

General Certificate of Education
June 2008
Advanced Subsidiary Examination



CLASSICAL CIVILISATION
Unit 2 Greek and Roman Literature

CIV2

Friday 23 May 2008 1.30pm to 3.00pm

For this paper you must have:

- an 8-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 *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. Zeus and Hera quarrel about Thetis.

The translation of E.V. Rieu, revised by D.C.H. Rieu and Peter Jones

The son of Cronus spoke and nodded his sable brows. The divine locks rolled forward from the lord god's immortal head, and great Olympus shook.

The agreement was made, and the two now parted. Thetis plunged down from glittering Olympus into the salt-sea depths, while Zeus departed for his own palace.

- 5 There the whole company of gods rose from their seats in their Father's presence. There was no one that dared to keep his seat as he approached; they all stood up as he came in.

So Zeus sat down on his throne; and Hera had seen, and knew that he and silver-footed Thetis, daughter of the Old Man of the Sea, had hatched a plot between them. At once she spoke to Zeus with cutting words:

- 10 'Which god has been hatching plots with you this time, you arch-deceiver? How like you it is to wait till my back is turned and then cook up some secret schemes, on your own. You have never been willing to confide in me.'

The Father of men and gods replied to her:

- 15 'Hera, don't expect to learn all my decisions. You would find the knowledge hard to bear, although you are my wife. What it is right for you to hear, no man or god shall know before you. But when I choose to take a step without referring to the gods, don't cross-examine me about it.'

Book 1, pp. 18–19

The translation of M. Hammond

So the son of Kronos spoke, and he nodded his dark brows. The lord god's immortal hair streamed forward from his deathless head, and he shook the heights of Olympos.

- 5 With this agreement made, the two parted. Thetis then leapt down from bright Olympos into the deep sea, and Zeus went to his own house. All the gods rose together from their seats in the presence of the father: not one of them dared to keep his place at Zeus' approach, but all rose to greet him. So he then sat down on his throne. But when Hera looked at him, she could tell that plans had been laid with him by silver-footed Thetis, the daughter of the old man of the sea. She immediately attacked Zeus the son of Kronos with scornful words: 'Crafty one, which of the gods has been laying plans with you this time? It is always your way to keep apart from me and decide your purposes in secret. You have never yet been prepared to tell me frankly of any design you have in your mind.'
- 10

Then the father of men and gods answered her: 'Hera, do not expect to know of all my thoughts – they will be hard for you, even though you are my wife. When it is right for you to hear my thought, no-one, god or man, will know of it before you do. But when

- 15 I wish to lay my plans apart from the other gods, please do not question me and enquire into every detail.'

Book 1, pp. 16–17

The translation of R. Lattimore

He spoke, the son of Kronos, and nodded his head with the dark brows,
and the immortally anointed hair of the great god
swept from his divine head, and all Olympos was shaken.

- 5 So these two who had made their plans separated, and Thetis
leapt down again from shining Olympos into the sea's depth,
but Zeus went back to his own house, and all the gods rose up
from their chairs to greet the coming of their father, not one had courage
to keep his place as the father advanced, but stood up to greet him.
Thus he took his place on the throne; yet Hera was not
10 ignorant, having seen how he had been plotting counsels
with Thetis the silver-footed, the daughter of the sea's ancient,
and at once she spoke revilingly to Zeus son of Kronos:
'Treacherous one, what god has been plotting counsels with you?
Always it is dear to your heart in my absence to think of
15 secret things and decide upon them. Never have you patience
frankly to speak forth to me the thing that you purpose.'

- Then to her the father of gods and men made answer:
'Hera, do not go on hoping that you will hear all my
thoughts, since these will be too hard for you, though you are my wife.
20 Any thought that it is right for you to listen to, no one
neither man nor any immortal shall hear it before you.
But anything that apart from the rest of the gods I wish to
plan, do not always question each detail nor probe me.'

Book 1, p.73

- (a) What agreement has Zeus reached with Thetis? Give **two** details. (2 marks)
- (b) How does Hephaestus (Hephaistos) restore peace between Zeus and Hera? Give **two** details. (2 marks)
- (c) In this passage, by what means does Homer build a vivid picture of the gods? (6 marks)
- (d) 'The immortals are more interested in themselves and each other than in humans.'

How far do you agree with this opinion? Refer to the books of the *Iliad* which you have read.

You might include discussion of

- Apollo's interventions in Books 1 and 16
- Zeus's responses to Thetis in Books 1 and 24
- Thetis' concern for Achilles (Achilleus) in Books 1 and 18
- Aphrodite's involvement in Book 3
- Athene's interventions in Books 1 and 22
- Zeus' concern for Sarpedon in Book 16 and for Hector (Hektor) in Book 22
- relationships between immortals, for example in Books 1, 16 and 24. (15 marks)

- 2 Read the passage below in the translation which you have studied, and answer the questions which follow. In the assembly Nestor curbs Diomedes' enthusiasm for immediate action.

The translation of E.V. Rieu, revised by D.C.H. Rieu and Peter Jones

- 'If you, for one, have set your heart on getting away, then go. The way is clear, and all your ships are drawn up by the sea, the whole great fleet of them that brought you from Mycenae. But the rest of the long-haired Greeks are going to stay till we conquer Troy. Or let them scramble back home in their ships as well. We two, I and my charioteer
- 5 Sthenelus, will fight on till we reach our goal in Ilium. We are here because the god wants us to be.'

So he spoke, and all the Greeks shouted their approval, delighted at the words of horse-taming Diomedes. Now the charioteer Nestor rose to speak:

- 'Diomedes, you are a formidable warrior in a fight, and in debate you have no rival
- 10 of your age; no one here will object to your speech or contradict a word of it. But it was beside the point. You certainly talked sensibly to the Greek leaders in terms appropriate to your age, but you are a young man – there's no denying it – and in fact you could be my youngest son. But I am much older than you are, and it is now time for me to speak out and take the whole situation into consideration. And no one will look down on what
- 15 I have to say, not even lord Agamemnon; for that man is indeed an outlaw from clan, law and home who is in love with the bitter taste of internal discord.'

Book 9, pp.145–146

The translation of M. Hammond

- 'If your own heart is eager for return, then go – the way is open, your ships are standing by the sea, all those many ships which followed you from Mykene. But the rest of the long-haired Achaians will stay here until we sack Troy. Or they too can run home in their ships to their dear native land: and the two of us, I and Sthenelos, will fight on until
- 5 we reach our goal in Ilios, since god is with us in our mission here.'

- So he spoke, and all the sons of the Achaians roared their approval, delighted at the speech of Diomedes the horse-tamer. Then Nestor the horseman stood up and spoke to them: 'Son of Tydeus, in battle you are a man of great power, and in counsel too you are the best among all of your age. Not one of the Achaians will disparage what you have
- 10 said, or speak against it: but you did not bring your argument to its conclusion. But of course you are young – you could be my own son, and the youngest born. And yet you spoke with good sense to the kings of the Argives, and what you said is right. But look, let me speak on – I claim myself older than you – and I shall cover everything. And no-one can want to reject my words, not even lord Agamemnon. The man who wills the
- 15 chill horror of war within his own people is an outlaw, banished from clan and law and hearth.'

Book 9, p.134

The translation of R. Lattimore

- ‘But if in truth your own heart is so set upon going,
go. The way is there, and next to the water are standing
your ships that came – so many of them! – with you from Mykenai,
and yet the rest of the flowing-haired Achaians will stay here
5 until we have sacked the city of Troy; let even these also
run away with their ships to the beloved land of their fathers,
still we two, Sthenelos and I, will fight till we witness
the end of Ilion; for it was with God that we made our way hither.’
- So he spoke, and all the sons of the Achaians shouted
10 acclaim for the word of Diomedes, breaker of horses.
And now Nestor the horseman stood forth among them and spoke to them:
‘Son of Tydeus, beyond others you are strong in battle,
and in counsel also are noblest among all men of your own age.
Not one man of all the Achaians will belittle your words nor
15 speak against them. Yet you have not made complete your argument,
since you are a young man still and could even be my own son
and my youngest born of all; yet still you argue in wisdom
with the Argive kings, since all you have spoken was spoken fairly.
But let me speak, since I can call myself older than you are,
20 and go through the whole matter, since there is none who can dishonour
the thing I say, not even powerful Agamemnon.
Out of all brotherhood, outlawed, homeless shall be that man
who longs for all the horror of fighting among his own people.

Book 9, pp.199–200

- (a) Why has Agamemnon called this assembly? Give **two** details. (2 marks)
- (b) What actions do the Greeks (Achaians) decide to take as a result of the assembly? Give **two** details. (2 marks)
- (c) In this passage, how effectively does Homer highlight differences between Diomedes and Nestor? (6 marks)
- (d) How important to the *Iliad* are old heroes? Refer to the books of the *Iliad* which you have read.

You might include discussion of

- Nestor’s involvement in Books 1, 9 and 11
- Phoenix’(Phoinix’) involvement in Book 9
- Priam’s involvement in Books 3, 22 and 24.

(15 marks)

- 3 Read the passage below in the translation which you have studied, and answer the questions which follow. Hecabe (Hekabe) and Helen lament over Hector's (Hektor's) corpse.

The translation of E.V. Rieu, revised by D.C.H. Rieu and Peter Jones

‘And he took your life with his long spear; but though he dragged you many times round the grave-mound of Patroclus, the companion of his you killed, that did not bring Patroclus back to life. But you have come home to me fresh as the dew and lie in the palace like one whom Apollo lord of the silver bow has visited and put to death with his gentle shafts.’

So she spoke in tears, and aroused unbridled grief. Helen then led them in a third lament:

‘Hector, dearest to me of all my Trojan brothers, godlike Paris brought me here to Troy and married me – I wish I had perished first – but in all the nineteen years since I came away and left the land of my fathers, I never heard a single harsh or spiteful word from you. Others in the palace insulted me – your brothers, your sisters, your brothers’ well-robed wives and your mother, though your father was the soul of kindness. But you calmed them down every time and stopped them out of the gentleness of your heart, with your gentle words. So these tears of sorrow I shed are both for you and for my luckless self. No one else is left in the wide realm of Troy to treat me kindly and befriend me. They all shudder at me.’

Book 24, p.441

The translation of M. Hammond

‘But when he had taken the life from you with the long-pointed bronze, he dragged you time after time around the tomb of his companion you had killed, Patroklos – yet for all this he did not bring him to life. But now I have you lying here in the house sweet and fresh as dew, looking like one whom Apollo of the silver bow has visited and killed with his gentle arrows.’

Such was her lament, and she set them to endless weeping. Then Helen was the third to lead their lamentation: ‘Hektor, dearest to my heart by far of all my husband’s brothers – my husband is godlike Alexandros: he brought me to Troy, and how I wish that I had died before that! This is now the twentieth year since I came from there and left my own native land. But in all that time I have never heard a hard word from you or any rudeness. But if anyone spoke harshly to me in the house – one of your brothers or sisters or your brothers’ fine-dressed wives, or your mother (though your father was always kind to me as a real father) – then you would speak winning words to them and stop them, through your own gentle-hearted way and your gentle words. And so I weep in anguish of heart both for you and for my own ill-fated self. There is no-one else now in the broad land of Troy to be kind to me and a friend, but they all shudder with loathing for me.’

Book 24, p.407

The translation of R. Lattimore

- ‘You,
- when he had taken your life with the thin edge of the bronze sword,
he dragged again and again around his beloved companion’s
tomb, Patroklos’, whom you killed, but even so did not
- 5 bring him back to life. Now you lie in the palace, handsome
and fresh with dew, in the likeness of one whom he of the silver
bow, Apollo, has attacked and killed with his gentle arrows.’
- So she spoke, in tears, and wakened the endless mourning.
Third and last Helen led the song of sorrow among them:
- 10 ‘Hektor, of all my lord’s brothers dearest by far to my spirit:
my husband is Alexandros, like an immortal, who brought me
here to Troy; and I should have died before I came with him;
and here now is the twentieth year upon me since I came
from the place where I was, forsaking the land of my fathers. In this time
- 15 I have never heard a harsh saying from you, nor an insult.
No, but when another, one of my lord’s brothers or sisters, a fair-robed
wife of some brother, would say a harsh word to me in the palace,
or my lord’s mother – but his father was gentle always, a father
indeed – then you would speak and put them off and restrain them
- 20 by your own gentleness of heart and your gentle words. Therefore
I mourn for you in sorrow of heart and mourn myself also
and my ill luck. There was no other in all the wide Troad
who was kind to me, and my friend; all others shrank when they saw me.’

Book 24, p.495

- (a) Give **four** details of Hector’s (Hektor’s) funeral rites, which follow these laments.
(4 marks)
- (b) In this passage, how does Homer increase the emotional intensity of the audience’s
reaction to what is happening?
(6 marks)
- (c) ‘The mortal women in the *Iliad* are all the same.’

How far, in your view, does Homer show differences between mortal women **as well as**
similarities? Refer to the books of the *Iliad* which you have read.

You might include discussion of

- what happens to Chryseis and Briseis in Book 1
- Helen’s involvement in Books 3, 6 and 24
- Briseis’ lament for Patroclus (Patroklos) in Book 18
- Hecabe’s (Hekabe’s) involvement in Books 6, 22 and 24
- Andromache’s involvement in Books 6, 22 and 24.

(15 marks)

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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. Athene helps Odysseus in his struggles at sea.

The translation of E.V. Rieu

- 5 'If I swim further down the coast, on the chance of finding a natural harbour where the waves strike the beach sideways, I'm afraid another squall will snatch me, and drag me out groaning into the teeming deep. Or some demon may let loose against me one of the many monsters that the great Amphitrite breeds in her seas, and I am well aware that the famed Earthshaker is at odds with me.'

- 10 This inward debate was cut short by a tremendous wave which swept him forward to the rugged shore, where his skin would have been torn off him and all his bones broken, had not the bright-eyed goddess Athene put it into his head to grab hold of a rock with both hands as he was swept in. He clung there groaning while the great wave swept by. But no sooner had he escaped its fury than its backward rush caught him with full force and flung him far out to sea. Pieces of skin stripped from his sturdy hands were left sticking to the crag, like the pebbles that stick to the suckers of a squid when it is torn from its lair. The great surge hid him and there the unhappy man would have come to an unpredestined end, if Athene had not given him a good idea.

Book 5, p.82

The translation of R. Lattimore

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- (a) How has Odysseus come to be in this situation at sea? Give **two** details. (2 marks)
- (b) How does Odysseus reach dry land? Give **two** details. (2 marks)
- (c) In this passage, by what means does Homer make Odysseus' struggles at sea vivid and exciting? (6 marks)
- (d) How important to the *Odyssey* is the goddess Athene? Refer to the books of the *Odyssey* which you have read.

You might include discussion of

- Athene's powers as a goddess
- Athene's relationship with Odysseus during his travels, especially in Books 5 and 6
- Athene's dealings with Odysseus, Telemachus (Telemachos), Penelope and other members of Odysseus' household in Books 13, 16 and 22
- Athene's influence on the plot as a whole, especially in Books 5, 6, 13, 16 and 22.

(15 marks)

- 5 Read the passage below in the translation which you have studied, and answer the questions which follow. Odysseus and his men struggle against Scylla (Skylla) and Charybdis.

The translation of E.V. Rieu

‘But when she swallowed the salt water down, the whole interior of her vortex was exposed, the rocks re-echoed to her fearful roar, and the dark blue sands of the sea-bed were exposed.

- 5 ‘My men turned pale with terror; and now, while all eyes were on Charybdis as the quarter from which we looked for disaster, Scylla snatched out of my ship the six strongest and ablest men. Glancing towards my ship, looking for my comrades, I saw their arms and legs dangling high in the air above my head. “Odysseus!” they called out to me in their anguish. But it was the last time they used my name. For like an angler on a jutting point, who casts his bait to lure the little fishes below, dangles his long rod with
10 its line protected by an ox-horn pipe, gets a bite, and whips his struggling catch to land, Scylla had whisked my comrades, struggling, up to the rocks. There she devoured them at her own door, shrieking and stretching out their hands to me in their last desperate throes. In all I have gone through as I explored the pathways of the seas, I have never had to witness a more pitiable sight than that.’

Book 12, p.186

The translation of R. Lattimore

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- (a) Odysseus and his men have just passed the Sirens. What danger did the Sirens present **and** how did Odysseus and his men escape? (3 marks)
- (b) What advice has Circe given to Odysseus about Scylla (Skylla) and Charybdis? (1 mark)
- (c) In this passage, how does Homer show the terror caused by Scylla (Skylla) and Charybdis? (6 marks)
- (d) In his wanderings at sea with his men, to what extent do Odysseus' good qualities as a leader outweigh any weaknesses? Refer to the books of the *Odyssey* which you have read.

You might include discussion of

- the encounters with the Cicones (Kikonians), Lotus-eaters (Lotus-Eaters) and Cyclops in Book 9
- the encounters with Aeolus (Aiolos), the Laestrygonians (Laistrygones) and Circe in Book 10
- the visit to Hades in Book 11
- the adventures after leaving Circe in Book 12. (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 turns on the spiteful maid Melantho.

The translation of E.V. Rieu

- Odysseus of the nimble wits turned on her with a black look. ‘What’s got into you, woman?’ he said. ‘Why attack me with such spite? Is it because I’m dirty and dressed in rags and go round the country begging? But I have no choice; this is how it is for all beggars and vagrants. There was a time when I too was one of the lucky ones with a rich
- 5 house to live in, and I’ve often given alms to such a vagrant as myself, no matter who he was or what his needs were. I had hundreds of servants and plenty of all one needs to live in luxury and be counted rich. But Zeus – it must have been his will – wrecked my life. So be careful, my girl, or one day you may lose the fine position that puts you above the other maids. Your mistress may turn against you in anger or Odysseus may come
- 10 back. There’s still a chance of that; and, if he’s really dead and gone for ever, he has a son by the grace of Apollo as good as himself; he’s of an age when no bad behaviour in the palace of any of you women escapes his notice.’

Book 19, p.288

The translation of R. Lattimore

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- (a) How has Melantho insulted Odysseus? Give **two** details. (2 marks)
- (b) How does Penelope deal with Melantho? Give **two** points. (2 marks)
- (c) In this passage, by what means does Homer characterise Odysseus? (6 marks)
- (d) 'The human characters on Ithaca (Ithaka) are either completely good or completely bad.'

How far do you agree with this opinion? Refer to the books of the *Odyssey* which you have read.

You might include discussion of

- Odysseus
- Penelope and Telemachus (Telemachos)
- the suitors, especially Antinous (Antinoös), Eurymachus (Eurymachos) and Leodes
- Eumaeus (Eumaios)
- Eurycleia (Eurykleia)
- Melanthius (Melanthios)
- the maids
- other servants.

(15 marks)

Turn over for the next topic

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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. Theopropides is angry with Tranio and threatens punishment.

THEOPROPIDES: You've fooled me –

TRANIO: How, sir?

THEOPROPIDES: You've fooled me properly, haven't you? You've wiped my nose –

TRANIO: And done it properly, I hope. You're not still dribbling, are you?

- 5 THEOPROPIDES: You've wiped all the brains out of my skull! I know! I have uncovered all your rascality to the very roots, ay, to the bottomless depths.

TRANIO: Me? I haven't done –

THEOPROPIDES: It's the fire and faggots for you now, carrion!

TRANIO: I wouldn't advise that; I taste better boiled than roast.

- 10 THEOPROPIDES: I'll make an example of you, may I die if I don't.

TRANIO: Do I set such a good example, that you want to –

THEOPROPIDES: Tell me this: what sort of a son did I leave behind me when I went away?

TRANIO: The usual sort, with feet, hands, fingers, ears, eyes, lips...

- 15 THEOPROPIDES: That's not what I'm asking.

TRANIO: It's what I'm answering... But stay! Who comes here? Your son's friend, Callidamates. We can continue our argument with a witness – if you have any more to say.

The Ghost, p.81

- (a) Give **three** ways in which Tranio has fooled Theopropides. (3 marks)
- (b) When he arrives, how does Callidamates help Tranio? (1 mark)
- (c) In this passage, what techniques does Plautus use to amuse his audience? (6 marks)
- (d) How important to Plautus' comedies are relationships between slaves and their masters? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.

You might include discussion of

- the importance to the plot of particular master and slave combinations
- the characterisation of particular slaves and their masters
- the humour created by interactions between slaves and masters
- the social context underlying the relationships between slaves and their masters.

(15 marks)

- 8 Read the passage below from Plautus' *The Rope*, and answer the questions which follow. Gripus asks Labrax to pay him for finding the trunk.

LABRAX: Daughter? What daughter?

DAEMONES: This girl Palaestra, who used to be in your employ, turns out to be my daughter.

LABRAX: Oh... splendid... wonderful. How very fortunate for you. I am glad.

- 5 DAEMONES: I'm not so sure that you are.

LABRAX: Oh but I am. To show you how glad I am, I won't take a penny for her. I'll let you have her as a gift.

DAEMONES: Really, that's too kind of you.

LABRAX: Not at all, don't mention it. I'm deeply obliged to you.

- 10 GRIPUS: Pst! You've got your trunk, then.

LABRAX: That's right.

GRIPUS: Come on.

LABRAX: Come on, where to?

GRIPUS: I want my money.

- 15 LABRAX: No fear. I don't owe you anything.

GRIPUS: You what? Not owe me anything?

LABRAX: Not on your life.

GRIPUS: Didn't you swear?

LABRAX: I may have done; and I'll swear some more if I feel like it. Oaths are for
20 protecting property, not losing it.

GRIPUS: You dirty villain, give me my money please.

DAEMONES: What money is that, Gripus?

The Rope, p.153

- (a) How has the trunk proved that Palaestra is Daemones' daughter? Give **two** details.
(2 marks)
- (b) How does Daemones resolve Gripus' claim for payment for finding the trunk? Give **two** details.
(2 marks)
- (c) How does Plautus use verbal **and** visual techniques to make this passage amusing?
(6 marks)
- (d) How important for the comic effect of Plautus' plays are the selfishness and greed of the characters? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.

You might include discussion of

- the selfishness of particular characters, for example with regard to self-preservation and sexual matters
- the greed of particular characters for money and property
- the lack of selfishness of particular characters, for example in terms of family, friendship and safety
- the comic effect of the selfishness and greed of the characters. (15 marks)

- 9 Read the passage below from Plautus' *Amphitryo*, and answer the questions which follow. Mercury overhears Sosia complaining about the situation he is in.

MERCURY: I've got to keep him away from the house.
 Now watch!
 This is going to be good.
 Jupiter and Mercury on the stage together
 5 Is something you don't see every day.
 SOSIA: It's a job for a brave man, this is. All alone
 On a pitch dark night. Well, don't you think I'm brave?
 None braver, I give you my word. I know what it's like,
 With these young thugs about, anything can happen.
 10 I could be picked up by the police and clapped in quod.
 Then out of the freezer first thing in the morning
 And lined up for the rope's end, without so much as
 'What have you got to say for yourself, young man?'
 My master won't have a word to say for me.
 15 No one to care a damn what happened to me.
 Eight strong men on the anvil – and I'm the anvil.
 That's the sort of reception I shall get –
 A hero's welcome home.
 It's all my master's fault; he would have it
 20 I must come from the harbour, at this time of night.
 He could just as well have waited for daylight, couldn't he?

Amphitryo, p.233

- (a) Why must Mercury keep Sosia away from the house? Give **two** details. (2 marks)
- (b) Why have Sosia and his master been away from home? Give **two** details. (2 marks)
- (c) How does Plautus use verbal **and** visual humour to make this passage amusing to his audience? (6 marks)
- (d) How successfully does Plautus use long speeches to give information to his audience **and** to amuse them? Refer to *The Ghost*, *The Rope* and *Amphitryo* in your answer.

You might include discussion of

- long speeches which inform the audience on plots and characters, for example Arcturus' prologue in *The Rope*
- long speeches which inform the audience on values, for example Mercury's prologue and Sosia's war report in *Amphitryo*
- long speeches which amuse the audience, for example Philolaches' speech in *The Ghost*, comparing man to a new house.
- long speeches which reveal character, for example Gripus' speech in *The Rope* and Bromia's speech in *Amphitryo*. (15 marks)

END OF QUESTIONS