



General Certificate of Education
Advanced Subsidiary Examination
January 2011

Classical Civilisation

CIV1E

Unit 1E Menander and Plautus

Friday 14 January 2011 9.00 am to 10.30 am

For this paper you must have:

- an AQA 12-page 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 CIV1E.
- 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.
- 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 from the option you have chosen.

EITHER**Option A**

Read the passage below and answer Questions 01 to 04 which follow.

KNEMON: What's the matter, boy? Whether I die now (which seems only too likely, I'm not at all well), or whether I live, I'm adopting you as my son, and anything I have, consider it all your own. My daughter here I entrust to your care. Find her a husband. Even if I make a complete recovery, I won't be able to do that, for I'll never find anyone I approve of. *If I live, leave me to live my own life, but take* 5
over and manage everything else.

You've got some sense, thank God, and you're your sister's natural protector. Divide my property, give half for her dowry, and use the other half to provide for her mother and myself. Lay me down again, my dear. I don't think a man should ever say more than is strictly necessary, so I'll add only this, my child: I want to 10
tell you a little about myself and my ways. If everyone was like me, there'd be no law-suits or dragging one another off to gaol, and no wars: everyone would be satisfied with a moderate competence. But you may like things better as they are. Then live that way. The cantankerous and bad-tempered old man won't 15
stop you.

GORGIAS: I accept all that. But, with your assistance, we must find a husband for the girl without delay, if you agree.

KNEMON: Look, I've told you my intentions. Leave me alone, for goodness' sake.

GORGIAS: Someone wants a word with you –

KNEMON: For God's sake, NO! 20

GORGIAS: ... to ask for your daughter's hand in marriage.

KNEMON: I've no further concern with that.

GORGIAS: But it's the man who helped to rescue you.

KNEMON: Who?

GORGIAS: He's here. Come on, Sostratos. 25

KNEMON: He's certainly been in the sun. A farmer, is he?

GORGIAS: Yes, and a good one, Father. He's not soft, not the kind that strolls idly round all day.

KNEMON: Wheel me in. You see to him. And look after your sister.

Menander, *Old Cantankerous*, pages 42-43

0 1 What accident has Knemon had **and** why did it happen? (2 marks)

0 2 In the prologue, what did Pan tell the audience about Knemon's daughter **and** how Sostratos fell in love with her? Make **three** points. (3 marks)

0 3 In the passage, how far do you sympathise with Knemon **and** how far do you criticise him? Give the reasons for your views and support them with details from the passage. (10 marks)

0 4 'The main characters in *Old Cantankerous* are simply examples of how – or how not – to behave rather than realistic individuals.'

To what extent do you agree with this statement? Give the reasons for your views and support them with details from the play.

You might include discussion of

- Knemon
- Sostratos
- Gorgias
- the outcome and overall nature of the play.

(20 marks)

Turn over for the next question

Turn over ▶

OR

Option B

Read the passage below and answer Questions 05 to 09 which follow.

BLEPHARO: I'm off. I've business to attend to. You must sort it out for yourselves.
 I've certainly never seen a more extraordinary mix-up in all my life.
 AMPHITRYO: No, don't go, my dear fellow. Stay and back me up.
 BLEPHARO: It's no use asking me to back you up. How do I know which of the two I
 want to back up? Good-bye. 5
 JUPITER: I shall go in. Alcmena needs me.
 AMPHITRYO: Oh gods, whatever shall I do? Deserted by every friend and
 counsellor. I'll have my revenge on that twister anyway, whoever he is. I shall go
 straight to the king and tell him the whole story. I'll get that fellow punished for
 sending my whole family off their heads – that conjuring Thessalian. Where is he? 10
 Where has he got to? Gods above, I believe he's gone into the house
 again, to my wife ... Ah!!
 Lives there a man in Thebes more cursed than I?
 What shall I do, disowned, mocked, made a mug of,
 By all mankind? By force, I am resolved, 15
 Into that house I'll enter. Whomsoever
 I find within, be't servant, man, or maid,
 Or wife, or paramour, or my own father,
 Or my own father's father, there and then
 I'll hew them into pieces. This I'll do, 20
 For thus I am resolved. Let all the gods,
 And Jupiter himself, do what they may,
 I *will* go in. ...
 BROMIA: Oh, oh, oh! This is my last minute alive, for all that I can see or do; if death
 isn't staring me in the face I don't know what is, I've not a crumb of hope to cling 25
 to, the sky's a-falling, the sea's coming up to drown me, the earth wants to
 swallow me up, whatever shall I do, whatever's happening, the house is
 bewitched, oh dear I do feel bad, where's some water?

Plautus, *Amphitryo*, pages 278-280

- 0 5** Why is Blepharo present? Make **two** points. (2 marks)
- 0 6** 'How do I know which of the two I want to back up?' (lines 4-5). How can the audience tell the difference between Jupiter and Amphitryo? (1 mark)
- 0 7** Who is Bromia **and** why does she think she is dying? (2 marks)
- 0 8** In the passage, how effectively does Plautus entertain the audience? Give the reasons for your views and support them with details from the passage. (10 marks)

0	9
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How far do you feel sorry for Amphitryon throughout the play **and** how far do you just laugh at him? Give the reasons for your views and support them with details from the play.

You might include discussion of

- how much the audience knows of what is going on
- the tricks Jupiter and Mercury play on Amphitryon
- the scenes between Amphitryon and Alcmena
- the behaviour of Sosia
- the seriousness of the situation
- the end of the play.

(20 marks)

Turn over for the next question

Turn over ▶

Section Two

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

EITHER

Option C

1	0
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 'It's no fun being a slave' (Sosia in *Amphitryo*).

In the relationships between slaves and their owners, to what extent do you think Menander and Plautus are making serious points **and** to what extent are they just trying to amuse their audiences? Give the reasons for your views and support them with details from the plays by Menander and Plautus you have read.

You might include discussion of

- the role of slaves in Athenian and Roman society
- *Old Cantankerous*: Pyrrhias and Sostratos, Daos and Gorgias, Simiche and Knemon, Getas and Kallipides
- *The Ghost*: Tranio and Theopropides
- *The Rope*: the relationships of Sceparnio and Gripus with Daemones and of Trachalio with Plesidippus
- *Amphitryo*: Sosia and Amphitryo, Mercury and Jupiter. (30 marks)

OR

Option D

1	1
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 'In the plays of Menander and Plautus the women are simply objects of male desire.'

To what extent do you agree with this statement? Give the reasons for your views and support them with details from the plays by Menander and Plautus you have read.

You might include discussion of

- Knemon's daughter and Simiche in *Old Cantankerous*
- Alcmena and Bromia in *Amphitryo*
- Palaestra and Ampelisca in *The Rope*
- Philematium, Delphium and Scapha in *The Ghost*. (30 marks)

END OF QUESTIONS

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