



**General Certificate of Education
June 2011**

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 candidates' 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 candidates' 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 candidates' 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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2011 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334).
Registered address: AQA, Devas Street, Manchester M15 6EX

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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates either</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge <p>or</p> <ul style="list-style-type: none"> • some relevant opinions with inadequate accurate knowledge to support them. 	3-5
Level 1	<p>Demonstrates either</p> <ul style="list-style-type: none"> • some patchy, accurate and relevant knowledge <p>or</p> <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<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	<p>Demonstrates</p> <ul style="list-style-type: none"> • well , 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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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

This page has been left intentionally blank

Mark Scheme
Unit 1C Aristophanes and Athens

Section One

Option A

01 *From what part of the play does this passage come?*

parabasis (or equivalent description in English) [1]

(1 mark)

02 *'If peace shall come again' (line 15). With whom was Athens at war at the time of The Knights?*

Spartans / Peloponnesians [1]

(1 mark)

03 *For what achievement had Cleon been given 'dining rights' and 'front seats' (lines 10-11)? Give two details.*

sailed to Pylos [1] to support Demosthenes [1] captured (c.400) Spartans (citizens and perioikoi) [1] on island / Sphacteria [1] brought prisoners back to Athens [1] and threatened they would be killed if Sparta invaded Attica [1] stopping Spartan invasions [1] and boosting Athenian morale [1] etc.

(2 marks)

04 *What was the trade of Cleon and his father?*

tanning / leather [1]

(1 marks)

05 *How effectively do the Chorus and its Leader contribute both to the humour of The Knights and to any serious points the play may have? Give the reasons for your views and support them with details from the play.*

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

- portrayed as youthful aristocrats with long hair and well-oiled skin in striking contrast to shabbiness of other characters until rejuvenation of Thepeople
- spectacle of initial physical attack on Paphlagonian for his corruption
- cynical support of Sausage-seller to overthrow Paphlagonian, despite openly stating he will outdo Paphlagonian in deception and corruption
- in *parabasis* draw attention to the glory of their ancestors (in contrast to that of Paphlagonian and Sausage-seller), their readiness to fight without pay (in contrast to greed of all others in play), ask that after the war there should be no prejudice against their long hair and greased skin (perhaps seen as signs of Spartan sympathies) and deliver ludicrous eulogy to their mounts
- reiterate support for Sausage-seller after his success in Council and in refrain throughout his contest with Paphlagonian
- in short debate with Thepeople, in lyrics which include childish abuse, accuse him of brainlessness but give in to his claim that despite appearances he is keeping an eye on corrupt leaders and through the law courts forces them to disgorge their ill-gotten gains

- after exposure of Paphlagonian's greed in hamper, sing standard abuse of various prominent Athenians including Hyperbolus
- role at end of play lost from text etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

06 'Aristophanes' main aim in *The Knights* was to highlight the greed and corruption of Athens' leaders.' 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

- ***Demosthenes and Nicias***
- ***the Paphlagonian***
- ***the Sausage-seller***
- ***Thepeople***
- ***Aristophanes' other aims in writing *The Knights*.***

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

- Demosthenes and Nicias portrayed as slaves, over-literal representation of the relationship between *stratego*i and the people; some ridicule of them as individuals e.g. Nicias' alleged cowardice, Demosthenes' being duped by Cleon, mixed in with standard jokes about slaves e.g. bibulousness, but no corruption implied etc.
- Paphlagonian clearly represents Cleon (though Demosthenes says mask will not resemble him to avoid litigation); Nicias and Demosthenes give outrageous caricature of Cleon before he appears, after which he confirms in contest with Sausage-seller what they have said – low birth, unpleasant trade, uncouth in behaviour and speech, unsavoury, corrupt, conducting reign of terror etc.; Aristophanes seeks throughout to expose his corruption – regular form of political attack in Athenian democracy etc.
- Aristophanes uses Sausage-seller to attack Cleon by portraying new arrival as even more loathsome and nauseous (even lower birth, even more disgusting trade, brasher, noisier, coarser, plumbing even greater depths in his populist pandering and flattery); to counter Paphlagonian's politics of fear in firing off accusations of treachery / conspiracy to manipulate people into compliance, Sausage-seller accuses him of misleading people and serving own interests by rejecting peace; the view that play entertaining fantasy involving a politician Aristophanes loved to hate (who was actually rather successful e.g. at Sphacteria and whose policies did not differ significantly from those of Pericles, though his class and style did) rather than serious political comment might be supported by fact that, although *Knights* won 1st prize, people, with morale boosted by his capture of the Spartans, soon elected Cleon as *strategos* and persuaded to support his opposition to peace until his death at Amphipolis; Cleon does seem to have been disliked as a parvenu by the traditional upper class, here represented by the Knights, but it is highly improbable that in order to oust him they would have cynically resorted to supporting an even more (in their eyes) odious character who they recognise from start as going to be even more corrupt; etc.
- Sausage-seller an extreme manifestation of the democratic principle that every man, however lowly, could have power if he could persuade the people – some might see this as a general attack on democracy by Aristophanes and evidence of his oligarchic sympathies, but the play ends with the rejuvenation of Thepeople brought about by Sausage-seller and the Knights in supporting Sausage-seller are as much acting out of self-interest as other characters in play etc.
- The people described by Demosthenes as countryman, irascible, old, easily gulled by steward Paphlagonian – caricature of those who attended Assembly and allowed corruption rather than directed at particular individual etc.

- Aristophanes' comic aims: 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, absurd unexpected inventiveness in e.g. the food brought to Thepeople and standard *topoi* such as the drunken tendencies of slaves, effete pederastic proclivities of upper class, and satisfying feel-good ending in which Thepeople is rejuvenated and admits previous errors, promises immediate full pay to rowers, has a vision of a return of the good old days, is aroused by the voluptuous sight of 30-Year Peace Treaties and witnesses a suitable (in the context of the fantasy world of the play) punishment for the Paphlagonian etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

07 Which god does Trygaeus meet when he arrives at 'the halls of Zeus' (line 27)?

Hermes / messenger god / god of trickery [1]

(1 mark)

08 Where have Zeus and most of the other gods gone?

moved away to the furthest part of heaven / as far away as possible from the Greeks / left War behind [1]

(1 mark)

09 'I'm doing all this for your sake' (line 16). What does Trygaeus do in Heaven to benefit the audience? Give three details.

THREE of e.g. bribes Hermes [1] and persuades Chorus [1] to remove rocks [1] and pull Peace [1] and beautiful girls / Harvest / Festival [1] from cave [1] where thrown by War [1] and will take Festival to give to Council [1] etc.

(3 marks)

10 How successfully do you think Aristophanes entertains his audience in the passage? 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.

- incongruous parody of tragic metre and diction, abruptly stopped with colloquial 'cheerio' to Daughter
- double act: Daughter's apparently genuine concern for her father's safety and success, but only really for sake of series of illogical pat responses, ending with rather irritable 'Don't you bother'
- Daughter's incongruous reference to Euripides' *Bellerophon* and bowel humour in Trygaeus' deadpan response
- sexual humour in phallic rudder
- puns on 'beetleship' and 'Beetle Harbour' – *kantharos* a small boat made on Naxos and name of harbour on W side of Peiraeus
- another dig at Euripides for his alleged overuse of cripples
- direct address to audience and more toilet humour in bizarre appeal for sphincter-control to avoid accident on beetle, now incongruously addressed as Pegasus
- ludicrous song to beetle
- sudden lurching of *mechane*, normally used by immortals for descent at the end rather than ascent of mortals at beginning, resulting in more faecal references, the final couplet in passage apparently a parody of some quotation or else absurdly in view of its banality

- said to be 'famous'
- portrayal of Trygaeus as mad and obsessive

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 11 **'A play for the amusement of men, not women, both when it was first produced and now.'** To what extent do you agree with this comment on *Peace*? Give the reasons for your views and support them with details from the play.

You might include discussion of

- **the range of characters**
- **the subject matter**
- **the range and nature of the jokes**
- **attitudes towards women implicit in the play**
- **the theatrical and political circumstances in which *Peace* was produced.**

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

- Daughter the only speaking female character, performed of course by a male, introduced only briefly for sake of a few jokes in double act with Trygaeus and implying (in so far as it implies anything) a view of women as dependent on and disregarded by men etc.
- Harvest and Festival non-speaking parts who, along with female statue of Peace, regarded as objects of male desire (salacious remarks by Slave after return from Heaven); after marriage to Trygaeus, Harvest expected to produce 'innumerable little bunches of grapes' (Hermes); in preparations for marriage and in its celebration all roles normally carried out by women airbrushed out; final bawdy hymn to Hymen etc.
- other characters who appear e.g. Hierocles, Arms Salesman, Sickle Maker, reflect male interests in war and peace etc.
- play praises benefits of peace in an idealised rustic world, celebrating nature's harvest without any of the agricultural toil and without any reference apart from the procreative to women's contribution to this world etc.
- much scatological humour depending for its effect on the incongruity of repeated mentioning in public what would normally be taboo and so presumably appreciable by those members of both sexes with a taste for such things; full effect of tragic parodies only appreciable by those who attended Dionysia, though some of absurdity and incongruity readily accessible; cartoon caricatures of War and Havoc and ridiculing of stereotypical Hierocles and Arms Salesman accessible to all, but specific political references to politicians and foreign affairs easier to appreciate by male citizens involved in politics in Assembly and other democratic institutions etc.
- uncertain whether women attended comedies (or tragedies) so perhaps appropriate that *Peace* reflects male concerns and attitudes at a time when women played no part in politics; nevertheless, the celebration of peace in the play, performed just days before the Peace of Nicias after years of war, would surely have delighted all inhabitants of Attica in audience etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section Two

Option C

- 12 ***In The Acharnians, to what extent does Dikaiopolis bring common sense into a world gone mad and to what extent do you think he is crazy himself? Give the reasons for your views and support them with details from the play.***

You might include discussion of

- *what Dikaiopolis says and does at the Assembly*
- *his behaviour towards the Acharnians*
- *his visit to Euripides*
- *his self-defence*
- *his treatment of Lamachus*
- *his market*
- *the rituals he performs*
- *the end of the play*
- *the nature of Aristophanes' comedy.*

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

- at Assembly Dikaiopolis presented as misused and aggrieved peasant with whom many in audience might identify and sympathise and at whom others might laugh as stereotype of unsophisticated lower classes; fearlessly ridicules corrupt Ambassador, Pseudartabas and Theorus whom he sees as exemplars of the self-serving double-dealing that has destroyed Athens but breaks all the rules of behaviour at Assembly and absurdly and selfishly seeks personal peace etc.
- war with Spartans had become a stalemate and had involved Athens in considerable suffering and loss of life, but his extreme opposition to the war does not seem to have been typical of the time etc.
- both absurd promise to crazily belligerent Acharnians to put head on block and visit to Euripides so he can dress down appropriately to parody Telephus are lunacy for the sake of comic possibilities they open up etc.
- self-defence includes bizarrely distorted account of the origin of the war, which nevertheless make some reference to Megarian Decrees etc.
- mockery of bombastic, bellicose Lamachus contrary to everything we know about Lamachus from elsewhere; Lamachus' behaviour indeed ridiculous in play, but Dikaiopolis' total lack of respect for *strategos* takes to extreme the theoretical equality of all Athenian citizens etc.
- Dikaiopolis' opening of market in defiance of regulations and sortition of leather straps as Market Commissioners further evidence of Dikaiopolis' non-conformity and madness; then uses market to mock and outwit Megarian and Theban, though superficially expressing some sympathy; but punishment of sycophant Nicarchus, though absurd, might be seen as justified by an audience which detested such people etc.
- Dikaiopolis' performance of rituals a light-hearted parody of the real thing etc.
- at the end of the play, Dikaiopolis achieves alcoholic and sexual gratification, for many in the audience a saner goal than the pain Lamachus gains from prosecuting the war etc.
- typically, Aristophanes temporarily eradicates conventional boundaries to behaviour and creates a topsy-turvy world in which normality is inverted and crazy things are done by apparently crazy people in an irrational world, but it is never in doubt that this is a fantasy heading towards a comfortably predictable outcome etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 13 **'The Acharnians and Peace are full of nostalgic longing for a time when life was better rather than having a serious message for the present.'** To what extent do you agree with this statement? Give the reasons for your views and support them with details from *The Acharnians* and *Peace*.

You might include discussion of

- **the contexts in which the plays were produced and Aristophanes' motives in writing**
- **attitudes towards the war, its causes and its consequences**
- **the treatment of those who have gained, or lost, from the war**
- **the ways in which peace is portrayed**
- **the role of fantasy**
- **the endings of the plays.**

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

- *The Acharnians* produced 425 BC when war virtually a stalemate but had caused considerable suffering and loss of life in Athens from plague and major reduction in financial reserves etc.; *Peace* produced 421 BC a few days before swearing of Peace of Nicias etc.
- Aristophanes aiming to win competition with feel-good comedies etc.
- in each play Dikaiopolis and Hermes trivialise the origins of the war, each giving a different ludicrous version but with some reference to reality in allusion to Megarian Decrees
- both Dikaiopolis and Trygaeus give extravagant praise for the benefits of an idealised rustic world of peace and harmony undisturbed by war, celebrating nature's harvest with no reference to the necessary agricultural toil; neither play seriously refers to the harsh realities of war; cartoon caricatures of War and Havoc in *Peace* etc.
- in opening Dikaiopolis looks nostalgically back to good old trouble-free days during series of warm-up jokes; in Assembly scene and in ridiculing of Lamachus, Dikaiopolis' main venom directed against those he perceives as having profited from the war, but his own search for peace is fancifully personal and as selfish as the behaviour of those he attacks and the lampooning of Lamachus bears no relation to reality as far as we know; his defence speech is more parody of Euripides' *Telephus* than political comment; elsewhere attacks Cleon but Aristophanes' line of being the people's protector actually very similar to Cleon's claim about himself; Aristophanes' attacks on Cleon continue in *Peace* after his death and so have no political relevance, just the satisfaction of spinning more jokes at the expense of someone Aristophanes has predictably come to love to hate etc.
- Trygaeus' disgust at Greeks' opposition to peace anachronistic now that Cleon and Brasidas dead – i.e. play starts from irrelevant premise if it were going to make any serious political point, even though Trygaeus unlike Dikaiopolis has interests of whole community at heart etc.
- *parabasis* in *The Acharnians* appears to offer a specific 'message' about Aegina, but undercut by obscure reference to Aristophanes' or producer's personal interest there; *parabasis* in *Peace* mainly in praise of Aristophanes' Herculean achievements, with a section repeated from *Wasps* by way of an 'obituary' for Cleon, before turning to celebration of peace with dancing etc.
- in *The Acharnians* peace represented as vintage wine, in *Peace* as statue of beautiful woman accompanied by 2 'real' highly desirable females Harvest and Festival etc.

- both plays head towards a bawdy, ribald celebration of sexual congress appropriate to comedy's origins in fertility ritual with no relevance to contemporary politics 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	1	-	1
02	1	-	1
03	2	-	2
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	3	-	3
10	5	5	10
11	8	12	20
TOTAL	18	17	35

Section Two

Either
Option C

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	12	18	30

OVERALL

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

UMS conversion calculator www.aqa.org.uk/umsconversion