



General Certificate of Education
Advanced Subsidiary Examination
January 2010

Classical Civilisation

CIV1D

Unit 1D Women in Athens and Rome

Friday 15 January 2010 9.00 am to 10.30 am

For this paper you must have:

- a 16-page CMI+ 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 **C I V 1 D**.
- Answer **two** questions.
Answer **one** question from Section One and **one** question from Section Two.
- Use both sides of the paper.
- Write the question number in the boxes provided in the left-hand margin at the start of each question, e.g. **1 3 2**.
- Leave a space between each answer.
- 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

Answer **one** question.

EITHER**Question 1**

Read the passage below from *Women at the Thesmophoria* and answer the questions which follow.

- EURIPIDES: O Zeus, what will you do to me this day?
 MNESILOCHUS: I must say, I'd like to know what this is all about. Why do you weep?
 What disconcerts you so? You must not hide the truth from me; I am your kin.
 EURIPIDES: There's serious trouble brewing for me today.
 MNESILOCHUS: What kind of trouble? 5
 EURIPIDES: This day decides if Euripides lives or dies.
 MNESILOCHUS: How can it? The juries aren't sitting today. Nor is the council – it's the
 middle day of the Thesmophoria.
 EURIPIDES: That's just it. And I fear it'll be my last. The women have been plotting
 against me. And today, at the Thesmophoria, they're going to debate my downfall. 10
 MNESILOCHUS: But why?
 EURIPIDES: They say I denigrate them in my tragedies.
 MNESILOCHUS: And so you do. It would serve you right if they did get you. But what's
 your plan of escape?
 EURIPIDES: I thought of persuading Agathon to go to the Thesmophoria. 15
 MNESILOCHUS: To do what? Tell me.
 EURIPIDES: He could sit in the assembly with all the women and, if necessary, speak in
 my defence.
 MNESILOCHUS: What, openly? Or in disguise?
 EURIPIDES: Disguised, assuming feminine attire. 20
 MNESILOCHUS: A brilliant idea! And very much your style. I must say, for sheer cunning
 we really take the biscuit.
 EURIPIDES: Sh!
 MNESILOCHUS: What is it?
 EURIPIDES: Agathon's coming out. 25
 MNESILOCHUS: Where? I can't see him.
 EURIPIDES: There, coming round on the revolving platform.
 MNESILOCHUS: I must be going blind. I can't see a man there at all – only Cyrene.
 EURIPIDES: Be quiet, he's getting ready to sing.
 MNESILOCHUS: He's got ants in his larynx. 30

Aristophanes, *Women at the Thesmophoria*, lines 70-100

1 1 1

'I thought of persuading Agathon to go to the Thesmophoria' (line 15). What reason does Agathon later give for not going to the Thesmophoria? Make **one** point. (1 mark)

1 1 2

Who is later disguised as a woman instead of Agathon? (1 mark)

1 1 3

In what way does Agathon help to disguise this person? Give **one** detail. (1 mark)

1 1 4

Give **two other** ways in which Euripides changes this person's appearance. (2 marks)

1 2 0

How important was the festival of the Thesmophoria **both** to Athenian women **and** to the city as a whole? Give the reasons for your views. (10 marks)

1 3 0

'In *Women at the Thesmophoria* tragedy is a more important source of humour than either women or religion.' To what extent do you agree with this statement? Give the reasons for your views.

You might include discussion of

- the passage
- Aristophanes' portrayal of Agathon and Euripides in the rest of the comedy
- the use Aristophanes makes of Euripides' plays elsewhere in the comedy
- the portrayal of women
- what happens during the festival in *Women at the Thesmophoria*. (20 marks)

Turn over for the next question

Turn over ▶

OR

Question 2

Read the passage below from Cicero's speech about Clodia and answer the questions which follow. Cicero is pretending to be Clodia's ancestor Caecus, the Blind.

Let's conjure up the famous Caecus, the Blind (it will be easier on him, as he can't see her). If he were to rise up right now, he would say something like this:

'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? He, a man of ancient lineage and great energy, a man extraordinarily devoted to his country, had only to step outside his house to overshadow virtually all his fellow citizens in courage, glory, and reputation. 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? Not even Claudia, the Vestal Virgin?' 5 10 15

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

- 2 1 1** In what circumstances did Cicero give the speech from which the passage comes? Give **two** details. (2 marks)
- 2 1 2** Cicero mentions three achievements of Caecus, the Blind, which he claims Clodia has misused. Give **one** of them. (1 mark)
- 2 1 3** What had the Vestal Virgin Quinta Claudia done which 'brought glory to our house' (line 15)? (1 mark)
- 2 1 4** In his speech about Clodia, who else does Cicero pretend to be apart from Caecus, the Blind? (1 mark)
- 2 2 0** How special were the customs **and** status of Vestal Virgins? Give the reasons for your views. (10 marks)

2 3 0

'What Roman men feared most about women was their "sheer, unbridled passion" (lines 12-13).' How far do you agree with this statement? Give the reasons for your views.

You might include discussion of

- the nature of men's fears
- the rest of Cicero's speech about Clodia
- Livy's version of the debate between Cato and Valerius about the repeal of the Oppian Law
- Sallust's portrayal of Sempronia
- Juvenal's portrayal of women.

(20 marks)

Turn over for Section Two

Turn over ▶

SECTION TWO

Answer **one** question.

EITHER

Question 3

3 0 0

To what extent does Ischomachus' conversation with Socrates give a different picture of an **Athenian** marriage from the lawcourt speeches you have studied? Give the reasons for your views.

You might include discussion of

- the nature of the evidence
- the circumstances of an Athenian marriage and its purposes
- the roles of wives
- communication between husband and wife
- husbands' attitudes towards wives
- wives' freedom and protection.

(30 marks)

OR

Question 4

4 0 0

'Roman men did not value individual women for their personal qualities but as models of behaviour that was useful to males.'

To what extent do you agree with this statement? Give the reasons for your views.

You might include discussion of

- the different kinds of evidence we have
- Livy's portrayal of Lucretia and Cloelia
- Cornelia, mother of the Gracchi
- Turia and Murdia
- Pliny's writing about Calpurnia, Minicia Marcella, Arria and Fannia.

(30 marks)

END OF QUESTIONS

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