



General Certificate of Education
Advanced Subsidiary Examination
January 2012

Classical Civilisation

CIV1E

Unit 1E Menander and Plautus

Friday 13 January 2012 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** is CIV1E.
- Answer questions from **two** options.
Choose **one** option from Section 1 and **one** option from Section 2.
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 1

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

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

EITHER**Option A**

Read the passage from *Old Cantankerous* below and answer Questions 01 to 06 which follow.

PYRRHIAS: Out of the way, look out, everyone scatter! There's a maniac after me, a real maniac.

SOSTRATOS: What on earth, boy—?

PYRRHIAS: Run!

SOSTRATOS: What *is* it? 5

PYRRHIAS: He's pelting me with lumps of earth, and stones. Oh, it's terrible.

SOSTRATOS: Pelting you? Where the devil are you going?

PYRRHIAS: He's not after me any more, perhaps?

SOSTRATOS: He certainly isn't.

PYRRHIAS: Oh, I thought he was. 10

SOSTRATOS: What on earth are you talking about?

PYRRHIAS: Let's get out of here, please.

SOSTRATOS: Where to?

PYRRHIAS: Away from this door here, as far as possible. He's a real son of pain, a man possessed, a lunatic, living here in this house, the man you sent me to see – oh, it's terrible! I've banged my toes and pretty well broken the lot. 15

SOSTRATOS: And your errand?

PYRRHIAS: What? He beat me up! This way.

SOSTRATOS: This chap's off his head. 20

PYRRHIAS: It's true, sir, I swear it, on my life. For goodness' sake, keep your eyes open. I can hardly talk, I'm so out of breath.

Well, I knocked at the house door, and asked to see the owner. A miserable old crone answered the door, and from the very spot where I stand speaking to you now, she pointed him out. He was trailing around on that hill there, collecting wild pears – or a real load of trouble for his back. 25

CHAIREAS: He's in a proper tizz. So, my friend...?

PYRRHIAS: Well, I stepped on to his land and made my way towards him. I was still quite a way off, but I wanted to show some courtesy and tact, so I called to him and said, 'I've come to see you, sir, on a business matter. I want to talk to you about something that's to your advantage.' But 'You horrible heathen,' he promptly replied, 'trespassing on *my* land! What's the idea?' 30

And he picks up a lump of earth and lets fly with it, right in my face.

Menander, *Old Cantankerous*, lines 81-110

0 1 What have Sostratos and Chaireas been doing in the countryside? (1 mark)

0 2 Explain why Sostratos had sent Pyrrhias to visit the 'maniac' (line 1). Make **two** points. (2 marks)

0 3 What happens when Sostratos himself **first** meets the 'maniac'? (1 mark)

0 4 What does the 'old crone' (line 24) do later in the play? (1 mark)

0 5 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)

0 6 'The triumph of good behaviour over bad.'

To what extent do you think this is the main theme of *Old Cantankerous*? Give the reasons for your views and support them with details from the play.

You might include discussion of

- what Pan says at the beginning of the play
- what kinds of actions Menander portrays as good and bad
- what happens to people as a result of their good or bad behaviour
- other themes in the play.

(20 marks)

Turn over for the next question

Turn over ►

OR

Option B

Read the passage from *Amphitryo* below and answer Questions 07 to 11 which follow.

And I'm the image of Sosia, the servant
 Who has gone to the war with Amphitryo; thus I can help
 My *loving* father, and none of the servants ask me
 My name, when they see me in and out of the house.
 No 'Who may you be?' or 'What's your business here?' 5
 They simply take me for one of their fellow-servants.

Father'll be having the time of his life in there,
 In bed with his heart's delight. He'll be telling Alcmena
 All his campaigning stories, and she'll never guess
 That it isn't her husband but the old arch-fornicator. 10
 He'll be giving her all the details, how he routed
 The enemy's countless legions, and how he was given
 Prodigious prizes out of the spoils of war.
 By the bye, we've abstracted all Amphitryo's prizes;
 A little job like that is no trouble to father. 15

Plautus, *Amphitryo*, lines 125-139

- 0 7** Who is speaking? (1 mark)
- 0 8** 'I'm the image of Sosia' (line 1). What difference can the audience see between the speaker and Sosia? (1 mark)
- 0 9** One of Amphitryo's 'prodigious prizes' (line 13) is the drinking bowl of King Pterelas. What part does this bowl play later in the comedy? Make **three** points. (3 marks)
- 1 0** To what extent does Plautus portray Alcmena as the ideal Roman wife **and** to what extent does she have faults? Give the reasons for your views and support them with details from the play. (10 marks)
- 1 1** 'The male obsession with conquest and possession is the main source of humour in *Amphitryo*.' How far do you agree? Give the reasons for your views and support them with details from *Amphitryo*.

You might include discussion of

- Jupiter's behaviour
- Sosia's account of the war
- Amphitryo's attitudes towards both the war and his wife
- other sources of humour.

(20 marks)

Section 2

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

EITHER**Option C**

1	2
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'Visual humour plays a larger part in Plautus' comedies than in Menander's.'

How far do you agree? Give the reasons for your views and support them with details from the plays you have read.

You might include discussion of

- comic action which is seen in *Old Cantankerous* and comic actions which are reported
- the opportunities for comic business in *The Ghost*
- scenes in *The Rope* such as the reunion of Palaestra and Ampelisca, the treatment of Labrax and the dispute over the trunk
- the mockery of Amphitryo, Sosia and Alcmena in *Amphitryo*. (30 marks)

OR**Option D**

1	3
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'Plautus' portrayal of male slaves is funnier than his treatment of other types of male character.'

How far do you agree? Give the reasons for your views and support them with details from *The Ghost*, *The Rope* and *Amphitryo*.

You might include discussion of

- Tranio and Grumio in *The Ghost*
- Sceparnio, Trachalio and Gripus in *The Rope*
- Sosia in *Amphitryo*
- heads of the household such as Theopropides in *The Ghost*, Daemones in *The Rope* and Amphitryo in *Amphitryo*
- young men such as Philolaches and Callidamates in *The Ghost* and Plesidippus in *The Rope*
- villains such as Misargyrides in *The Ghost* and Labrax in *The Rope*. (30 marks)

END OF QUESTIONS

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