



**General Certificate of Education
June 2013**

Classical Civilisation 1021

Aristophanes and Athens

AS Unit 1C

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the student's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates <ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	9-10
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates <ul style="list-style-type: none">• well chosen accurate and relevant knowledge covering most of the central aspects of the question• coherent understanding of the central aspects of the question• ability to sustain an argument which<ul style="list-style-type: none">has an almost wholly analytical and/or evaluative focus,responds to the precise terms of the question,effectively links comment to detail,has a clear structurereaches a reasoned conclusionis clear and coherent, using appropriate, accurate language andmakes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which<ul style="list-style-type: none">has a generally analytical and/or evaluative focus,is broadly appropriate to the question,mainly supports comment with detail andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates <ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates <ul style="list-style-type: none">• either some patchy accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	Demonstrates <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure reaches a reasoned conclusion is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	27-30
Level 4	Demonstrates <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	20-26
Level 3	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	Demonstrates <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	Demonstrates <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

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Mark Scheme
Unit 1C Aristophanes and Athens

Section 1

Option A

01 Give two details of the Ambassador's expedition to see the Great King.

TWO of e.g. salary of 2 drachmas a day (1) set off in archonship of Euthymenes / 437 BC / 11 years ago (1) went in (shaded) coaches (lying down) (1) drank neat wine (1) took 3 years to reach Persian capital (1) King away / on expedition to bog (for 8 months) (1) ate oven-baked oxen (1) and fowl (hoodwin) (1)

(2 marks)

02 What had happened to Amphytheus earlier in the play?

arrested / thrown out of Assembly (1)

(1 mark)

03 What does Dikaiopolis ask Amphytheus to do?

make peace / go to Sparta / negotiate with Sparta (1)

(1 mark)

04 Who does Theorus bring to the Assembly?

Odomantian / Thracian / poorly equipped / circumcised soldiers (1)

(1 mark)

05 To what extent does the passage rely on visual humour for its comic effect and to what extent does it make use of other types of humour? Give the reasons for your views and support them with details from the passage.

Judgements may be supported by discussion of range (but **not** necessarily all) of e.g.

- visual:
 - Ambassador's and Pseudartabas' costumes
 - Pseudartabas' Greek-style nodding
 - Dikaiopolis' intimate examination of Pseudartabas / Cleisthenes
- verbal:
 - Pseudartabas' gobbledegook and accent
 - differences between Ambassador's and Dikaiopolis' interpretation
 - homosexual abuse 'wide-arse'
 - play on words 'wide-arsed' and 'wide carts'
 - mock violence 'I'll paint your face Lydian purple'
 - stock joke against beardless Cleisthenes
 - ironical 'the famous wrestler'
 - drastic parody of Euripides 'O thou that shavest close thy passionate arse!'
 - reference to equally beardless Strato
 - Dikaiopolis' outrage at dinner invitation
- situation:
 - Dikaiopolis' challenging Ambassador contrary to normal Assembly procedure etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

06 *'The opening scene of The Acharnians is far more entertaining than the opening scenes of The Knights and Peace.'*

To what extent do you agree with this statement? Give the reasons for your views and support them with details from the opening scenes up to the entry of the chorus.

You might include discussion of

- ***The Acharnians: Dikaiopolis' opening speech and the rest of the Assembly scene***
- ***The Knights: the dialogue between Demosthenes and Nicias, stealing the Paphlagonian's oracles and winning over the Sausage-seller***
- ***Peace: the task of the two slaves, Trygaeus' journey to heaven and his encounters with Hermes and with War and Havoc.***

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- ***The Acharnians:***
 - Dikaiopolis' attempts to warm up audience with joke about Cleon's punishment and various literary / musical jokes, satirical description of start of Assembly and of own behaviour, threats of what he will do etc.
 - absurdity of Amphitheus' entry, arrest, sudden reappearance, mission to make private peace for Dikaiopolis' family so rapidly accomplished, and rushing in at end chased by Acharnians, as had rushed in at beginning etc.
 - satirical portrayal of mendacious and corrupt Ambassador and Theorus, directly confronted by outraged Dikaiopolis contrary to normal Assembly procedure etc.
 - mockery of both Pseudartabas and Odomantians includes slapstick and sexual gibes
 - Dikaiopolis' abuse of Assembly protocol to bring Assembly to premature and undemocratic conclusion etc.
 - description of various peace treaties etc.
- ***The Knights:***
 - after some banter between Nicias and Demosthenes, portrayed as slaves rather than generals, Demosthenes sets scene with unflattering picture of Thepeople and hostile attack on Paphlagonian (thin disguise for Cleon) mixing stock allegations with novelty of expression – his tanning business, obsequiousness to Thepeople, theft of Demosthenes' 'Spartan cake' at Pylos, reign of terror, misuse of oracles
 - drinking jokes
 - revelation from stolen oracles that Paphlagonian will be overthrown by Sausage-seller, who just happens to come along etc.
 - extravagance of Demosthenes' promises to Sausage-seller; Sausage-seller's initial incomprehension; slapstick in falling off table; Demosthenes' satirical reassurance that his apparent lack of qualifications is precisely what makes him ideal candidate and promise of support from Knights etc.
 - Sausage-seller's terror at arrival of Paphlagonian making customary allegation of conspiracy etc.
- ***Peace:***
 - as *The Knights*, begins with banter between slaves with intriguing comments not fully comprehensible until Second Slave explains completely fantastical plot, as mad as Trygaeus is alleged to be etc.
 - parody of Euripides' *Bellerophon* etc.
 - much toilet humour, with paratheatrical references to audience etc.
 - portrayal of Hermes as easily bribed janitor / bouncer, who extends absurdity with account of gods' abandonment of heaven and War's burial of Peace etc.
 - arrival of monstrous War, attempting to pound various cities identified by their chief crop but temporarily frustrated by Havoc's failure to find pestle because

of Cleon's and Brasidas' deaths, providing Trygaeus with opportunity to rally Chorus (who miraculously appear without Trygaeus' exertions in getting to heaven) to rescue Peace etc.

Apply Levels of Response at beginning of Mark Scheme. (20 marks)

Option B

07 Where in heaven had Peace been hidden?

in cave / under stones (1) (1 mark)

08 How had Peace been rescued by the Chorus?

pulling / with rope / with help from Hermes (1) (1 mark)

09 Give one difficulty Trygaeus had in getting the Chorus to rescue Peace.

ONE of e.g. initially too excited / cannot stop dancing (1) Hermes' objection that Zeus had decreed death penalty (1) Lamachus' obstruction (1) Argives laughing / not pulling their weight (1) Megarians eating rope (1) Athenians sitting down on job (as if in lawcourts) (1) (1 mark)

10 Later in the play, what happens to Harvest and what happens to Festival?

Trygaeus marries Harvest (1) gives Festival to Council (1) (2 marks)

11 How entertaining do you consider both the words of the passage and the actions they suggest? Give the reasons for your views and support them with details from the passage.

Judgements may be supported by discussion of range (but **not** necessarily all) of e.g.

- words
 - Trygaeus overwhelmed at beauty / perfume of girls; inability to find right words e.g. 'capacious'
 - contrast of Hermes' 'no whiff of a soldier's kit-bag', which Trygaeus' dismisses with reference to unpleasant smells, with 'gorgeous' / 'delicious' perfume of Festival, which Trygaeus eulogises with long list of celebrations, absurdly inserting 'roast thrush' between Sophocles and Euripides, and continuing despite Hermes' interruption with reference to drunkenness and sex
 - Trygaeus' mis-quotation of Euripides' *Telephus* – 'pack' instead of 'child'
 - Hermes' stock criticism of Euripides as 'lawcourt quibbler'
 - Trygaeus' minimising effects of war as 'black eyes'
 - references to behaviour of tradesmen, including 'farted'
 - Trygaeus' celebratory declaration at end as if town-crier 'Oyez!'
- actions
 - pulling on ropes and excitement at emergence of Peace
 - Trygaeus sniffing Festival's bosom
 - Hermes' metatheatrical pointing at audience partly as jubilant representatives of all cities of Greece,

Apply Levels of Response at beginning of Mark Scheme. (10 marks)

- 12 ***How effectively does Aristophanes celebrate the blessings of peace and condemn the horrors of war in the rest of Peace? Give the reasons for your views and support them with details from the play.***

You might include discussion of

- ***the scene with War and Havoc***
- ***Hermes' description of the war***
- ***the songs of the Chorus***
- ***what Trygaeus says Festival will make possible***
- ***the sacrifice to Peace***
- ***the visitors who come to Trygaeus' house***
- ***the end of the play.***

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- War portrayed as grotesque cartoon-like figure frustrated in attempt to pound up Greek cities, represented by their main crops, into an unusual sweet-and-sour concoction by Havoc's failure to find pestle as a result of Cleon's and Brasidas' death; Trygaeus, who had claimed to be panhellenic, only concerned when Attic honey mentioned etc.
- Hermes' account of start of war absurdly trivialising and, although subsequent description contains some elements of truth, main thrust is to blame Cleon for all the ills, Aristophanes' last chance to do so as Cleon now dead etc.
- throughout extravagant praise for benefits of idealised rustic world of peace, harmony and festivity, celebrating nature's bounty without any agricultural toil, and with no reference to harsh realities of war etc.
- Trygaeus says Festival will make possible wrestling and horse-racing and Council will be able to have fun with her 'capacious oven'
- sacrifice to peace provides opportunity for comic banter, prayer listing all the delicacies that can now be traded again and confrontation with Hierocles with its stock ridicule of oracles, mockery of those who profit in wartime and comic business over tongue etc.
- visitors:
 - Sickle-maker overjoyed, has brought wedding presents bought out of profits, and invited in to wedding celebration
 - Arms Salesman, by contrast, mocked by Trygaeus – pun 'crestfallen', crests not even worth a fig, says luxury cuirass would be ideal as commode and then, after comic business cleaning himself, rejects it; says trumpet adaptable for wine-flicking game, or weighing figs / emetics; says spears could be sawn in half and used as vine-props etc.
 - Lamachus' and Cleonymus' sons
- end of play bawdy enactment of fertility ritual consummating arrival of peace, as if peace automatically engenders harvest etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

- 13 ***'In The Acharnians and The Knights, Aristophanes' main aim is to expose those who cheat and defraud the Athenian people.'***
To what extent do you agree? Give the reasons for your views and support them with details from The Acharnians and The Knights.

You might include discussion of

- ***what happens in the Assembly in The Acharnians***
- ***Dikaiopolis' dealings with Lamachus in The Acharnians and how lifelike the portrayal of Lamachus is likely to be***
- ***the Informer and Nicarchus in The Acharnians***
- ***the portrayal of the Paphlagonian and the Sausage-seller and the contest between them in The Knights***
- ***the portrayal of Thepeople in The Knights***
- ***other aims and targets Aristophanes may have had.***

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- at Assembly, contrary to protocol, Dikaiopolis directly challenges Ambassador and Theorus and mocks Pseudartabas and Odomantians to draw contrast between him suffering in rubbish inside city walls and allegedly corrupt officials engaging in exotic foreign travel at public expense etc.
- Lamachus enters with bombastic mock-heroic verse; visual contrast between Lamachus' exaggerated militaristic costume and Dikaiopolis' beggarly rags; Dikaiopolis' initial mock-groveling; Dikaiopolis pretends to use feather from Lamachus' crest to be sick in shield; Lamachus' mock-violence leading to Dikaiopolis' homoerotic gibe; Dikaiopolis' insistence that he is honest citizen whereas Lamachus undemocratically elected and only interested in profit he can make from state pay; Lamachus declares continued intention to harry Spartans, while Dikaiopolis announces his market open to Peloponnesians etc.; towards end of play: announcements to Lamachus to lead expedition against Boeotians in snow, and to Dikaiopolis to celebrate Festival of Pitchers with priest of Dionysus with emphasis on all pleasures awaiting; extended preparations in which Lamachus' military rations contrasted with Dikaiopolis' tasty titbits; Third Messenger, parodying tragic convention and diction (with some lapses), announces Lamachus' downfall in ditch; parody continues as Lamachus' lament mimicked by Dikaiopolis' victory song – championship won not by military but by drinking prowess etc.; Lamachus probably chosen for his martial-sounding name; seems to have been neither corrupt (relatively poor when elected to be one of commanders of Sicilian expedition 415 BC) nor militaristic (swore oaths of peace 421 BC); hostile portrayal of Lamachus as absurd as Dikaiopolis' account of start of war etc.
- Informer and Nicarchus both humiliated by Dikaiopolis, Nicarchus being packed up 'like china' and dispatched with Theban etc.
- *Knights* entirely devoted to mockery of Paphlagonian / Cleon, though this also entails some ridicule of Thepeople's gullibility and concern just for comfort, and (by implication at least) Knights' unscrupulousness in backing even more odious Sausage-seller; Demosthenes' introductory speech launches attack – repeated stock joke about father's tanning business, claiming credit for Pylos, misusing oracles and conducting reign of terror etc.; all this confirmed in contest with Sausage-seller, who wins by being of even lowlier birth, having even more disgusting trade, and being brasher, noisier, coarser and more effective flatterer; account of Council meeting; contest of oracles and hampers etc.

- any other aims / targets e.g. using conventions of Old Comedy to ridicule prominent individuals and mock contemporary anxieties to win prize through inventiveness of situation, verbal cleverness etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 14 How varied are the ways in which Aristophanes uses food for comic effect in *The Acharnians*, *The Knights* and *Peace*? Give the reasons for your views.**

You might include discussion of

- ***Dikaiopolis' lunch at the Assembly, his celebration of the Country Dionysia, his market, and the invitation he receives to go to dinner in *The Acharnians****
- ***the Sausage-seller, his description of the Council meeting, and the hampers that he and the Paphlagonian bring to Thepeople in *The Knights****
- ***the dung-beetle, War, and the sacrifice to Peace in *Peace*.***

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- Odomantians' pillaging of Dikaiopolis' salad opportunity for slapstick, portraying them as locusts as previously described and using stock joke of garlic as spur to fighting cocks etc.
- parody Country Dionysia in honour of peace, offering of soup and cake beneath outsize phallus etc.
- market scene provides opportunity for mockery of Megarian so starving that has to resort to trying to pass off daughters as piglets, to which Dikaiopolis responds with obscene joke and gift of what before war Megarians had in abundance; Theban mocked for accent and brashness as well as lengthy list of goods, Dikaiopolis responding with paratragic joy at reunion with eels and seizing opportunity to dispose of informer Nicarchus in exchange etc.
- Dikaiopolis' rejection of Lamachus' appeal for Copaic eels, made through slave, showing Lamachus wants share in benefits of peace but not peace itself etc.
- as a result of Dikaiopolis' invitation to dinner following Lamachus' call-up to front, extended scene including various foodstuffs in which delights of peaceful festivity are pitted against rigours of war etc.
- revolting details of Sausage-seller's trade used to emphasise how he is even lower and more disgusting than tanner Paphlagonian / Cleon; Sausage-seller's announcement about sardines to satirise Council's obsession with food rather than affairs of state, their gullibility and propensity to fawning etc.; hampers similarly used to satirise Thepeople's obsession with food rather than issues and Cleon's deceitful keeping back for himself what should be the city's etc.
- dung-beetle, fantastical in itself and leading to parody of Euripides' *Bellerophon*, has absurdly picky eating habits according to slave and enables Aristophanes to dump a pile of food-recycling jokes etc.
- War frustrated in attempt to pound up Greek cities, represented stereotypically by their main crops, into an unusual sweet-and-sour concoction by Havoc's failure to find pestle as a result of Cleon's and Brasidas' death; Trygaeus, who had claimed to be panhellenic, only concerned when Attic honey mentioned etc.
- Sacrifice to Peace provides opportunity for prayer celebrating all the culinary delights of Greece that epitomise peace and can now be traded and for comic business with Hierocles over who should tuck in to tasty tongue etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 1C Aristophanes and Athens

Section 1

Either
Option A

	AO1	AO2	TOTAL
01	2	-	2
02	1	-	1
03	1	-	1
04	1	-	1
05	5	5	10
06	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
07	1	-	1
08	1	-	1
09	1	-	1
10	2	-	2
11	5	5	10
12	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
14	12	18	30
TOTAL	12	18	30

OVERALL

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%