

## AS CLASSICAL CIVILISATION

Paper 1E Menander and Plautus

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Monday 23 May 2016

Morning

Time allowed: 1 hour 30 minutes

### Materials

For this paper you must have:

- an AQA 12-page answer book.

### 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 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.

- GIRL: Oh, dear! What a catastrophe! It's dreadful! What'll I do now? Nurse was drawing water, and she's dropped the bucket down the well.
- SOSTRATOS: God Almighty and all the hosts of heaven, what incomparable beauty!
- GIRL: And when Daddy was going out, he told me to have hot water ready. 5
- SOSTRATOS: Ladies and Gentlemen, what a vision!
- GIRL: If he finds out, he'll make mincemeat of her, poor soul. But no time for useless talk! Dearest Nymphs, you must supply our water. But if there's a service going on inside, I don't want to disturb them –
- SOSTRATOS: If you give the jug to me, I'll fill it and bring it straight back to you. 10
- GIRL: Oh, yes, please. And do hurry.
- SOSTRATOS: Country girl she may be, but she has pretty manners. Great God, what heavenly power can save me now?
- GIRL: Oh! What was that noise? Is Daddy coming? I'll catch it if he finds me out here. 15
- DAOS: I've spent a lot of time working for you here, while master's digging all on his own. I've got to go and help him. Damn you, Poverty, why do we have so much of you? Why do you sit inside all the time? Are you never going to leave us?
- SOSTRATOS: Here's your jug. 20
- GIRL: Over here, please.
- DAOS: Now, what does he want?
- SOSTRATOS: Goodbye, and look after your father. Oh, it's agony! Oh, stop whining, Sostratos, it'll be all right.
- DAOS: What'll be all right? 25
- SOSTRATOS: No need to panic. Do what you were going to do just now, go and fetch Getas and lay the whole problem clearly before him.
- DAOS: What the devil's going on here? I don't like this at all. A young man doing a girl a service, that's not right. It's your fault, Knemon, damn you. An innocent girl, and you leave her all alone, in a lonely place, with no proper protection. Perhaps this chap knows this, and has slipped in quietly, thinking it's his luck. Well, I'd better tell her brother about this, right away, so that we can look after her. I think I'll go and do that now – I see a carnival crowd coming this way: they're a bit drunk, and it's no moment for me to tangle with them. 30
- 35

## FIRST CHORAL INTERLUDE

Menander, 'Old Cantankerous', pages 27-28

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**0 1** What was the girl doing when Sostratos **first** saw her and fell in love with her? **[1 mark]**

**0 2** Who made Sostratos fall in love with the girl? **[1 mark]**

**0 3** Who had Sostratos sent to speak to the girl's father? **[1 mark]**

**0 4** What happens when first Simiche (the Nurse) **and** then Knemon try to get the bucket out of the well? **[2 marks]**

**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** 'Gorgias (the girl's brother) is as important to 'Old Cantankerous' as Sostratos is.'

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

You might include discussion of:

- what Gorgias and Sostratos do to make the plot move forward
- what Gorgias' and Sostratos' words and actions contribute to the comedy of the play
- the ways in which Gorgias and Sostratos contribute to the themes of the play
- the differences and similarities between Gorgias and Sostratos.

**[20 marks]**

**Turn over for Option B**

or

### Option B

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

TRACHALIO: I don't know where my master has got to. I've kept a look-out for him everywhere. When he left the house he said he was going to the harbour, and told me to meet him at the shrine here.... Oh, there's somebody ... perhaps they can tell me ... I'll go and ask them. Hey, pirates, musselmen, hookbaiters, starvation-dieters! How are you doing? Perishing?	5
FISHERMAN: Of hunger and thirst, thank ye. What do you expect fishermen to do?	
TRACHALIO: Have you seen a young fellow along this way – strong ruddy energetic-looking chap, and three others with him, toffs with cloaks and swords and all that?	10
FISHERMAN: Haven't seen anyone of that sort round here.	
TRACHALIO: Or a pot-bellied old Silenus, bald head, beefy, bushy eyebrows, scowling, twister, god-forsaken criminal, master of all vice and villainy – and two pretty little females with him?	
FISHERMAN: With all those accomplishments and qualifications he ought to be on his way to a gallows, not Venus's temple.	15
TRACHALIO: But have you seen him?	
FISHERMAN: Not seen anybody, mate. So long.	
TRACHALIO: So long to you.... I thought so; I knew it; the master's been done in the eye; the old ponce has done a bunk; gone aboard and taken the girls with him. I foresaw it. I'm a foreseer. And the beggar invited master to meet him here for a meal, the dirty double-crosser. Well, the only thing to do is to wait here till he comes. I might ask the priestess, though, if I see her. She may know something. Yes, I'll ask her. She'll tell me.	20
AMPELISCA: Yes, I will ... knock at the door of that cottage over there and ask for some water.... I understand....	25
TRACHALIO: Surely I heard a voice?	
AMPELISCA: Somebody here! ... Who is it?	
TRACHALIO: Is it Ampelisca, coming out of the shrine?	
AMPELISCA: Is it Trachalio, Plesidippus's man?	30
TRACHALIO: It is.	
AMPELISCA: It is! Trachalio!	

Plautus, 'The Rope', pages 102-103

- 0 7**      Apart from meeting for a meal, what agreement had Plesidippus made with Labrax?  
[1 mark]
- 0 8**      Describe what happens between Ampelisca and Sceparnio when she knocks on the cottage door to ask for water. Make **three** points.  
[3 marks]
- 0 9**      What does Ampelisca receive at the end of the play?  
[1 mark]

1	0
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How effectively does Plautus entertain his audience in the passage?  
Give the reasons for your views and support them with details from the passage.

**[10 marks]**

1	1
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How important to the plot **and** comic effect of 'The Rope' is its setting by the sea?  
Give the reasons for your views and support them with details from the whole play.

You might include discussion of:

- the separation and reunion of Palaestra and Ampelisca
- the arrival of Labrax and Charmides
- the activities and ambitions of Gripus
- the tug-of-war between Gripus and Trachalio
- the reunion of Daemones and Palaestra.

**[20 marks]**

**Turn over for Section 2**

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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**

To what extent do Menander and Plautus use religion to make a serious point **and** how far do they use religion as a source of comedy?

Give the reasons for your views and support them with details from Menander's 'Old Cantankerous' and Plautus' 'The Rope' and 'Amphitryo'.

You might include discussion of:

- Pan and the sacrifice in 'Old Cantankerous'
- Arcturus, the priestess and the temple of Venus in 'The Rope'
- Mercury and Jupiter in 'Amphitryo'
- the comedy provided by the gods and religious practices
- any serious points that religion adds to the plays.

**[30 marks]**

**or**

**Option D**

**1 | 3**

To what extent do Menander and Plautus make their audiences feel sorry for slaves in their plays **and** to what extent do they use slaves 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:

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

**[30 marks]**

**END OF QUESTIONS**

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