



General Certificate of Education
Advanced Subsidiary Examination
June 2013

Classical Civilisation

CIV1E

Unit 1E Menander and Plautus

Friday 17 May 2013 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.
- 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 06 which follow.

- SCEPARNIO: Your slave, am I?
- DAEMONES: Well, I paid good money for you. We shall need lots of clay; dig right down. As far as I can see, we shall have to do the whole roof over. It's about as much use as a sieve at present.
- PLESIDIPPUS: Good morning, father; good morning to you both. 5
- DAEMONES: Good morning to you.
- SCEPARNIO: Father you call him? What are you, his son – or daughter?
- PLESIDIPPUS: I'm certainly not his daughter, damn you.
- SCEPARNIO: He's certainly not your father, sonny.
- DAEMONES: I had a little daughter once, sir, but I lost her. I never had a son. 10
- PLESIDIPPUS: The gods will give you one.
- SCEPARNIO: They'll give you something, I hope – coming here bothering busy people with your chatter.
- PLESIDIPPUS: Do you live in this place?
- SCEPARNIO: What's that to you? Having a look round, are you, to see if it's worth 15 cracking?
- PLESIDIPPUS: Your slave must be very valuable to you, sir, or else have independent means, to be so free of his tongue to a gentleman in his master's presence.
- SCEPARNIO: Your friend must have very bad manners and think a lot of himself, to 20 come creating a nuisance at another man's house where he has no business.
- DAEMONES: That's enough, Sceparnio. ... What can I do for you, young man?
- PLESIDIPPUS: You might do something for that man of yours, who is so anxious to do all the talking when his master is present. I should like some information, sir, if it would not be troubling you too much. 25
- DAEMONES: I am busy, but what is it?
- SCEPARNIO: You could be busy going down to the swamp and cut some reeds for thatching, while it's fine.
- DAEMONES: Shut up, Sceparnio. What is it, sir?
- PLESIDIPPUS: Do you happen to have seen an old fellow, grey curly hair, wicked 30 slimy-looking rascal –
- DAEMONES: Often enough. Rogues of that sort have brought me where I am now.
- PLESIDIPPUS: I mean, have you seen one hereabouts, bringing two girls to the shrine of Venus?

Plautus, *The Rope*, pages 93–95

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- 0 1** What has damaged the roof? (1 mark)
- 0 2** Give the name of **one** of the 'two girls' (line 33). (1 mark)
- 0 3** In what circumstances do the two girls later come to the shrine of Venus? Make **two** points. (2 marks)
- 0 4** In what circumstances does one of the girls later meet Sceparnio? (1 mark)
- 0 5** How varied are the techniques that Plautus uses to entertain the audience in the passage? Give the reasons for your views and support them with details from the passage. (10 marks)
- 0 6** How important a contribution to **both** the plot **and** the comedy of *The Rope* does Labrax make? Give the reasons for your views and support them with details from *The Rope*.

You might include discussion of:

- how big a role Labrax has in driving forward the plot of *The Rope*
- the relationship between Labrax and Charmides
- what happens to Labrax after he enters the shrine of Venus
- Labrax's dealings with Gripus
- the end of *The Rope*
- other sources of humour.

(20 marks)

Turn over for the next question

Turn over ▶

OR

Option B

Read the passage below and answer Questions 07 to 10 which follow.

AMPHITRYO: Alcmena, just tell me something.
 ALCMENA: Yes, dear?
 AMPHITRYO: Is this a foolish prank, or some kind of spite against me?
 ALCMENA: I can't think why you should wish to ask your wife such a question.
 What's the matter with you? 5
 AMPHITRYO: On other occasions you have always welcomed me home as any faithful wife should. This time you seem to be in a very different mood.
 ALCMENA: But goodness gracious, didn't I welcome you home last night, at this very door, and ask you how you were, and take your hand, and kiss you?
 SOSIA: Was this yesterday, madam? 10
 ALCMENA: Of course it was; and you were there too.
 SOSIA: Sir, I hoped your lady was about to be the mother of a son. But I'm afraid she's something else.
 AMPHITRYO: Oh, what?
 SOSIA: Mother of invention. She's off her head. 15
 ALCMENA: I'm nothing of the sort. And, please God, I'll soon be a happy mother. What *you* deserve for your pains, you preposterous prognosticator, you'll very soon find out, and in full measure, if your master knows his business.
 SOSIA: It's *her* pains he ought to be worrying about. ... Give her a raw apple and let her chew on that. 20
 AMPHITRYO: My dear, you say you saw me here yesterday?
 ALCMENA: Yes, for the tenth time.
 AMPHITRYO: In a dream, perhaps?
 ALCMENA: No; wide awake; both of us.
 AMPHITRYO: Oh, this is dreadful! ... Sosia! 25
 SOSIA: What's up, sir?
 AMPHITRYO: My wife is really insane.
 SOSIA: Just a touch of bile, sir. It always sends 'em off.
 AMPHITRYO: When did you feel it coming on, wife?
 ALCMENA: Heaven help us, I tell you I am perfectly sane and well. 30
 AMPHITRYO: Then why in the world do you keep on saying you saw me yesterday? We only landed last night. I had dinner in the mess and spent the whole night quietly on board. I haven't set foot inside the house since the day I and my army embarked to fight the Teleboians – and beat them.
 ALCMENA: Stuff and nonsense. You had dinner with me, and went to bed with me. 35
 AMPHITRYO: What!!

Plautus, *Amphitryo*, pages 257–258

0 7 What had Sosia said about the battle with the Teleboians when he was practising his speech earlier in the play? Give **three** details. (3 marks)

0 8 What happens when Alcmena later gives birth? Give **two** details. (2 marks)

0 9 In the passage, how effectively does Plautus mix comedy with seriousness? Give the reasons for your views and support them with details from the passage. (10 marks)

1 0 To what extent do you feel sorry for Amphitryo and for Alcmena in *Amphitryo* **and** to what extent do you laugh at them? Give the reasons for your views and support them with details from *Amphitryo*.

You might include discussion of:

- how easily Amphitryo and Alcmena are tricked
- how far they deserve what happens to them
- how serious their misunderstandings are
- how far the audience knows what is going on, including the use of dramatic irony
- opportunities for visual and verbal humour that the plot makes possible. (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

To what extent are slaves in Menander's and Plautus' plays victims, villains or just figures of fun? Give the reasons for your views and support them with details from the plays you have studied.

You might include discussion of:

- Pyrrhias, Daos, Simiche and Getas in *Old Cantankerous*
- Tranio, Grumio, Scapha, Phaniscus and Pinacium in *The Ghost*
- Sceparnio, Trachalio and Gripus in *The Rope*
- Sosia in *Amphitryo*.

(30 marks)

OR

Option D

1 2

'The lesson of Menander's and Plautus' plays is that forgiveness and acceptance are better than intolerance and anger.'

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

You might include discussion of:

- how Knemon behaves and is treated in *Old Cantankerous*
- Theopropides' behaviour towards Philolaches and Tranio in *The Ghost*
- the actions and treatment of Labrax and Gripus in *The Rope*
- Jupiter's message and Amphitryo's behaviour at the end of *Amphitryo*
- how far Menander's and Plautus' plays have a message or are just intended to entertain the audience.

(30 marks)

END OF QUESTIONS

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