in using words and actions to counteract Circe
- his following of rituals and use of words in the Underworld
- his following of Circe's advice in passing the Sirens and Scylla (Skylla) and Charybdis.

In terms of the effectiveness of words, some of the points above might be seen in a different way. The following also might be seen as less effective

- Odysseus' revelation of his name to Polyphemos (Polyphemus)
- his words both to Aeolus (Aiolos) and to his men over the bag of winds
- his words to the men he sends to the lotus-eaters
- his words to his men on Thrinacia (Thrinakia).

The following actions might be seen as less effective

- the quality of Odysseus' raft-building against divine intervention
- his actions over the bag of winds.

Effective actions might include

- his rescue of his men drugged by lotus-eaters
- his mooring of his ship with the Laistrygonians (Laistrygonians) etc.

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

5 (a) Give two reasons why Odysseus has come to visit Eumaeus (Eumaios).

Two from: On Athene's advice [1] to question Eumaeus (Eumaios) [1] about anything Odysseus wants to know [1] about what is happening in the palace / the suitors [1] because Eumaeus (Eumaios) is loyal / safe base / Odysseus is his master [1] cares for Penelope / Telemachus (Telemachos) [1]

(2 marks)

(b) Give two ways in which Eumaeus (Eumaios) helps Odysseus after this passage.

Gives him food / meat [1] and drink / wine [1] tells him about the suitors [1] listens to Odysseus' story [1] tells him about Telemachus (Telemachos) [1] and Penelope [1] proves his loyalty [1] kills his best hog for Odysseus [1] from which he gives Odysseus the best cut [1] makes Odysseus warm before he sleeps [1] shows his friendship for Telemachus (Telemachos) [1] provides the place where Odysseus can reveal his identity to Telemachus (Telemachos) [1] brings news from the town [1] takes bow to Odysseus [1] helps in the battle in the hall [1] helps execute traitors [1]

(2 marks)

- (c) ***In this passage, what means does Homer use to portray the characters of Odysseus and Eumaeus (Eumaios) and the relationship between them?***

e.g. Eumaeus (Eumaios) described as ‘good’ (‘noble’); detailed description of the care taken by him to make Odysseus comfortable; with Odysseus’ identity not known; Odysseus’ recognition, through a short speech, of Eumaeus’ (Eumaios’) hospitality; Homer’s direct address to Eumaeus (Eumaios); Eumaios’ (Eumaios’) speech on the importance of hospitality; the piety he states; dramatic irony of his master / servant references

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

(6 marks)

- (d) ***How important in the Odyssey is the theme of hospitality (xenia)?***

You might include discussion of

- *the nature of the host / guest relationship (xenia)*
- *Odysseus’ encounters on his journey, e.g. with Calypso (Kalypso), Polyphemus (Polyphemos), Aeolus (Aiolos), Circe and the Phaeacians (Phaiakians)*
- *the treatment of Odysseus by Eumaeus (Eumaios) and the suitors.*

It is necessary to show knowledge and understanding of *xenia* (hospitality offered to friends and strangers, including provision of bathing facilities, food, opportunity to speak, gifts, help on journey etc., with the recipient also under obligation to respond in so far as he is able), perhaps in an introductory paragraph, but specific examples are required from the prescribed reading. Eumaeus (Eumaios) is an example of someone who shows good practice as a host both to Odysseus and to Telemachus (Telemachos). Others who show good *xenia* include

- Nausicaa (Nausikaa) and her parents
- Circe, once Odysseus has broken her power over him (but she flouts it at first)
- Penelope to Odysseus, whom she takes to be a beggar.

Those who show limited *xenia* or who flout its conventions include:

- Calypso, who is kind but also Odysseus’ captor
- the lotus-eaters, who appear hospitable but in a malign way
- Polyphemus (Polyphemos), who flouts normal rules of hospitality
- the suitors, who abuse Odysseus when he is disguised as a beggar, etc.

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

- 6 (a) ***How has Penelope helped Odysseus to defeat the suitors?***

Has brought out the bow of Odysseus [1] to decide on her husband in archery competition [1]

(1 mark)

(b) *How has Odysseus proved his identity to Penelope? Give three points.*

When Penelope gives orders to move the bed / tricked him with the story of the bed [1]
he says it cannot be moved [1] as one post is an (olive) tree [1] their secret [1] and his
work [1] he trimmed the trunk [1] decorated it [1] built a room around it [1] built the bed
[1]

(3 marks)

(c) *In this passage, how does Homer show the emotional intensity of the reunion of Odysseus and Penelope?*

e.g. brief but effective description of Odysseus' tears; in conjunction with their physical closeness; simile of the shipwrecked sailor appropriate to Odysseus' experience; but applied to Penelope; imagery of the sea in the simile; focus now on Penelope whose happiness is emphasised by brief description of her holding Odysseus; evocative description of dawn through epithets; Athene's epithet and the description of her action as a goddess rearranging time in order to make the reunion last longer; descriptive detail of the horses and Ocean's Stream; Odysseus' tender address to Penelope as 'Dear wife...'; effort still required from them in the future

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss the techniques used to heighten emotional impact)

(6 marks)

(d) *'The participation of the gods makes the Odyssey exciting.'*

How far do you agree with this statement?

You might include discussion of

- *the role of Athene*
- *Poseidon's intervention*
- *Zeus' decisions in Books 5 and 12*
- *Aeolus' (Aiolos') dealings with Odysseus*
- *Hermes' involvement in Books 5 and 10*
- *the contributions of Calypso (Kalypso), Circe and other minor goddesses.*

The emphasis here is on the participation of immortals and how this makes the poem exciting. There is some scope for variation but the examples, which can be interpreted in a variety of ways, might include

- Athene's approach to Zeus on Odysseus' behalf in Book 5 adding weight to Odysseus' story
- Athene's help in ensuring that Odysseus reaches Phaeacia (Phaiakia) and is well received by Nausicaa (Nausikaa) giving Odysseus heroic status
- Athene's transformation of Odysseus into a beggar and the advice she gives in Book 13 adding dramatic irony
- Athene's intervention in Eumaeus' (Eumaios') hut in Book 16 adding excitement
- Athene's help in the battle in the hall, highlighting the action
- Athene's assistance in the reunion of Odysseus and Penelope highlighting their passion
- Zeus' decision to allow Odysseus to travel home in Book 5 widening the scope of action
- Odysseus escaping the wrath of Hyperion and Zeus in Book 12 in an exciting way
- Hermes' directive from Zeus to Calypso (Kalypso) in Book 6 and his aid to Odysseus directly against Circe in Book 10 adding a sense of conflict
- Calypso's (Kalypso) imprisonment of Odysseus and subsequent help adding variety
- Poseidon's wrecking of Odysseus' boat intensifying the excitement
- Ino's help to Odysseus in Book 5 giving a sense of hope
- Aeolus' (Aiolos') initial help to Odysseus and his men, then refusal to help complicating the story
- Circe's witchcraft at first powerful and then annulled by moly, etc.

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

TOPIC 3 *Plautus*

- 7 (a) **Why is Tranio so worried at the return of his master? Give two points.**

Two from: He is a slave [1] will be blamed / punished [1] for not supervising / not looking after his master's interests [1] knows what Philolaches has been up to [1] having parties [1] drinking [1] inviting guests / women [1] getting into debt [1] borrowing money [1] to buy a girl out of slavery [1]

(2 marks)

- (b) **Give two details of the plan to ease their worries which Tranio proposes to Philolaches.**

Two from: Lock the doors [1] stay inside the house [1] keep (everyone inside) quiet [1] not answer the door [1] when the old man knocks [1] send the key to Tranio [1] so he can lock the doors from the outside [1]

(2 marks)

- (c) **What techniques does Plautus use to make this passage entertaining for the audience?**

e.g. Tranio's soliloquy to the audience; comic / mock-tragic reference to power of Jupiter; personification of Hope and Salvation; wordplay such as alliteration, e.g. 'mountainous monstrosity...'; interjection of serious information, e.g. 'the master has come home...'; dwelling on his own misery in a comic manner; lists, e.g. 'punch-takers...'; war metaphor / imagery, e.g. 'trenches', 'spears'; comic reference to real cruel punishment of crucifying slaves, exaggeration; sudden realisation of what he needs to do; interaction with Philolaches; possible visual humour

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

(6 marks)

- (d) **How typical is Tranio of the slaves portrayed by Plautus? Refer to the slaves in *The Ghost*, *The Rope* and *Amphitryo*.**

You might include discussion of

- *the range of different slave types*
- *the characteristics displayed by Tranio in *The Ghost**
- *Grumio and other slaves in *The Ghost**
- *Sceparnio, Gripus and Trachalio in *The Rope**
- *Sosia and Mercury in *Amphitryo*.*

It is possible to see Tranio as typical or atypical, but more likely are responses that contain some degree of both. Tranio might be seen as typical in ways including the following:

- being subject to a master and all that this entails
- making light at times of the slave / free distinction
- showing enterprise as the 'clever' type of slave like Trachalio in *The Rope*
- talking a lot like Sosia in *Amphitryo*.

Ways he might be seen as atypical might include:

- the extent of his devisings over the ‘haunted’ house
- other slaves, like Grumio and Gripus, more likely to be slow-witted
- or the variety of slave types meaning that Tranio is only one type of slave amongst many
- serving two masters.

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

8 (a) *Who are the four people Trachalio is asking about:*

‘young fellow’ (line 7)
‘pot-bellied old Silenus’ (line 11)
‘two pretty little females’ (line 13)?

Plesidippus / young man of Cyrene / of Athenian birth [1] Labrax / procurer / pimp [1]
Palaestra / daughter of Daemones / born in Athens [1] Ampelisca / friend of Palaestra [1]
(4 marks)

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

e.g. the verbal humour in Trachalio’s first soliloquy, e.g. his initial pondering and his list of villainous names for the fishermen, ‘pirates...’; the visual potential in that speech, e.g. ‘the shrine here’ and ‘there’s somebody’; the abrupt reply by the fishermen; Trachalio’s vivid descriptions of people whom the audience have already seen; the ‘gallows’ joke; Trachalio’s second short soliloquy with the abusive reference to his master, the ‘foresaw’ / ‘foreseer’ wordplay

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss how Plautus uses verbal and visual humour to make this passage amusing)

(6 marks)

(c) *Plautus sets his plays in a variety of locations. How important are the settings of Plautus’ plays to their impact as comedies? Refer to *The Rope*, *The Ghost*, and *Amphitryo* in your answer.*

You might include discussion of

- *the setting of *The Rope* on the seashore outside a shrine, and how it is used by the characters*
- *the setting of *The Ghost* outside two adjoining houses, and how it is used by Tranio and other characters*
- *the setting of *Amphitryo* outside a house, and how it used by characters, both human and divine.*

There is plenty of scope here for a range of responses. Better answers will attempt to integrate ideas on the three plays, e.g. the fact that in two of the plays action is located in front of domestic buildings, the other (unusually – although candidates at this level are not expected to know this) on the seashore in front of a shrine, whilst in all three plays the harbour is offstage.

Points on *The Rope* might include

- Neptune, the sea god, setting up the action
- subsequent seashore scenes, e.g. Palaestra and Ampelisca coming from shipwreck and Gripus fishing up the trunk
- the use of the shrine to Venus.

Points on *The Ghost* might include

- the importance to the plot and comic action of Theopropides' house and doorway
- the humour and advancement of plot facilitated by Simo's house being next door
- the action, therefore, taking place in the street.

Points on *Amphitryo* might include

- Mercury setting up the action and explaining what has been going on in Amphitryo's house
- Jupiter's departure from the house and Amphitryo's subsequent arrival
- Jupiter's return to the house and Mercury's refusal of entry to Amphitryo
- Jupiter and Amphitryo appearing together
- Jupiter's thunderbolt cast onto the threshold.

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

9 (a) *Why has Amphitryo been away from home?*

One from: commander of army / Thebans [1] fighting a war [1] against Teleboians [1]
(1 mark)

(b) *What has happened in the palace at Thebes during Amphitryo's absence?*

One from: Jupiter has seduced Alcmena [1] pretending to be Amphitryo [1]
(1 mark)

(c) *Why does Sosia believe he (Sosia) can be in two places at once?*

Two from: He has met his double [1] who is in the house, and spoken to him [1] while he is outside the house [1]
(2 marks)

(d) *How does Plautus draw out the comic possibilities of the master / slave relationship in this passage?*

e.g. Amphitryo's impatience with Sosia; Amphitryo's assumption that Sosia is a 'rascal' and lying; Amphitryo's threats of violence, e.g. 'cut your...tongue out'; his assumptions about control of Sosia; Sosia as complicit about this with the comic responses 'I'm your property' and 'You're the owner'; Amphitryo's abusive language, e.g. 'rope's-end'; the contrast between Sosia's straight telling of information and Amphitryo's incredulity; Amphitryo's ironic curse invoking Jupiter showing his lack of control of the situation

(MAX. TWO for a purely descriptive answer which makes no attempt to discuss how Plautus draws out the comic possibilities)

(6 marks)

(e) ***How important to the humour of Plautus' plays are deception and mistaken identity?***

You might include discussion of

- ***the consequences of Jupiter's activities in *Amphitryo****
- ***Tranio's actions and words in *The Ghost****
- ***the reactions of other characters in *The Ghost****
- ***the situation and actions surrounding the two young girls in *The Rope****
- ***the activities of Jupiter in *Amphitryo*.***

There is a range of possible responses and shades of opinion. What matters is that candidates provide examples from across the three plays to illustrate the line taken.

Examples might include

- Theopropides' belief, fed by Tranio's lies, that his house is haunted in *The Ghost*
- details of Tranio's lies, e.g. the ghost story apparently explaining noises emanating from the house
- the contrast between the truth and what is apparently true in terms of other characters and their situations, e.g. Simo's perceptions after Tranio's lies
- Palaestra's apparent identity and her actual identity revealed later through the trunk in *The Rope*
- Gripus' illusions about the trunk
- the play on mistaken identity in *Amphitryo*, in the confusion caused by Jupiter's disguise as Amphitryo and Mercury's as Sosia.

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