



General Certificate of Education  
Advanced Subsidiary Examination  
June 2011

## Classical Civilisation

## CIV1D

### Unit 1D Women in Athens and Rome

Tuesday 17 May 2011 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. Do **not** use pencil or gel pen.
- Write the information required on the front of your answer book.  
The **Paper Reference** for this paper is CIV1D.
- Answer questions from **two** options.  
Choose **one** option from Section One and **one** option from Section Two.  
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 One

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

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

### EITHER

#### Option A

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

#### Passage A

‘Woman, what do you have in common with Caelius? With a youth, a stranger? Why were you so intimate with him as to lend him the gold, or so inimical as to fear poison from him? Did you not see your father as consul? Weren’t you told that your uncle, your grandfather, your great-grandfather, your great-great-grandfather, and his father were consuls too? And then, didn’t you realise that till just now you were the wife of Quintus Metellus? ... Born of a noble house, married into one just as illustrious, how could you get mixed up with someone like Caelius? Is he a relative? a relative by marriage? a friend of your husband? Not at all. This was nothing but sheer, unbridled passion. If the images of your male ancestors don’t move you, did not even Quinta Claudia, my illustrious descendant, push you to vie in domestic virtue with the women who brought glory to our house?’

#### Passage B

‘You saw a young man, a neighbour. He was tall and handsome, and you liked his face and eyes. You wanted to see him more often. You managed to frequent the same gardens. And now you, a fine lady, want to hold that young man tight with your wealth, given that he is still in the power of a stingy father. But you cannot. He kicks, he spits, he rejects you. He doesn’t think your gifts are worth so much. And you turn to another! You have a garden on the Tiber and you were very careful to put it right where the young people go to bathe; there every day you can take all the opportunities you want. Why then pester this one, who doesn’t want you?’

Cicero, *Pro Caelio*, 14 and 15, Lefkowitz and Fant 71

- |       |  |           |
|-------|--|-----------|
| 0   1 | What is the name of the ‘woman’ ( <b>Passage A</b> , line 1)?  | (1 mark)  |
| 0   2 | Where in Rome is Cicero making the speech from which the passages come?  | (1 mark)  |
| 0   3 | Cicero is pretending to be Appius in <b>Passage A</b> and Clodius in <b>Passage B</b> . Give <b>one</b> piece of information about <b>each</b> of these men. | (2 marks) |
| 0   4 | Give <b>one</b> reason why it was appropriate for Cicero to entertain his listeners by playing these parts.  | (1 mark)  |

0	5
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How sharp a contrast does Cicero make between Appius and Clodius in their attitudes towards the woman's alleged behaviour? Give the reasons for your views and support them with details from the passages **and** elsewhere in Cicero's speech. (10 marks)

0	6
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For **Roman** wives in the period to the end of the 1<sup>st</sup> century BC, how important a quality was 'domestic virtue' (**Passage A**, line 10) **and** how important were other qualities? Give the reasons for your views and support them with details from the sources you have studied.

You might include discussion of

- what Romulus said to the Sabine women
- Lucretia
- the speeches of Cato and Valerius in the debate about the repeal of the Oppian Law
- Cornelia, mother of the Gracchi
- Sempronia
- Turia
- Murdia.

(20 marks)

**Turn over for the next question**

**Turn over ►**

OR

Option B

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

You see, if there's a good reason for undertaking a dangerous voyage, then women are fearful; their cowardly breasts are chilled with icy dread; they cannot stand on their trembling feet. But they show courageous spirit in affairs they're determined to enter illicitly. If it's their *husband* who wants them to go, then it's a problem to get on board ship. They can't stand the bilge-water; the skies spin around them. The woman who goes off with her *lover* of course has no qualms. She eats dinner with the sailors, walks the quarter-deck, and enjoys hauling rough ropes. Meanwhile the first woman gets sick all over her husband. 5

And yet what was the glamour that set her on fire, what was the prime manhood that captured Eppia's heart? What was it she saw in him? 10

Juvenal, *Satire 6*, Lefkowitz and Fant 69

- 0 7** What was the occupation of Eppia's lover? (1 mark)
- 0 8** 'What was it she saw in him?' (line 10) Give **one** detail of his appearance. (1 mark)
- 0 9** According to Pliny's letter to Nepos, in what circumstances did **Arria** (the Elder) go to sea? Give **three** details. (3 marks)
- 1 0** To what extent does Juvenal play on men's fears of women's infidelity **and** to what extent does he play on other male anxieties? Give the reasons for your views and support them with details from **all** you have read of *Satire 6*. (10 marks)
- 1 1** To what extent is Pliny's attitude towards women similar to Juvenal's **and** to what extent is it different? Give the reasons for your views and support them with details from both authors' work.

You might include discussion of

- the purposes of Pliny's and Juvenal's writing
- their underlying assumptions about women
- what Juvenal says about Eppia, Messalina, Cornelia and other women
- what Pliny writes about
  - his wife Calpurnia
  - the young girl Minicia Marcella
  - the Helvidiae sisters
  - Arria
  - Fannia, Arria's granddaughter.

(20 marks)

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**Section Two**

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

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**EITHER****Option C**

1	2
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‘Athenian marriages were based on usefulness rather than affection.’

How far do you agree with this statement? Give the reasons for your views and support them with details from the **Athenian** sources you have studied.

You might include discussion of

- Ischomachus’ conversation with Socrates
- Apollodorus’ speech about Neaera and her alleged daughter Phano
- Euphiletus’ defence speech
- the speech about the marriage of Ciron’s daughter
- the poisoning trial.

(30 marks)

**OR****Option D**

1	3
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‘Athenian women would have found little to laugh at in *Women at the Thesmophoria*.’

How far do you agree with this statement? Give the reasons for your views and support them with details from the play.

You might include discussion of

- the ways in which women and the Thesmophoria are portrayed
- what the women say about themselves and about men
- the way Aristophanes portrays different types of men
- the parodies of tragedy
- other sources of humour.

(30 marks)

**END OF QUESTIONS**

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