



General Certificate of Education  
Advanced Subsidiary Examination  
January 2013

## Classical Civilisation

## CIV1E

### Unit 1E Menander and Plautus

Tuesday 15 January 2013 1.30 pm to 3.00 pm

**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.
- 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 below and answer Questions 01 to 05 which follow.

GETAS: It is positively our duty to civilize this chap. For we're related to him, now that the families are connected, and if he's always going to be like this, it'll be a job to put up with him, I tell you.

SIKON: Just take care that no one sees you bringing him out here. 5

GETAS: You go, then.

SIKON: Right. Hang on a minute, don't slope off and leave me to it.

GETAS: No noise, for heaven's sake.

SIKON: I'm not *making* a noise, for earth's sake.

GETAS: Over to the right.

SIKON: There. 10

GETAS: Put him here. Now for the crunch.

SIKON: Right. I'll go first. Now you watch the beat. Door! Do-or! Door, please!  
Door! DOOR!

KNEMON: Oh, this is murder.

SIKON: Door, please! Door! Do-or! Door! DOOR! 15

KNEMON: Oh, this is murder.

SIKON: Who's this? You from this house?

KNEMON: Of course I am. What do you want?

SIKON: Cook-pans and a basin, please.

KNEMON: Help me up, someone! 20

SIKON: You have them, you really have. And I'd like seven wine-tables and twelve dinner-tables. Hey, boys! Tell the staff inside. I'm in a hurry.

KNEMON: I haven't any of these things.

SIKON: Haven't *any*?

KNEMON: I've told you so a thousand times. 25

SIKON: I'm off, then.

KNEMON: Oh, dear, how did I get here? Who put me down in front of the house?  
You be off, too!

GETAS: Oh, sure. Boy! Boyo! Maids! Men! Porter!

KNEMON: You're mad, fellow. You'll knock the door down. 30

GETAS: Nine rugs, please.

KNEMON: Impossible!

GETAS: And an oriental hanging, brocaded, a hundred feet long.

KNEMON: I wish I had – my strap. Woman! Simiche! Damn and blast the lot of you. What do *you* want? 35

SIKON: A mixing bowl, a big bronze one.

KNEMON: Oh, help me up, someone!

GETAS: You've got the hanging, you know you have, Pa, Pappy.

KNEMON: I haven't the bowl, either. Oh, I'll murder that Simiche.

SIKON: Sit down and shut up. 40

---

**0 1** What is Getas referring to when he says ‘now that the families are connected’ (lines 1–2)? (2 marks)

**0 2** Who is Sikon? (1 mark)

**0 3** Who is Simiche **and** what did she do earlier in the play? (2 marks)

**0 4** To what extent is the passage just funny **and** to what extent does it have a serious point? Give the reasons for your views and support them with details from the passage. (10 marks)

**0 5** How important to *Old Cantankerous* is the contrast between civilised and uncivilised behaviour? Give the reasons for your views and support them with details from the play.

You might include discussion of:

- what Pan says
- the behaviour of Knemon both as seen on stage and as described by others
- the behaviour of Sostratos and his family
- the behaviour of Gorgias
- how far the contrast makes a moral point and how far it is just for comic effect. (20 marks)

**Turn over for the next question**

**Turn over ▶**

OR

Option B

Read the passage below and answer Questions 06 to 10 which follow.

- CALLIDAMATES: I hope you're well. I'm delighted to see you safe home from your travels. You must come and have supper with me tonight, do.
- THEOPROPIDES: I thank you, no; but may the gods bless you, Callidamates.
- CALLIDAMATES: You won't come? Oh, I am sorry.
- TRANIO: Go on, say you will. If you don't want to, I'll go instead of you. 5
- THEOPROPIDES: More of your jokes, rope's-end?
- TRANIO: Can't I say I'd like to go to supper in your place?
- THEOPROPIDES: You're not going to supper anywhere. I'll see you're taken off to a cross; that's all you deserve.
- CALLIDAMATES: Never mind him, sir; you come and have supper with me. 10
- TRANIO: Go on, say you will; why don't you?
- CALLIDAMATES: And what are you doing at that altar?
- TRANIO: Someone who has just arrived set on me in his ignorance and frightened me. Now sir, will you tell him what I'm supposed to have done; we've got an umpire now, so let's have the debate. 15
- THEOPROPIDES: Very well. I say you have led my son astray.
- TRANIO: And this is what I say. I agree he has done wrong; I agree he bought a girl while you were away; I agree he borrowed money; and I can tell you he spent every penny of it. Has he done anything that isn't done in all the best families? 20
- THEOPROPIDES: You're an astute advocate, my word you are. I shall have to be careful.
- CALLIDAMATES: Well, it is for me to give judgement.
- THEOPROPIDES: Yes, give us your verdict.
- CALLIDAMATES: Up you get, and let me sit in your place. 25
- TRANIO: There's a catch in it, I expect. Can you promise that I have nothing to fear and that if you take my place you'll do the fearing in my place?
- THEOPROPIDES: I'm already treating you a good deal more lightly than your impudence deserves.
- TRANIO: A good thing too; I'm very glad you are; I like to see a greybeard showing the sense fitting for his age. 30
- THEOPROPIDES: What I *am* to do with you, I don't know.
- TRANIO: Tell you what – if you happen to know the comic writers, Diphilus or Philemon, you might give them the story of how your slave put it across you; you'd be giving them the finest plot of cross-purposes ever seen on the stage. 35
- CALLIDAMATES: Just keep quiet a minute, will you. It's my turn to speak. Listen.

Plautus, *The Ghost*, pages 82–83

- 
- 0 6** Who is Callidamates? (1 mark)
- 0 7** Describe how Tranio has tricked Theopropides. Give **three** details (3 marks)
- 0 8** How did Theopropides find out he had been tricked? Make **one** point. (1 mark)
- 0 9** To what extent do you laugh at Tranio in this passage **and** to what extent do you feel sorry for him? Give the reasons for your views and support them with details from the passage. (10 marks)
- 1 0** How effectively do Menander **and** Plautus use altars **and** religious shrines to create comedy? Give the reasons for your views and support them with details from the plays you have studied.

You might include discussion of:

- the rest of the scene before and after the passage when Tranio is at the altar
- the shrine of Venus and the altar in *The Rope*
- the shrine of Pan and the Nymphs in *Old Cantankerous*. (20 marks)

**Turn over for Section 2**

**Turn over ►**

---

**Section 2**

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

---

**EITHER****Option C**

1	1
---	---

In the plays by Menander and Plautus that you have read, how important a source of humour are relations between the sexes? Give the reasons for your views and support them with details from the four plays.

You might include discussion of:

- Sostratos' desire for Knemon's daughter in *Old Cantankerous*
- Philolaches' relationship with Philematium, Scapha's comments to her and Simo's remarks about his wife in *The Ghost*
- Plesidippus' desire for Palaestra and Trachalio's for Ampelisca, Sceparnio's flirting and Labrax's profession in *The Rope*
- Jupiter's behaviour towards Alcmena and her relationship with Amphitryo in *Amphitryo*. (30 marks)

**OR****Option D**

1	2
---	---

'The main theme of Menander's and Plautus' plays is the rescue of the household from serious disaster.'

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

You might include discussion of:

- the problems in the households in each play and how serious they become
- how entertainingly disaster is avoided and the household restored
- differences between *Old Cantankerous* and Plautus' plays
- any other important themes in the plays. (30 marks)

**END OF QUESTIONS**

**There are no questions printed on this page**

**There are no questions printed on this page**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Extract from *Old Cantankerous*, from *Plays and Fragments* by Menander, translated with an introduction by NORMA MILLER (Penguin Classics, 1987). Copyright © Norma Miller, 1987. Reproduced by permission of Penguin Books Ltd.

Extract from *The Ghost*, from *The Rope and Other Plays* by Plautus, translated by E.F.WATLING (Penguin Classics, 1964). Copyright © E.F.Watling, 1964. Reproduced by permission of Penguin Books Ltd.

Copyright © 2013 AQA and its licensors. All rights reserved.