



General Certificate of Education  
Advanced Subsidiary Examination  
June 2015

## Classical Civilisation

## CIV1E

### Unit 1E Menander and Plautus

Tuesday 19 May 2015 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.

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**Section 1**

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

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

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**Either****Option A**

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

MOTHER: Is everything ready?

GETAS: Of course. The sheep at any rate can't await your convenience. It's pretty well dead already, poor thing.

MOTHER: Come on, inside! Get baskets, water, offerings ready.

GETAS: And what are **you** gaping at, hophead? 5

KNEMON: Damn and blast them! They're stopping me from working – I can't leave this house unprotected. I tell you, Nymphs next door are a perpetual nuisance. I think I'll knock the house down, and build another one somewhere else. And look at the way they sacrifice, the devils. They bring hampers and bottles of wine, not for the gods' benefit – oh, no – for their own. Piety extends as far as the incense and the cake: that's all put on the fire, so the god can have that. They allow the gods the tail-end, too, and the gall-bladder – they're not edible. But everything else they polish off themselves. Woman! Open the door, quick. I suppose I'll just have to work indoors today. 10 15

GETAS: You've forgotten the pot, you tell me? You're all dopey from a hangover! What're we going to do now? Have to bother the god's neighbours, I suppose. Honestly, I can't imagine a more useless set of girls anywhere. Door! Nothing in their heads but sex. Door, please! And then lies, if anyone catches them at it. Do-or! What the devil's wrong here? 20

DOOR! Not a soul at home. Uh-uh, I think someone's coming now, running like mad.

KNEMON: Why are you plastered to my door, you miserable trash? Tell me that!

GETAS: No need to bite my nose off. 25

KNEMON: I'll do that, by God I will, and eat you up alive, too.

GETAS: Oh, please don't.

KNEMON: Is there any contract, you godless rubbish, between you and me?

GETAS: Contract? No. But I haven't come to demand payment of a debt, or to serve a summons. I only want to borrow a pot. 30

KNEMON: A pot?

GETAS: A pot.

KNEMON: Damn you, do you think I'm a sacrificer of bulls, like you lot?

GETAS: I shouldn't expect you to sacrifice as much as a snail.

Menander, 'Old Cantankerous', pages 34-35

0	1
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Whose mother speaks in line 1?

[1 mark]

0	2
---	---

'Nymphs next door are a perpetual nuisance.' (lines 7-8). Which god is also worshipped at the shrine next door?

[1 mark]

0	3
---	---

What difficulty has Sikon had in bringing the sheep?

[1 mark]

0	4
---	---

What are the mother's reasons for carrying out the sacrifice? Make **two** points.

[2 marks]

0	5
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To what extent does the passage rely on social stereotypes for its comic effect **and** how far does it rely on other types of humour? Give the reasons for your views and support them with details from the passage.

[10 marks]

0	6
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'The main point of 'Old Cantankerous' is that people should be sensitive to the needs and feelings of others.'

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

You might include discussion of:

- how Knemon treats others and what happens to him
- the behaviour of Sostratos, Gorgias and other characters
- the prologue
- the ending of the play
- other aspects of 'Old Cantankerous' you think are important.

[20 marks]

**Turn over for Option B**

**Turn over ▶**

or

### Option B

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

MERCURY: I'll be up on that roof...keeping him at bay....	
AMPHITRYO: Couldn't find Naucrates anywhere. Not on the ship. Not at home. Nobody seems to have seen him. I've crawled from street to street, been into every gymnasium, beauty parlour, arcade, market, forum, sports ground; tried all the surgeries and barbers' shops; and every blasted temple in town. I'm sick to death of it. I don't know where he is. I'm going home now, to ask my wife a few more questions. I'm determined to find out who this fornicator is. I'll get at the truth if it kills me. Locked. Well, that's a nice thing. Just what I should expect too. Open this door! Hey, is anyone in? Will somebody open this door?	5  10
MERCURY: Hullo-o-o? Who's there?	
AMPHITRYO: I am.	
MERCURY: I am? Who's I am?	
AMPHITRYO: It's me, I say. Open this door.	
MERCURY: Ooh, I say ... you mustn't go knocking doors down like that. ...Jupiter and all those gods will be ever so angry with you.	15
AMPHITRYO: What's going on there?	
MERCURY: It's the way you're going on that you will be sorry for, for the rest of your life.	
AMPHITRYO: You're Sosia, aren't you?	20
MERCURY: Oh yes. Did you think I had forgotten myself again? Do you want anything?	
AMPHITRYO: Do I want anything? What the –	
MERCURY: That's what I'm asking you. You've almost bashed the doors off their hinges, you silly man. This isn't a public building, you know; we have to buy our own doors. Don't look at me like that, you owl. What do you want? Who are you, anyway?	25
AMPHITRYO: Who am I, cat-o-nine-tails! ... Perishing pitchforks, who am I? I'll tan your hide for this.	
MERCURY: You must have been a very extravagant young man.	30
AMPHITRYO: What the hell –	
MERCURY: Because you're now a poor old beggar asking for harms.	
AMPHITRYO: You'll be gibbering on a gibbet very soon, you swab.	
MERCURY: Allow me to pour you a libation, sir. ...	

Plautus, 'Amphitryo', pages 271-272

0	7
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What has caused Amphitryo to believe there is a 'fornicator' (line 8) in the house?  
Make **two** points.

[2 marks]

0	8
---	---

What did Amphitryo want Naucrates to prove?

[1 mark]

0	9
---	---

What has been happening at the palace while Amphitryo has been looking for Naucrates? Give **two** details.

[2 marks]

1	0
---	---

In the passage, how entertainingly does Plautus prolong the confusion? Give the reasons for your views and support them with details from the passage.

[10 marks]

1	1
---	---

'Gods behaving badly, humans behaving well.'

To what extent do you think this is an accurate description of the play 'Amphitryo'?  
Give the reasons for your views and support them with details from the whole play.

You might include discussion of:

- the activities and motives of Jupiter and Mercury
- the behaviour of Alcmena
- Amphitryo's treatment of his wife and Sosia
- Sosia
- the ending of the play.

[20 marks]

**Turn over for Section 2**

**Turn over ►**

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**Section 2**

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

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**Either**

**Option C**

**1 | 2**

'The main source of comedy in the plays of Menander and Plautus is fear of the loss of dignity and property.'

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 in 'Old Cantankerous'
- Philolaches, Tranio and Theopropides in 'The Ghost'
- Plesidippus, Labrax, Gripus and Daemones in 'The Rope'
- Amphitryo and Alcmena in 'Amphitryo'
- other sources of comedy in the four plays.

**[30 marks]**

**or**

**Option D**

**1 | 3**

How important are women **both** to the plots **and** to the comic effects of the plays of Menander and Plautus? 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 Girl and Simiche in 'Old Cantankerous'
- Philematium, Scapha and Delphium in 'The Ghost'
- Palaestra, Ampelisca and Ptolemaicia in 'The Rope'
- Alcmena and Bromia in 'Amphitryo'.

**[30 marks]**

**END OF QUESTIONS**

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