



General Certificate of Education

Classical Civilisation 2020

CIVIC Aristophanes and Athens

Mark Scheme

2009 examination – January series

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 candidate 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 candidates after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Candidates 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 candidate'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 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.	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 has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail and has a discernible structure, is generally clear and coherent, using appropriate, generally accurate language and generally 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 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 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 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

Mark Scheme
Unit 1
Option C Aristophanes and Athens

SECTION A

Question 1

- (a) (i) **Why does Lamachus think that Dikaiopolis is a beggar? Give two details.**

TWO of e.g. Dikaiopolis wearing rags [1] of Telephus [1] which he got from Euripides [1] with (Mysian) felt cap [1] walking stick [1] wicker basket (with hole burnt by lamp) [1] drinking cup (with chipped rim) [1] cooking pot (with stuffed-up hole) [1] some old lettuce leaves [1] etc.

(2 marks)

- (ii) **What has Dikaiopolis said which, according to the Leader of the First Semichorus, slanders Athens? Make three points.**

THREE of e.g. Dikaiopolis apparently supporting Sparta [1] because claims Athens started war over trivial dispute [1] begun by some Athenians denouncing Megarians [1] confiscating Megarian goods [1] some drunk Athenians kidnapped Megarian tart [1] (when Megarians retaliated) Pericles issued his (disproportionate) decree [1] Spartans asked several times on behalf of Megarians for it to be revoked [1] but Athens refused [1] although in similar situation Athens would have defended herself and allies as Sparta is doing [1] etc.

(3 marks)

- (b) **In this passage, how varied are the techniques which Aristophanes uses to entertain his audience? Give the reasons for your views and support them with details from the passage.**

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- mix of verbal humour and comic business in a bizarre encounter in which one actor a caricature of a living politician / general, the other acting a part dressed in a costume parodying a notorious character from a tragedy by Euripides etc.
- caricature of Lamachus as bombastic warrior with exaggerated costume and high-flown epic diction, undercut by bathos of 'case', and heroic rage etc.
- Dikaiopolis' irreverent mocking, grovelling, exaggerated pretence of terror, then sudden switch to fearless ridicule etc.
- pun of 'boastard'
- toilet scatological humour with sudden switch to homoerotic joke (innuendo in translation but explicit in original) making use of standard addendum of phallus etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) ***In The Acharnians, how effective a contrast does Aristophanes make between those who are said to have gained from the war and those who have suffered because of it? Give the reasons for your views.***

You might include discussion of

- ***Dikaiopolis' behaviour at the Assembly, including his treatment of the Ambassador, Pseudartabas and Theorus***
- ***Dikaiopolis' behaviour towards Lamachus and what happens to Dikaiopolis and Lamachus at the end of the play***
- ***what happens at Dikaiopolis' market.***

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- at Assembly Dikaiopolis presents himself as misused and aggrieved peasant, but hardly very seriously as comments on war and politicians mixed up with puns and other warm-up jokes and much exaggeration etc.; lengthy ridicule of Ambassador, Pseudartabas and Theorus, but set against absurdity of seeking personal peace represented as vintage wine etc.
- Lamachus caricatured and ridiculed but treated as stereotype of bombastic warrior who happens to have same name as a living general; no evidence Lamachus had any traits, however small, relating to Aristophanes' portrait; if there is anything serious here, point about working of democracy rather than war itself; Dikaiopolis' announcement of market is comic fantasy, but in reality people swayed by promises like Lamachus' to harry Peloponnesians etc.
- ridicule of Informer but seriousness of any pity for Megarian undercut by absurdity and obscenity; Theban tends to be mocked and used as means to ridicule Nicarchus etc.
- Lamachus gets his come-uppance in final scene but contrast between him and Dikaiopolis played out for its comic possibilities including parody of tragedy (Messenger) and ribaldry etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Question 2

- (a) (i) ***On what has Trygaeus flown to heaven?***

(dung) beetle [1]

(1 mark)

- (ii) ***What does War try to do with his mortar?***

make a salad / pound up produce from various Greek cities (leeks from Prasias, garlic from Megara, cheese from Sicily, honey from Attica) etc. [1]

(1 mark)

- (iii) ***Why does War fail to do anything with his mortar? Make two points.***

TWO of **e.g.** War only moved in yesterday [1] so has no pestle [1] sends Havoc to fetch pestle [1] but Athenians have lost theirs (Cleon) [1] and Spartans have lost theirs (Brasidas) [1] so War has to go back inside to make his own pestle [1] etc.

(2 marks)

- (iv) ***How do Trygaeus and the others get Peace out of the cave?***

pulling / tugging / rope [1]

(1 mark)

- (b) **How important were Pylos and Sphacteria both to the course of the war and to Athenian politics? Give the reasons for your views.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- previously few significant gains / losses on either side, but during annual Spartan invasions of Attica whole population had to take refuge inside walls etc.
- early 425 promontory of Pylos occupied by Athenian troops under Demosthenes; Spartans besieged on island Sphacteria; Spartans had few citizens so worried about losses; made truce and sent representatives to Athens for peace; abortive because Cleon persuaded Athenians to impose unacceptable conditions (Sausage-seller in *Knights* 'You knocked 'em clean out of the City')
- Demosthenes failed to capture Sphacteria; public opinion turned against him; Cleon exploited this and proposed sending extra troops, implying Nicias a coward for not going to Demosthenes' aid; Nicias resigned generalship; Cleon sailed to Sphacteria with small force (though apparently no previous experience of military leadership) and with promise to bring back Spartans dead or alive within 20 days; ? Cleon knew Demosthenes intended to storm Sphacteria; Cleon returned with c.400 Spartan citizens and *perioikoi*, prisoners whom Athens threatened to kill if Sparta invaded Attica; Athenian morale boosted and took offensive; Cleon given credit for this change (Demosthenes in *Knights* 'he sneaks and grabs it and serves up *my* cake as if it were all his own work') and voted various honours including right to dine at public expense in Prytaneum; first notable leader not from traditional ruling class etc
- Athens now buoyant (punished generals in Sicily for failing to win over whole island; captured Kythera; provided refuges for helots if they revolted though does not seem to have incited revolts) until loss of Amphipolis 424 (more psychological blow than real damage) and deaths of Cleon and Brasidas led to Peace of Nicias etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) **How comic is Aristophanes' use of the gods and religious ritual in Peace? Give the reasons for your views.**

You might include discussion of

- **Aristophanes' portrayal of heaven**
- **Hermes**
- **War and Havoc**
- **Peace and her attendants**
- **sacrifice.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- heaven a place like earth but requiring ludicrous journey by Trygaeus (though not chorus); house, cave etc. as necessary for various comic actions / encounters; vast distance where gods except Hermes and War have escaped to in disgust at human warmongering; jokes with slave about stars etc.
- Hermes: gruff security guard / bouncer but easily bribed who provides opportunities for repartee and explains ludicrous situation to Trygaeus (and audience); later scene – more repartee, Hermes' death threats, Trygaeus' methods of securing his cooperation and Hermes' leading of tugging; jokes about Argos and Megara; comic explanation of origin of war and criticism of Cleon; pretence as mouthpiece of Peace; jokes about Cleonymus and Hyperbolus, and Sophocles etc.

- War vicious monster with slave Havoc; jokes about ingredients from various cities and the 'pestles' and Trygaeus' reaction etc.
- Peace a statue buried by gods but rescuable by humans with Hermes' help; her attendant Harvest / Vintage silent but apparently played by actor; slave's ribald comments provide celebratory bawdy ending to play with wedding to Trygaeus etc.
- parody of sacrifice to Peace and ridicule of oracle-monger Hierocles etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION B

Question 3

To what extent does Aristophanes use slaves to create humour in the plays you have read? Give the reasons for your views.

You might include discussion of

- **the slaves of Euripides, Dikaiopolis and Lamachus in *The Acharnians***
- **Trygaeus' slaves in *Peace***
- **Demosthenes, Nicias and the Paphlagonian in *The Knights*.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- Euripides' slave minor role but parody of Euripides' intellectualism and gofer in dressing up of Dikaiopolis in costume of Telephus; Dikaiopolis' and Lamachus' slaves also minor largely non-speaking roles but underline contrasts between their masters at end of play with comic business; main focus on freeborn with slaves in background as in real life etc.
- Trygaeus' slaves start play with warm-up jokes, setting scene for audience, toilet humour about beetle, comic relationship with Trygaeus; scene with slave after parabasis signals Trygaeus' return to earth and provides opportunity for some contemporary-reference jokes and some bawdiness; adds further comic element to parody of sacrifice and ridiculing of Hierocles etc.
- unlike other two plays, portrayal of Demosthenes, Nicias and Paphlagonian as slaves central to theme and comedy of play; 2 slaves gossiping / grumbling outside house seems to have been standard way to start play (cf. *Peace*) but here comic inversion of 2 contemporary generals portrayed as slaves of Thepeople (over-literal representation of generals' subjection to will of the people in Athenian democracy); jokes about Nicias' alleged cowardice, Cleon taking the credit for Demosthenes' success at Pylos etc.; Nicias and Demosthenes responsible for much mockery of Paphlagonian (clearly represents Cleon though Demosthenes says his mask will not resemble him) even before he appears; treated with outrageously grotesque caricature – low birth, unpleasant trade, coarse in manner and speech, slippery, flattering, conducting reign of terror, corrupt; reduced to selling sausages when out-done in these loathsome traits by Sausage-seller with support of Knights etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Question 4

A scathing attack on all levels of Athenian society and its political leaders or just light-hearted fun? What is your opinion of *The Knights*? Give the reasons for your views.

You might include discussion of

- **the parts played by Nicias and Demosthenes**
- **Aristophanes' portrayal of the Paphlagonian and the Sausage-seller**
- **the role of the chorus of Knights**
- **the variety of humour in the play**
- **how far the play *The Knights* has serious targets.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- Nicias and Demosthenes portrayed as slaves of Thepeople, comic inversion of their status as generals and over-literal representation of their subjection to will of people; some jokes at their expense – Nicias' alleged cowardice, Demosthenes' loss of prestige to Cleon; 2 slaves grumbling outside house seems to have been common way to start play (cf. *Peace*) but here gives play clear contemporary political context etc.
- the Paphlagonian clearly represents Cleon (though Demosthenes says mask will not resemble him to avoid litigation); Nicias and Demosthenes have outrageous things to say about the loathsomeness of Cleon even before he appears to confirm in contest with Sausage-seller what they have said – low birth, unpleasant trade, uncouth in behaviour and speech, unsavoury, corrupt, conducting a reign of terror etc.
- despite Sausage-seller's revolting trade and personality, his success depends on upper-class Knights who are prepared to use anyone to remove Cleon, with implication that People gullible, manipulated and powerless etc.
- variety in comic techniques perhaps less in this play than others; much of play taken up with abuse but there is parody of oracles and satire on their misuse, the comical personification of Thepeople and standard *topoi* such as the drunken tendencies of slaves etc.
- substantive issues include allegations that Paphlagonian / Cleon relies on politics of fear drumming up accusations of conspiracy / treachery; further accused by Sausage-seller of misleading people and not serving their interests by rejecting peace; but Sausage-seller's trump card, vision of going back to good old days, probably more attempt at make-believe feel-good ending for play than any serious political point – and Cleon retained his dominance in Athenian politics (as general) until his death at Amphipolis, although *Peace* won first prize etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid**Unit 1****Option C Aristophanes and Athens****SECTION A****Either**

		AO1	AO2	TOTAL
1	(a)(i)	2	-	2
	(a)(ii)	3	-	3
	(b)	5	5	10
	(c)	8	12	20
	TOTAL	18	17	35

Or

		AO1	AO2	TOTAL
2	(a)(i)	1	-	1
	(a)(ii)	1	-	1
	(a)(iii)	2	-	2
	(a)(iv)	1	-	1
	(b)	5	5	10
	(c)	8	12	20
	TOTAL	18	17	35

SECTION B**Either**

		AO1	AO2	TOTAL
3		12	18	30
	TOTAL	12	18	30

Or

		AO1	AO2	TOTAL
4		12	18	30
	TOTAL	12	18	30

OVERALL

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