

General Certificate of Education
June 2007
Advanced Subsidiary Examination



CLASSICAL CIVILISATION
Unit 2 Greek and Roman Literature

CIV2

Wednesday 23 May 2007 1.30 pm to 3.00 pm

For this paper you must have:

- an 8-page answer book.

Time allowed: 1 hour 30 minutes

Instructions

- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is CIV2.
- Answer **two** questions.
Answer questions on **one** topic only.

Information

- The maximum mark for this paper is 50.
- The marks for questions are shown in brackets.
- You will be marked on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary where appropriate. The legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

Answer questions on **ONE TOPIC** only.

Topic 1 *Homer, Iliad*

Answer **two** questions.

There are 25 marks for each question.

- 1 Read the passage below in the translation which you have studied, and answer the questions which follow. Paris (Alexandros) and Menelaus (Menelaos) confront one another.

The translation of E.V. Rieu

When warlike Menelaus saw Paris striding towards him in front of the enemy ranks, he was as delighted as a lion that comes across a great carcass and finds it is an antlered stag or wild goat; he is starving and greedily devours it in spite of all the efforts of the quick dogs and strong young hunters to drive him off. So delighted was
 5 Menelaus, when his eyes fell on godlike Paris, for he thought his chance had come of paying back the man who had wronged him. Fully armed, he immediately leapt from his chariot to the ground.

When godlike Paris saw Menelaus emerging through the front ranks, his heart failed him completely and he retreated into his own contingent of warriors to avoid
 10 death. Like a man who catches sight of a snake in a wooded ravine and sharply recoils, knees trembling, and retreats, pale-faced, so godlike Paris disappeared back into the mass of proud Trojans, terrified of Menelaus son of Atreus.

Hector saw him and attacked him sharply:

‘Paris, you parody, with your wonderful looks, you sex-crazed seducer, you should
 15 never have been born, or married. How I wish that were the case! Far better that than to be the disgrace you are now, trusted by nobody. How the long-haired Greeks must cackle when they see us make a champion of a man because of his good looks, not his strength of purpose or courage.’

Book 3, p. 46

The translation of M. Hammond

When the warrior Menelaos saw him stepping out in front of the massed troops with long strides, he felt the joy of a lion that has come across a great carcass, an antlered stag or a wild goat he has found in his hunger: he eats it greedily, even though the running hounds and the strong young huntsmen try to drive him away. So
 5 Menelaos felt joy when his eyes saw godlike Alexandros. He thought he could take his vengeance on the culprit, and he immediately jumped to the ground from his chariot with all his armour.

But when godlike Alexandros saw Menelaos appear among the front fighters, his heart quailed and he shrank back into the mass of his companions to avoid
 10 destruction. As when a man sees a snake in a mountain glen, and starts backwards, and trembling takes over his limbs: he goes back again on his tracks, with fear set pale in his cheeks. So godlike Alexandros slipped back into the body of the proud Trojans in his fear of Atreus’ son

15 Hektor saw this and attacked him with insulting words: ‘Paris you pest, good for nothing but looks, you woman-crazed seducer! If only you had never been born, or died unmarried. Yes, I wish it were so – and that would be far better than to have you the disgrace that you are and a creature of loathing to others. Oh, the long-haired Achaians must be cackling at this, saying that we put up a prince as champion only for his good looks, when his heart is empty of strength or courage.’

Book 3, pp. 41-42

The translation of R. Lattimore

Now as soon as Menelaos the warlike caught sight of him making his way with long strides out in front of the army, he was glad, like a lion who comes on a mighty carcass, in his hunger chancing upon the body of a horned stag or wild goat; who eats it eagerly, although against him are hastening the hounds in their speed and the stalwart young men: thus Menelaos was happy finding godlike Alexandros there in front of his eyes, and thinking to punish the robber, straightway in all his armour he sprang to the ground from his chariot.

10 But Alexandros the godlike when he saw Menelaos showing among the champions, the heart was shaken within him; to avoid death he shrank into the host of his own companions. As a man who has come on a snake in the mountain valley suddenly steps back, and the shivers come over his body, and he draws back and away, cheeks seized with a green pallor; so in terror of Atreus’ son godlike Alexandros lost himself again in the host of the haughty Trojans.

But Hektor saw him and in words of shame rebuked him: ‘Evil Paris, beautiful, woman-crazy, cajoling, better had you never been born, or killed unwedded. Truly I could have wished it so; it would be far better than to have you with us to our shame, for others to sneer at. Surely now the flowing-haired Achaians laugh at us, thinking you are our bravest champion, only because your looks are handsome, but there is no strength in your heart, no courage’.

Book 3, pp. 100-101

- (a) Explain how Paris (Alexandros) has wronged Menelaos (Menelaos). (2 marks)
- (b) What proposal for settling his differences with Menelaos (Menelaos) does Paris (Alexandros) make to Hector (Hektor)? Give **two** details. (2 marks)
- (c) In this passage, by what means does Homer portray the qualities of Paris (Alexandros) and Menelaos (Menelaos)? (6 marks)

Question 1 continues on the next page

- (d) How far do you think that determination and courage are the most important qualities which the warriors in the *Iliad* show?

You might include discussion of

- the behaviour of such warriors as Achilles (Achilleus), Agamemnon, Diomedes, Hector (Hektor), Nestor, Odysseus, Patroclus (Patroklos)
- other qualities shown by these warriors.

(15 marks)

Turn over for the next question

- 2 Read the passage below in the translation which you have studied, and answer the questions which follow. Achilles (Achilleus) reacts to the news of Patroclus' (Patroklos') death.

The translation of E. V. Rieu

While these thoughts raced through his mind, noble Antilochus, Nestor's son, halted before him, hot tears pouring down his cheeks, and gave him the agonizing news:

5 'What can I say, son of warlike Peleus? You are about to hear dreadful news. If only it weren't true. Patroclus lies dead. They are fighting over his body. It's been stripped. Hector of the flashing helmet has your armour.'

So he spoke, and a black cloud of grief engulfed Achilles. He picked up the sooty dust in both his hands and poured it over his head. He begrimed his handsome features with it, and black ashes settled on his sweet-smelling tunic. Great Achilles
10 lay spread out in the dust, a giant of a man, clawing at his hair with his hands and mangling it. The female slaves he and Patroclus had captured shrieked aloud and in their grief ran out of doors to surround warlike Achilles. They beat their breasts with their hands and sank to the ground. On the other side Antilochus, shedding tears of misery, gripped Achilles' hands. Achilles was sobbing out his noble heart, and
15 Antilochus was afraid he might take a knife and cut his throat.

Achilles let out an intimidating cry, and his lady mother heard him where she sat in the depths of the sea beside her ancient father. Then she herself took up the cry of grief, and there gathered round her every goddess, every Nereid that was in the deep salt sea.

Book 18, p. 320

The translation of M. Hammond

While he was pondering this in his mind and his heart, the son of proud Nestor came up close to him with his warm tears falling, and gave his painful message: 'Oh, son of warrior Peleus, there is terrible news for you to hear, which I wish had never happened. Patroklos lies dead, and they are fighting over his body. It is naked now –
5 Hektor of the glinting helmet has his armour.'

So he spoke, and the black cloud of sorrow enveloped Achilleus. He took up the sooty dust in both his hands and poured it down over his head, soiling his handsome face: and the black ashes settled all over his sweet-smelling tunic. And he lay there with his whole body sprawling in the dust, huge and hugely fallen, tearing at his hair
10 and defiling it with his own hands. And the serving-women that Achilleus and Patroklos had won in war shrieked loud in their hearts' grief, and ran out to flock round the warrior Achilleus: all of them beat their breasts with their hands, and the strength collapsed from their bodies. And to one side Antilochos mourned with his tears falling, and he held the hands of Achilleus as his glorious heart groaned: he was
15 afraid that Achilleus might take a knife and cut his own throat. Achilleus gave out a terrible cry, and his honoured mother heard him, where she sat by the side of her old father in the depths of the sea, and she wailed loud in response. And the goddesses gathered round her, all the daughters of Nereus who were there in the deep of the sea.

Book 18, pp. 295-296

The translation of R. Lattimore

Now as he was pondering this in his heart and his spirit,
meanwhile the son of stately Nestor was drawing near him
and wept warm tears, and gave Achilleus his sorrowful message:
'Ah me, son of valiant Peleus; you must hear from me
5 the ghastly message of a thing I wish never had happened.
Patroklos has fallen, and now they are fighting over his body
which is naked. Hektor of the shining helm has taken his armour.'

He spoke, and the black cloud of sorrow closed on Achilleus.
In both hands he caught up the grimy dust, and poured it
10 over his head and face, and fouled his handsome countenance,
and the black ashes were scattered over his immortal tunic.
And he himself, mightily in his might, in the dust lay
at length, and took and tore at his hair with his hands, and defiled it.
And the handmaidens Achilleus and Patroklos had taken
15 captive, stricken at heart cried out aloud, and came running
out of doors about valiant Achilleus, and all of them
beat their breasts with their hands, and the limbs went slack in each of them.
On the other side Antilochos mourned with him, letting the tears fall,
and held the hands of Achilleus as he grieved in his proud heart,
20 fearing Achilleus might cut his throat with the iron. He cried out
terribly, aloud, and the lady his mother heard him
as she sat in the depths of the sea at the side of her aged father,
and she cried shrill in turn, and the goddesses gathered about her,
all who along the depth of the sea were daughters of Nereus.

Book 18, pp. 375-376

- (a) What revenge does Achilles (Achilleus) take against Hector (Hektor) for the death of Patroclus (Patroklos)? Give **two** details. (2 marks)
- (b) How does Achilles' (Achilleus') mother help him to take his revenge? (2 marks)
- (c) In this passage, by what means does Homer show the intensity of Achilles' (Achilleus') grief? (6 marks)
- (d) How important are scenes of grief and mourning to the books of the *Iliad* you have read?

You might include discussion of

- Achilles' (Achilleus') grief for Patroclus (Patroklos)
- the grief of Thetis, the nymphs and Briseis
- Chryses' grief at the loss of his daughter
- the laments of Andromache, Hekabe and Helen in Books 22 and 24
- Priam's grief for Hector (Hektor) in Book 24. (15 marks)

- 3 Read the passage below in the translation you have studied, and answer the questions which follow. Hector (Hektor) and Achilles (Achilleus) face each other in single combat.

The translation of E. V. Rieu

‘Athene has deceived me. Evil death is no longer far away; it is staring me in the face and there is no escape. Zeus and his Archer son must long have been resolved on this, for all their earlier goodwill and help.

5 ‘So now my destiny confronts me. Let me at least sell my life dearly and not without glory, after some great deed for future generations to hear of.’

With these words Hector drew the sharp, long, heavy sword hanging down at his side. He gathered himself and swooped like a high-flying eagle that drops to earth through black clouds to pounce on a tender lamb or cowering hare. So Hector swooped, brandishing his sharp sword.

10 Achilles sprang to meet him, his heart filled with savage determination. He kept his chest covered with his fine, ornate shield; his glittering helmet with its four plates nodded, and above it danced the lovely plumes that Hephaestus had lavished on the crest. Like a star moving with others through the night, Hesperus, the loveliest star set in the skies – such was the gleam from his spear’s sharp point as he weighed it in
15 his right hand with murder in his heart for godlike Hector, searching that handsome body for its most vulnerable spot.

Book 22, pp. 388-389

The translation of M. Hammond

‘Athene has tricked me. So now vile death is close on me, not far now any longer, and there is no escape. This must long have been the true pleasure of Zeus and Zeus’ son the far-shooter, and yet before now they readily defended me: but now this time my fate has caught me. Even so, let me not die ingloriously, without a fight, without
5 some great deed done that future men will hear of.’

So speaking he drew the sharp sword that hung long and heavy at his side, gathered himself, and swooped like a high-flying eagle which darts down to the plain through the dark clouds to snatch up a baby lamb or a cowering hare. So Hektor swooped to attack, flourishing his sharp sword. And Achilleus charged against him,
10 his heart filled with savage fury. In front of his chest he held the covering of his lovely decorated shield, and the bright four-bossed helmet nodded on his head, with the beautiful golden hairs that Hephaistos had set thick along the crest shimmering round it. Like the Evening Star on its path among the stars in the darkness of the night, the loveliest star set in the sky, such was the light gleaming from the point of
15 the sharp spear Achilleus held quivering in his right hand, as he purposed death for godlike Hektor, looking over his fine body to find the most vulnerable place.

Book 22, pp. 358-359

The translation of R. Lattimore

- ‘It was Athene cheating me,
and now evil death is close to me, and no longer far away,
and there is no way out. So it must long since have been pleasing
to Zeus, and Zeus’ son who strikes from afar, this way; though before this
5 they defended me gladly. But now my death is upon me.
Let me at least not die without a struggle, inglorious,
but do some big thing first, that men to come shall know of it.’
- So he spoke, and pulling out the sharp sword that was slung
at the hollow of his side, huge and heavy, and gathering
10 himself together, he made his swoop, like a high-flown eagle
who launches himself out of the murk of the clouds on the flat land
to catch away a tender lamb or a shivering hare; so
Hektor made his swoop, swinging his sharp sword, and Achilleus
charged, the heart within him loaded with savage fury.
- 15 In front of his chest the beautiful elaborate great shield
covered him, and with the glittering helm with four horns
he nodded; the lovely golden fringes were shaken about it
which Hephaistos had driven close along the horn of the helmet.
And as a star moves among stars in the night’s darkening,
20 Hesper, who is the fairest star who stands in the sky, such
was the shining from the pointed spear Achilleus was shaking
in his right hand with evil intention toward brilliant Hektor.
He was eyeing Hektor’s splendid body, to see where it might best
give way.

Book 22, p. 443

- (a) How has Athene helped Achilles (Achilleus) and deceived Hector (Hektor)? Give **four** details. (4 marks)
- (b) In this passage, how does Homer portray the similarities and differences between Achilles (Achilleus) and Hector (Hektor)? (6 marks)
- (c) How far has the involvement of gods and goddesses in the *Iliad* affected your appreciation of the poem?

You might include discussion of

- the involvement of Zeus, for example in Books 1 and 24
- the favouritism of Hera and Athene for the Greeks, for example in Book 1
- the help Aphrodite gives to Paris (Alexandros) in Book 3
- Apollo’s interventions against the Greeks, for example in Books 1 and 16
- Hephaestus’ (Hephaistos’) role in Books 1 and 18
- Thetis’ role in relation to Achilles (Achilleus) and Zeus
- relationships between gods and goddesses
- the characters of individual gods and goddesses.

(15 marks)

Topic 2 *Homer, Odyssey*

Answer **two** questions.

There are 25 marks for each question.

Do **not** answer questions on this topic if you have answered questions on **Topic 1**.

- 4 Read the passage below in the translation which you have studied, and answer the questions which follow. Odysseus' men open the bag given to him by Aeolus (Aiolos).

The translation of E. V. Rieu

'But his measures were doomed to failure, for we came to grief, through our own senseless stupidity.

- 5 'For nine days and nights we sailed on; and on the tenth we were already in sight of our homeland, and had even come near enough to see people tending their fires, when I fell fast asleep. I was utterly exhausted, for in my anxiety to speed our journey home I handled the sheet of my ship myself without a break, giving it to no one else.

- 10 'The crew began to discuss matters among themselves, and word went round that I was bringing home a fortune in gold and silver which the great-hearted Aeolus son of Hippotas had given me. And this is what they said as they exchanged glances: "It's not fair! What a captain we have, valued wherever he goes and welcomed in every port! Back he comes from Troy with a splendid haul of plunder, though we who have gone every bit as far come home with empty hands – and now Aeolus has given him all this into the bargain, as a favour for friendship's sake! Come on; let's find out and see how much gold and silver is hidden in that bag." '

Book 10, p. 143

The translation of R. Lattimore

‘But it was not
so to be, for we were ruined by our own folly.
‘Nevertheless we sailed on, night and day, for nine days,
and on the tenth at last appeared the land of our fathers,
5 and we could see people tending fires, we were very close to them.
But then the sweet sleep came upon me, for I was worn out
with always handling the sheet myself, and I would not give it
to any other companion, so we could come home quicker
to our own country; but my companions talked with each other
10 and said that I was bringing silver and gold home with me,
given me by great-hearted Aiolos, son of Hippotas;
and thus they would speak to each other, each looking at the man next him:
“See now, this man is loved by everybody and favored
by all, whenever he visits anyone’s land and city,
15 and is bringing home with him handsome treasures taken from the plunder
of Troy, while we, who have gone through everything he has
on the same venture, come home with our hands empty. Now too
Aiolos in favor of friendship has given him all these
goods. Let us quickly look inside and see what is in there,
20 and how much silver and gold this bag contains inside it.” ’

Book 10, p. 153

- (a) What is in the bag given to Odysseus by Aeolus (Aiolos)? (1 mark)
- (b) What help, apart from providing the bag, has Aeolus (Aiolos) given to Odysseus? Give **one** detail. (1 mark)
- (c) What are the reactions of Aeolus (Aiolos) and his family to Odysseus and his men on their return to Aeolia? Give **two** details. (2 marks)
- (d) In this passage, how does Homer build up tension? (6 marks)
- (e) To what extent do Odysseus **and** his men deserve the criticism that they acted with ‘senseless stupidity’ (E. V. Rieu) / ‘folly’ (R. Lattimore) on their travels?

You might include discussion of

- the loss of men at the hands of the Cicones (Kikonians) and Laestrygonians (Laistrygones)
- delay with the Lotus-eaters
- the adventure with Polyphemus (Polyphemos)
- the adventure with Circe
- the visit to Hell (Hades)
- passing the Sirens and Scylla and Charybdis
- the cattle of the Sun-god (Helios).

(15 marks)

- 5 Read the passage below in the translation which you have studied, and answer the questions which follow. Odysseus meets his son Telemachus (Telemachos).

The translation of E. V. Rieu

‘Telemachus,’ replied the resourceful Odysseus, ‘you ought not to feel any excessive surprise at your father’s home-coming, or be so taken aback. Be quite certain of this, no second Odysseus will return. No, I am the man, just as you see me, back in my own country in the twentieth year of misfortune and wandering. As for
5 these changes in me, they are the work of the warrior goddess Athene, who can do anything, and make me look as she wishes, at one moment like a beggar and at the next like a young man finely dressed. It is easy for the gods in heaven to glorify or debase a man.’

Odysseus sat down, and Telemachus flung his arms round his noble father’s neck
10 and burst into tears. And now a passionate longing for tears arose in them both and they cried aloud piercingly and more convulsively than birds of prey, vultures or crooked-clawed eagles, bereaved when villagers have robbed the nest of their unfledged young. So did these two let the piteous tears run streaming from their eyes. And sunset would have found them still weeping, if Telemachus had not suddenly
15 asked his father a question. ‘But, my dear father,’ he said, ‘what ship can have brought you to Ithaca at this time, and who were the men on board?’

Book 16, p. 246

The translation of R. Lattimore

Then resourceful Odysseus spoke in turn and answered him:
‘Telemachos, it does not become you to wonder too much at your own father when he is here, nor doubt him. No other
5 Odysseus than I will ever come back to you. But here I am, and I am as you see me, and after hardships and suffering much I have come, in the twentieth year, back to my own country. But here you see the work of Athene, the giver of plunder, who turns me into whatever she pleases, since she can do this; and now she will make me look like a beggar, but then the next time
10 like a young man, and wearing splendid clothes on my body; and it is a light thing for the gods who hold wide heaven to glorify any mortal man, or else to degrade him.’

So he spoke, and sat down again, but now Telemachos folded his great father in his arms and lamented,
15 shedding tears, and desire for mourning rose in both of them; and they cried shrill in a pulsing voice, even more than the outcry of birds, ospreys or vultures with hooked claws, whose children were stolen away by the men of the fields, before their wings grew strong; such was their pitiful cry and the tears their eyes wept.
20 And now the light of the sun would have set on their crying, had not Telemachos spoken a quick word to his father:
‘What kind of ship was it, father dear, in which the sailors brought you to Ithaca? What men do they claim that they are?’

- (a) Where on Ithaca (Ithaka) does this meeting between Odysseus and Telemachus (Telemachos) take place? *(1 mark)*
- (b) From where has Telemachus (Telemachos) just returned? *(1 mark)*
- (c) What information does Odysseus give to Telemachus (Telemachos) about those who have brought him (Odysseus) to Ithaca (Ithaka)? Give **two** details. *(2 marks)*
- (d) In this passage, how does Homer show the emotional intensity of the reunion between father and son? *(6 marks)*
- (e) ‘Athene’s influence on Odysseus is the most important influence the immortals have on Odysseus’ return home.’

How far do you agree with this opinion?

You might include discussion of

- Athene’s part in the council of the gods in Book 5
- Athene’s interventions before, during and after Odysseus’ encounter with Nausicaa (Nausikaa) on Scherie
- Athene’s help when Odysseus reaches Ithaca (Ithaka)
- Athene’s help in revealing Odysseus’ identity to Telemachus (Telemachos)
- Athene’s interventions when Odysseus takes his revenge
- the roles of Zeus, Poseidon, Calypso (Kalypso) and Circe. *(15 marks)*

Turn over for the next question

- 6 Read the passage below in the translation which you have studied, and answer the questions which follow. Odysseus reveals his identity and kills Antinous (Antinoös).

The translation of E. V. Rieu

Throwing off his rags, the resourceful Odysseus leaped on to the great threshold with his bow and his full quiver, and poured out the swift arrows at his feet.

- 5 ‘The match that was to seal your fate is over,’ he called out to the Suitors. ‘Now for another target which no man has yet hit – if I can hit it and Apollo grants my prayer.’ And with that he levelled a deadly shaft straight at Antinous.

- 10 Antinous had just reached for his fine cup to take a draught of wine, and the golden, two-handled beaker was balanced in his hands. No thought of bloodshed entered his head. For who could guess, there in that festive company, that one man, however powerful he might be, would bring evil death and black doom on him against such odds? Odysseus took aim and shot him in the neck. The point passed clean through his tender throat. The cup dropped from his hand as he was hit and he lurched over to one side. His life-blood gushed from his nostrils in a turbid jet. His foot lashed out and kicked the table from him; his food was scattered on the ground, and bread and meat lay there in the dirt.

- 15 When the Suitors saw the man collapse, there was uproar in the hall. They sprang from their chairs and rushed in confusion about the room, searching the solid walls on every side.

Book 22, pp. 329-330

The translation of R. Lattimore

Now resourceful Odysseus stripped his rags from him, and sprang up atop the great threshold, holding his bow and the quiver filled with arrows, and scattered out the swift shafts before him on the ground next his feet, and spoke his word to the suitors:

5 'Here is a task that has been achieved, without any deception. Now I shall shoot at another mark, one that no man yet has struck, if I can hit it and Apollo grants me the glory.'

He spoke, and steered a bitter arrow against Antinoös. He was on the point of lifting up a fine two-handed

10 goblet of gold, and had it in his hands, and was moving it so as to drink of the wine, and in his heart there was no thought of death. For who would think that one man, alone in a company of many men at their feasting, though he were a very strong one, would ever inflict death upon him and dark doom? But Odysseus,

15 aiming at this man, struck him in the throat with an arrow, and clean through the soft part of the neck the point was driven. He slumped away to one side, and out of his stricken hand fell the goblet, and up and through his nostrils there burst a thick jet of mortal blood, and with a thrust of his foot he kicked back

20 the table from him, so that all the good food was scattered on the ground, bread and baked meats together; but all the suitors clamored about the house when they saw that the man was fallen, sprang up from their seats and ranged about the room, throwing their glances every way all along the well-built walls.

Book 22, p.321

- (a) How has Odysseus come to be using the bow and arrows at this point? Give **two** details. (2 marks)
- (b) How have the suitors wronged Odysseus? Give **two** details. (2 marks)
- (c) By what means does Homer make this passage exciting and dramatic? (6 marks)
- (d) 'Everyone gets what he or she deserves.'

To what extent do you agree with this comment on the effect of Odysseus' homecoming?

You might include discussion of

- Odysseus
- Penelope and Telemachus (Telemachos)
- the suitors, including Antinous (Antinoös)
- the unfaithful servants, including Melanthius (Melanthios)
- Medon and Phemius (Phemios)
- the faithful servants, including Eumaeus (Eumaios) and Eurycleia (Eurykleia).

(15 marks)

Topic 3 *Plautus*

Answer **two** questions.

There are 25 marks for each question.

Do **not** answer questions on this topic if you have answered questions on **Topic 1** or **Topic 2**.

- 7 Read the passage below from Plautus' *The Ghost*, and answer the questions which follow. Tranio tries to keep up his deception of Theopropides.

5 TRANIO: Alexander the Great and Agathocles, so I've heard tell, were the two top champion wonder-workers of the world. Why shouldn't I be the third – aren't I a famous and wonderful worker? The asses are saddled – this old ass, and that old ass. I'm in a new and profitable line of business; most mule-drivers saddle mules, but I'm saddling human mules; they're tough enough to carry anything, too! Now for this one; I'll go and speak to him. [*He crosses to Theopropides*]...
Theopropides, sir!

THEOPROPIDES [*waking from a doze*]: Now who wants me?

TRANIO: Your ever-faithful slave, master.

- 10 THEOPROPIDES: Where have you been all this time?

TRANIO: Where you sent me; and I've got all you wanted.

THEOPROPIDES: Why the devil have you been so long about it?

TRANIO: The old gentleman was engaged; I had to wait for him.

THEOPROPIDES: Trust you to take your time over it.

- 15 TRANIO: Well I like that! I'd have you know, a man can't blow and suck at the same time. I can't be in two places at once, can I?

THEOPROPIDES: Well, what have you found out?

The Ghost, pp. 63

- (a) What task concerning the house next door has Theopropides set Tranio? (1 mark)
- (b) Who is the 'old gentleman' (line 13) referred to by Tranio? (1 mark)
- (c) How has Tranio already deceived Theopropides? Give **two** details. (2 marks)
- (d) How does Plautus use verbal **and** visual techniques to make this passage amusing? (6 marks)
- (e) To what extent do Plautus' plots rely on lying and deception for their comic effectiveness? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.

You might include discussion of

- Tranio's lies and deceptions in *The Ghost*
 - Labrax' escape with Palaestra and Ampelisca in *The Rope*
 - Trachalio's tricking of Gripus in *The Rope*
 - the deception of Alcmena, Amphitryo and Sosia by Jupiter and Mercury in *Amphitryo*
- other scenes in which comic effectiveness is achieved.

- 8 Read the passage below from Plautus' *The Rope*, and answer the questions which follow. Plesidippus comes back with Trachalio to deal with Labrax.

LABRAX: Oh, for holy Hercules, let me get away.

SPARAX: No one's stopping you.

LABRAX: I can go? Really? Oh...good. Thanks very much. I think I'll go *this way* [via the altar].

5 TURBALIO: Get back from there!

LABRAX: Oh damn, foiled again. There's only one thing to do and that's to starve them out. [He sits down to wait.] [Presently TRACHALIO comes back, with PLESIDIPPUS.]

PLESIDIPPUS: That pimp is trying to drag my girl away from Venus's altar?

10 TRACHALIO: That's about it, sir.

PLESIDIPPUS: Why didn't you kill him there and then?

TRACHALIO: Well...I hadn't a sword, sir.

PLESIDIPPUS: You could have finished him with a stick or a stone.

TRACHALIO: Would you have me throw stones at a man like a dog – a dirty dog?

15 LABRAX: Now I'm done for. Here's Plesidippus. He'll sweep me up to the last crumb.

PLESIDIPPUS: Were the women sitting at the altar already, when you came to look for me?

TRACHALIO: They were, and they still are.

20 PLESIDIPPUS: Who's there to keep an eye on them?

TRACHALIO: Some old gentleman I've never seen before; lives next door to Venus. He was very helpful. He's guarding them now with his slaves. I saw to all that.

The Rope, p. 125

- (a) How has Labrax come to be under guard at the altar? Give **three** points. (3 marks)
- (b) Why is Plesidippus interested in the two young women at the altar? (1 mark)
- (c) In this passage, how does Plautus use verbal **and** visual techniques to entertain the audience? (6 marks)
- (d) 'Plautus successfully uses a wide range of character types to amuse his audience.'

To what extent do you agree with this verdict? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.

You might include discussion of

- the range of character types Plautus uses
- the ways in which Plautus exploits contrasts between these character types
- the relationships between masters and slaves, fathers and sons
- how far Plautus gives individuality to particular characters. (15 marks)

- 9 Read the passage below from Plautus' *Amphitryo*, and answer the questions which follow. Amphitryo is puzzled by Alcmena's strange welcome.

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?

ALCMENA: Of course it was; and you were there too.

- 5 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.

ALCMENA: I'm nothing of the sort. And, please God, I'll soon be a happy mother.

- 10 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 [*aside*]: It's *her* pains he ought to be worrying about...Give her a raw apple and let her chew on that.

AMPHITRYO: My dear, you say you saw me here yesterday?

- 15 ALCMENA: *Yes*, for the tenth time.

AMPHITRYO: In a dream, perhaps?

ALCMENA: No; wide awake; both of us.

AMPHITRYO: Oh, this is dreadful!...Sosia!

SOSIA: What's up, sir?

- 20 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.

Amphitryo, pp. 257-258

- (a) Whom did Alcmena actually 'welcome home last night' (line 1) **and** who was with him? (2 marks)
- (b) Where was Amphitryo 'last night' (line 1)? Give **two** details. (2 marks)
- (c) In this passage, what techniques does Plautus use to amuse his audience? (6 marks)

- (d) 'A serious exploration of relationships between men and women underlies Plautus' comic treatment of them.'

How true do you find this statement in relation to *The Ghost*, *The Rope* and *Amphitryo*?

You might include discussion of

- the relationship between Philolaches and Philematium in *The Ghost*
- Scapha's remarks about relationships in *The Ghost*
- Simo's comments about his wife in *The Ghost*
- how Palaestra relates to Labrax, Plesidippus and Daemones in *The Rope*
- how Ampelisca relates to Labrax and Sceparnio in *The Rope*
- the relationship Alcmena has with Jupiter in *Amphitryo*
- the relationship between Alcmena and Amphitryo in *Amphitryo*. (15 marks)

END OF QUESTIONS

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