



General Certificate of Education
Advanced Subsidiary Examination
January 2010

Classical Civilisation

CIV1E

Unit 1E Menander and Plautus

Friday 15 January 2010 9.00 am to 10.30 am

For this paper you must have:

- a 16-page CMI+ answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen. Do **not** use pencil or gel pen.
- Write the information required on the front of your answer book.
The **Paper Reference** for this paper is **C I V 1 E**.
- Answer **two** questions.
Answer **one** question from Section One and **one** question from Section Two.
- Use both sides of the paper.
- Write the question number in the boxes provided in the left-hand margin at the start of each question, e.g. **1 3 2**.
- Leave a space between each answer.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked. Do **not** tear out any part of the book. All work must be handed in.
- If you use more than one book, check that you have written the information required on each book.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 65.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

SECTION ONE

Answer **one** question.

EITHER**Question 1**

Read the passage below from Menander's *Old Cantankerous* and answer the questions which follow.

- GETAS: The women told me to knock at the door and ask. Well, I've done that. No pot. I'll go back and tell them. This chap's a real old viper.
- KNEMON: Man-eating tigers, that's what they are: blithely knock as if they knew us. If I catch anyone near our door, and don't make an example of him for all the neighbourhood to see, you may take me for a real old Johnny Raw. This chap, whoever he was, was lucky to get away. 5
- SIKON: Damn you! Insulted you, did he? Perhaps your request was made without delicacy. Some people have no idea how to do a thing like this. I've found the art of it. I cater for thousands in Athens, *and* I bother their neighbours and borrow pots from them all. You need a soft approach when you want a favour. An older chap answers the door: I promptly address him as 'Father' or 'Dad'. If it's an old woman, then 'Ma'. If it's a middle-aged woman, I call her 'Madam'. If a youngish servant, then 'My dear chap'. You all deserve to be strung up. Such ignorance! 'Door, door!' indeed. Now *my* line is 'Come on, Dad, you're just the man I want!' 10
- KNEMON: You back again? 15
- SIKON: Goodness, what's this?
- KNEMON: You're annoying me on purpose, I think. Haven't I told you not to come near my door? Woman, bring my strap.
- SIKON: Oh no, let me go.
- KNEMON: Let you *go*? 20
- SIKON: Yes, sir, *please*.
- KNEMON: Come back here.
- SIKON: God send you –
- KNEMON: *Still* talking?
- SIKON: I only came to borrow a cook-pan. 25
- KNEMON: I haven't got one – no cook-pan, no chopper, no salt, no vinegar, nothing. I've simply told everyone in the neighbourhood to keep away from me.
- SIKON: You didn't tell me.
- KNEMON: Well, I'm telling you now.
- SIKON: Yes, worse luck. Couldn't you tell me, please, where a man could go and get a pan? 30
- KNEMON: Still nattering away? Don't say I didn't warn you!
- SIKON: A very good day to you.
- KNEMON: I don't want a good day from any of you.
- SIKON: Bad day, then. 35

Menander, *Old Cantankerous*, pages 35-36

1 1 1

Where are the women (line 1) **and** what are they doing there? (2 marks)

1 1 2

How does Sikon get his own back on Knemon at the end of the play? Give **three** details. (3 marks)

1 2 0

How effectively does Menander entertain his audience in the passage? Give the reasons for your views and support them with details from the passage. (10 marks)

1 3 0

How important to *Old Cantankerous* are differences in lifestyle and attitude between town-dwellers and country-dwellers? Give the reasons for your views.

You might include discussion of

- how Pan sets the scene
- the portrayal of Knemon
- the attitudes of Gorgias and his slave Daos
- the portrayal of Sostratos and his father Kallipides.

(20 marks)

Turn over for the next question

Turn over ▶

OR

Question 2

Read the passage below from Plautus' *The Ghost* and answer the questions which follow.

TRANIO: Look at this vestibule, sir; and the loggia. What do you think of them?	
THEOPROPIDES: Very fine indeed; magnificent.	
TRANIO: And those doorposts; see how thick and firm they are.	
THEOPROPIDES: I don't think I've ever seen finer posts.	
SIMO: My goodness, they ought to be. I had paid enough for them.	5
TRANIO: You hear, sir? He says 'I <i>had</i> paid' – poor man, he's almost weeping.	
THEOPROPIDES: How much did you – had you – paid for them?	
SIMO: Three hundred drachmas for the pair, plus the carriage.	
THEOPROPIDES: Wait a minute, though. Upon my word, I'm not sure that they are as sound as I thought.	10
TRANIO: Why, sir?	
THEOPROPIDES: They're eaten away with woodworm at the bottom, both of them.	
TRANIO: They were probably cut down at a bad season; that's all that's wrong with them; a coat of pitch will soon put that right. This is good Greek work, not that of some pap-eating barbarian jerry-builder. See how well the doors fit.	15
THEOPROPIDES: Yes, I see.	
TRANIO: How neatly they go to bye-bye.	
THEOPROPIDES: Go to bye-bye?	
TRANIO: Shut-eye – close their eyelids. Are you satisfied?	
THEOPROPIDES: The more I see of it, the more I like it.	20
TRANIO: Do you like that painting of the crow teasing two vultures?	
THEOPROPIDES: Where? I don't see any painting.	
TRANIO: Don't you? I do. A crow standing between two vultures and plucking at them alternately... Look in this direction, towards me, then you'll see the crow at any rate. Got it?	25
THEOPROPIDES: Hanged if I can see any crow there.	
TRANIO: Well, look in your direction, then; if you can't see the crow perhaps you can see the vultures.	
THEOPROPIDES: Damn it, I tell you I can't see any picture of a bird at all.	
TRANIO: Sorry, don't bother. It's not your fault. Your eyesight is failing with age, I expect.	30
THEOPROPIDES: Everything I <i>can</i> see looks to me very satisfactory.	

Plautus, *The Ghost*, pages 65-66

- | | | | | |
|---|---|---|---|------------|
| 2 | 1 | 1 | Tranio is showing Theopropides Simo's house. Where is it? | (1 mark) |
| 2 | 1 | 2 | Why is Tranio taking Theopropides on a tour of Simo's house? Make three points. | (3 marks) |
| 2 | 1 | 3 | What has Tranio said to persuade Simo to let Theopropides look over his house? | (1 mark) |
| 2 | 2 | 0 | In the passage how effectively does Plautus entertain his audience? Explain your answer and support it with details from the passage. | (10 marks) |

2 3 0

'Theopropides in Plautus' *The Ghost* is a less interesting comic character than Knemon in Menander's *Old Cantankerous*.' How far do you agree with this statement? Give the reasons for your views.

You might include discussion of

- the similarities and differences in the characters of Theopropides and Knemon
- the misfortunes they suffer and the ways in which they are tricked
- their importance to the plot of each play. (20 marks)

Turn over for the next question

Turn over ▶

SECTION TWO

Answer **one** question.

EITHER

Question 3

3 0 0

To what extent do Menander and Plautus make fun of relationships between men and women? Give the reasons for your views.

You might include discussion of

- Sostratos and Knemon's daughter in *Old Cantankerous*
- Plesidippus and Palaestra in *The Rope*
- other male-female relationships in *The Rope*
- Philolaches and Philematium in *The Ghost*
- Amphitryon and Alcmena in *Amphitryon*.

(30 marks)

OR

Question 4

4 0 0

To what extent do Menander and Plautus make fun of the gods **and** religion in the plays you have studied? Give the reasons for your views.

You might include discussion of

- Jupiter and Mercury in *Amphitryon*
- Pan in *Old Cantankerous*
- Arcturus in *The Rope*
- sacrifice in *Old Cantankerous*
- the temple and priestess of Venus in *The Rope*
- Tranio's use of the altar in *The Ghost*.

(30 marks)

END OF QUESTIONS

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