



General Certificate of Education
Advanced Subsidiary Examination
June 2010

Classical Civilisation

CIV1E

Unit 1E Menander and Plautus

Wednesday 19 May 2010 1.30 pm to 3.00 pm

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** is **C I V 1 E**.
- Answer questions from **two** options.
Choose **one** option from Section One and **one** option from Section Two.
Answer **all** questions from the options you have chosen.
- 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. **0 1**.
- 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

Choose **either** Option A **or** Option B.

Answer **all** questions in the option you have chosen.

EITHER

Option A

Read the passage below from Menander's *Old Cantankerous* and answer Questions 01 to 04 which follow.

- SOSTRATOS: I'll do anything you say. Lead on.
 GORGIAS: Why inflict pain on yourself?
 DAOS: What I want is for us to get as much as possible done today – and for *him* to get lumbago and stop coming here and bothering us.
 SOSTRATOS: Give me a mattock, then. 5
 DAOS: Here, take mine and get on with it. While you do that, I'll be building up the wall. That's got to be done too.
 SOSTRATOS: Give it here. You've saved my life.
 DAOS: I'm off, sir. You two come on after me.
 SOSTRATOS: Well, here we go. I must either win the girl and live, or die in the attempt. 10
 GORGIAS: If you really mean it, good luck!
 SOSTRATOS: Heavens, man, you think you're putting me off, but everything you say is making me twice as enthusiastic for the job. If the girl hasn't grown up among a pack of women and so knows nothing of 'life's miseries', has had no frightening stories from aunt or nurse, but has been pretty properly brought up by a fierce father who's naturally against all vice – then surely it's bliss to win her? Help! This must weigh a couple of hundredweight. It'll do for me before I've done with it. Still, best foot forward, now that I've started on the job. 15
 SIKON: This sheep's a real beauty. Oh, the Hell with it. If I lift it up and carry it on my shoulders, it catches the young shoots of fig trees in its mouth and gobbles up the leaves, struggling and straining away from me. But if it's put on the ground, it refuses to move. Here's a paradox: I'm the cook, but I'm the one being turned into mincemeat hauling this creature along the road. Thank God! Here's the Nymphs' shrine where we're to sacrifice. Good day, Pan. 20
 Hey, Getas! Hurry up!
 GETAS: A four-donkey load, that's what these blasted women tied up for me to carry. 25

Menander, *Old Cantankerous*, pages 32-33

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|---|---|---|
| 0 | 1 | Explain why Sostratos is carrying off a mattock. Make three points. (3 marks) |
| 0 | 2 | Why is there going to be a sacrifice at the Nymphs' shrine (line 25)? Make two points. (2 marks) |
| 0 | 3 | How effectively does Menander keep the audience entertained in the passage? Give the reasons for your views and support them with details from the passage. (10 marks) |

0	4
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How important a part do slaves and the cook play in *Old Cantankerous*? Give the reasons for your views.

You might include discussion of

- Pyrrhias, Sostratos' slave
- Daos, Gorgias' slave
- Getas, Kallipides' slave
- Simiche, Knemon's slave
- Sikon, the cook.

(20 marks)

Turn over for Option B

Turn over ▶

OR

Option B

Read the passage below from the prologue of Plautus' *Amphitryo* and answer Questions 05 to 08 which follow.

MERCURY:

But I still haven't told you
About this favour I came to ask of you –
Not to mention explaining the plot of this tragedy.
I must get on....

What's that? Are you disappointed
To find it's a *tragedy*? Well, I can easily change it. 5
I'm a god, after all. I can easily make it a comedy,
And never alter a line. Is that what you'd like?...
But I was forgetting – stupid of me – of course,
Being a god, I know quite well what you'd like. 10
I know exactly what's in your minds. Very well.
I'll meet you half-way, and make it a *tragi-comedy*....

How do you win your wars? – says Jupiter.
Not by corruption or solicitation;
Merit makes men of war, valour wins victory. 15

Plautus, *Amphitryo*, pages 229-230

- 0 5** What is the situation at the opening of the play, according to Mercury? Give **four** details. (4 marks)
- 0 6** What 'favour' (line 2) is Mercury asking of the audience? (1 mark)
- 0 7** How close to being a tragedy do you think *Amphitryo* is? Give the reasons for your views. (10 marks)
- 0 8** How important to the comic effect of *Amphitryo* is mockery of military valour? Give the reasons for your views.

You might include discussion of

- Sosia's account of the war
- Sosia's encounter with Mercury
- Alcmena's attitude towards her husband's achievements
- Amphitryo's situation
- other sources of humour.

(20 marks)

Section Two

Choose **either** Option C **or** Option D and answer the question below.

EITHER**Option C**

0	9
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How significant a feature of Menander's and Plautus' plays is ridicule of selfish and anti-social behaviour? Give the reasons for your views.

You might include discussion of

- Knemon in *Old Cantankerous*
- Philolaches, Tranio and Misargyrides in *The Ghost*
- Labrax and Gripus in *The Rope*
- Jupiter in *Amphitryo*
- other features of the plays.

(30 marks)

OR**Option D**

1	0
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The plays by Menander and Plautus which you have read have various settings. To what extent do the settings increase, or limit, the opportunities for comic interaction? Give the reasons for your views.

You might include discussion of

- similarities and differences between the settings
- how the characters use the location of *Old Cantankerous*
- the variety of action which the location of *The Rope* makes possible
- how far the setting of *The Ghost* contributes to Tranio's activities
- how the gods use the setting of *Amphitryo* to carry out their trickery.

(30 marks)

END OF QUESTIONS

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