



**General Certificate of Education
June 2012**

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	<p>Demonstrates</p> <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	<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

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Mark Scheme
Unit 1C Aristophanes and Athens

Section 1

Option A

01 Who was eligible to attend the Assembly in Athens?

(male) citizens (over 18/20) [1]

(1 mark)

02 Who made up the Executive (line 14) and what was their job?

prytaneis / group of 50 / (one tenth of) Council (*Boule*) / from same tribe [1] took particular responsibility for one tenth of year / managed business of Assembly (and Council) / including organising agenda / running meeting itself [1] etc.

(2 marks)

**03 Why has Dikaiopolis been ‘sleeping among the rubbish on the city walls’ (lines 34-35)?
 Make two points.**

TWO of e.g. in response to Spartan invasions of countryside / Attica [1] virtually every year [1] for 6 years [1] Athenian country-dwellers took refuge in city [1] defended by walls [1] which Spartans could not breach [1] but caused considerable over-crowding / unhygienic conditions / plague [1] etc.

(2 marks)

**04 How effectively do you think Aristophanes entertains his audience in this passage?
 Give the reasons for your views and support them with details from the passage.**

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

- Crier’s use of standard formula for starting Assembly, though omitting proper prayers, as if this going to be an imitation of a real meeting, promise that is quickly dashed etc.
- Absurd reduction of organised meeting which approximately 6000 men attended to chaotic gathering of just a handful
- Amphitheus’ bursting huffing and puffing into serious start of meeting with crazy claims of immortality, although claims himself to be only one-sixteenth divine with bizarre mixture of names of divinities associated with Eleusinian Mysteries and those of ordinary Athenians, and unique divinely inspired mission etc.; his pompous self-importance and outrage that hasn’t received expenses etc.
- visual humour of mock violence of his removal, with a vain appeal to gods etc.
- Dikaiopolis’ unruly intervention, contrary to proper procedure of Assembly, supporting Amphitheus’ quest for peace, even though, like Ambassador to follow, Amphitheus’ main concern is his expenses etc.
- his subsequent disgusted asides – ‘peacocks’ refers to an actual Persian gift to an Athenian ambassador; ‘Ecbatana’ misuse of place name as a divinity etc.
- Ambassador’s ludicrously exaggerated time away (11 years), claim for expenses, view of luxuries as hardships, which is explicitly mocked by Dikaiopolis etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

05 How entertainingly are the problems mentioned in this passage dealt with during the course of *The Acharnians*? Give the reasons for your views and support them with details from the play.

You might include discussion of

- **the organisation and decision-making of the Assembly**
- **the corruption of officials**
- **opponents of peace, including the Acharnians and Lamachus**
- **returning to normal life with, for example, trade and celebrations.**

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

- the Assembly meeting spins further out of control with frequent outraged interventions from Dikaiopolis until it is prematurely ended with no decisions reached by Dikaiopolis' ridiculous claim of a sign from Zeus etc.; particular humour perhaps provided by the uncovering of the beardless and so allegedly effeminate Cleisthenes (stock target) and antics of the emaciated and emasculated Odomantians etc.; failure of Assembly causes Dikaiopolis to send Amphitheus on crazy mission to make absurd personal peace, represented as vintages, with Sparta, which is accomplished in ridiculously short time etc.
- the meeting also produces further ludicrously exaggerated representations of corruption in rest of Ambassador's role and in Theorus, which is ignored by all except Dikaiopolis etc; later in the play Informer and Nicarchus entertainingly get their comeuppance at hands of Dikaiopolis, former with mock violence of straps, latter with pantomime scene of being packed off in crate etc.
- much of first part of play taken up with Dikaiopolis' dealings with Acharnians, particularly bellicose opponents of peace, which necessitates some mock violent dancing and chasing, and requires a defence speech (the lengthy preparations for which veer off to include a comic scene enacting the stock jokes about Euripides), implanting into a parody of *Telephus* an outrageous explanation for the outbreak of war and defence of Sparta – which is successful etc.
- in their first encounter, Dikaiopolis thoroughly humiliates Lamachus, portrayed as corrupt and bellicose coward (more a satirical caricature of an appropriately named bombastic stereotype than a personal attack in view of what we know about Lamachus from elsewhere) with some comic business over Lamachus' shield and crest and repeated references to his greed / corruption etc.; play ends with victory of bawdy revelry of Dikaiopolis, supported erect by 2 dancing girls, over mock-tragic injury of Lamachus, felled by a stumble etc.
- thus the fantasy normal life of alcoholic and sexual gratification triumphantly returns, as in a previous scene Dikaiopolis had reintroduced foreign trade (at odds with his original fantasy yearning for previous self-sufficient, trade-free country life) with much stereotyping and, in case of Megarian, lewdness etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

06 Who does the ‘tanner from Paphlagonia’ (lines 5-6) represent?

Cleon [1]

(1 mark)

07 To what does ‘your three obols’ (line 11) refer?

pay for (one day’s) jury service (as raised by Cleon) [1]

(1 mark)

08 To what post had Demosthenes been elected in real life?

strategos / general [1]

(1 mark)

09 What is Demosthenes referring to when he says ‘I’d baked a lovely Spartan cake down in Pylos’ and the Paphlagonian ‘serves up my cake as if it was all his work’ (lines 14-16)? Make two points.

TWO of e.g. (early 425) Pylos promontory occupied by Demosthenes [1] Spartans besieged on island of Sphacteria [1] but Demosthenes failed to capture it [1] Cleon proposed sending extra troops [1] Nicias resigned generalship [1] Cleon sailed to Sphacteria with small force [1] with promise to bring back Spartans dead or alive within 20 days [1] perhaps Cleon knew Demosthenes intended to storm Sphacteria [1] Cleon returned with Spartan prisoners [1] whom Athens threatened to kill if Sparta invaded Attica [1] etc.

(2 marks)

10 In the passage, how seriously do you think Aristophanes mocks both individual politicians and Athenian citizens as a whole? Give the reasons for your views and support them with details from the passage.

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

- Cleon: repeated stock joke about his father’s tanning business; verbal abuse (‘greater swine of a stool-pigeon’); repetition of synonyms to describe behaviour obsequious fawning (‘fell at his feet, licked his boots, wheedled, flattered, sucked up’); use of direct speech to give vivid example of Cleon’s tactics, with extended use of cookery metaphor; Demosthenes’ grudges that Cleon has claimed credit for Pylos and, not that use of fly-whisk is inherently wrong, but that it prevents others behaving like Cleon; Cleon’s alleged misuse of oracles and reign of terror etc.
- Athenian people: portrayed as elderly, grumpy peasants (all citizens over 18/20 of all classes eligible to attend; unknown how far Aristophanes’ characterisation reflected average reality of attendance); craving for beans refers both to the peasant’s normal vegetarian diet and to the use of beans as tokens in allocating public jobs by lot; that they live on Pnyx somewhat exaggerated since (by 4th cent. at least) Assembly met there only 4 times a month; further portrayed as gullible and easily fooled, interested only in material comforts and an easy life etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 11 ***During The Knights, how thoroughly is the Paphlagonian humiliated and how completely is Thepeople reformed? Give the reasons for your views and support them with details from the play.***

You might include discussion of

- ***the slanging matches between the Paphlagonian and the Sausage-seller***
- ***the Sausage-seller's account of the Council meeting***
- ***the debate between the Paphlagonian and the Sausage-seller in front of Thepeople, including their use of oracles***
- ***the food the Paphlagonian and Sausage-seller give Thepeople***
- ***what the Sausage-seller finally does for Thepeople***
- ***how far Thepeople displays different attitudes towards the Sausage-seller and the Paphlagonian.***

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

- virtually whole play devoted without deviation or relief to abuse of Paphlagonian / Cleon
- in contest Paphlagonian confirms outrageous caricature Demosthenes and Nicias have already given – low birth, unpleasant trade, uncouth in behaviour, appearance and speech, unsavoury, corrupt, conducting reign of terror; Sausage-seller wins by being of even lower birth, even more disgusting trade, brasher, noisier, coarser, an even worse serial flatterer etc.
- Sausage-seller's account of Council meeting describes without shame in execrable language how he easily won over the councillors from supporting the Paphlagonian by ludicrously announcing cheap sardines, outbidding him with a proposal for a (ritually impossible?) double hecatomb and wholly implausibly cornering the market in coriander / celery to give it to them free etc.
- Paphlagonian and Sausage-seller produce oracles respectively by Bakis and Frontis, largely incomprehensible to Thepeople, but interpreted by Paphlagonian as command to cherish him and by Sausage-seller as warning of Paphlagonian's corruption etc.
- this theme is repeated when Sausage-seller later reveals Paphlagonian has given Thepeople only a little cake and kept the rest for himself etc.
- Sausage-seller finally rejuvenates Thepeople and then points out how easily he had been duped in the past; his new policies, however, are a random list of fantasies (better pay for rowers, 30-year peace portrayed, inevitably, as sexy girls) and stock jokes at individual's expense (Cleisthenes' beardlessness again) and upper class (their pederasty); in providing Thepeople with stool, he is treating him exactly as Paphlagonian had done and Thepeople is again shown to be mainly concerned with own comfort; Paphlagonian's punishment is no more than role reversal etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

- 12 ***‘The comedy in *The Acharnians* and *Peace* comes largely from Dikaiopolis’ and Trygaeus’ obsession with food, drink and sex.’***

How far do you agree? Give the reasons for your views and support them with details from both plays.

You might include discussion of

- ***scenes in which food, drink and sex are uppermost in Dikaiopolis’ and Trygaeus’ minds***
- ***the relationship between these desires and their other goals***
- ***the techniques Aristophanes uses to make their desires funny***
- ***other sources of comedy in *The Acharnians* and *Peace*.***

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

- Dikaiopolis initially driven by disgust at late start of Assembly, its refusal to discuss peace and corruption of ambassadors, but it’s the theft of his tuck by the overpaid, under-equipped Odomantians that is last straw in impelling him to misuse procedure and disband meeting etc.; treaties brought by Amphitheus represented as vintages, the 30-year inspiring Dikaiopolis immediately and unexpectedly to celebrate the Country Dionysia involving revelry and phallus worship; at Euripides’ house he does not just beg for clothes but also wants beggar’s cup, pot and even wilted lettuce (largely for stock joke about Euripides’ mother); sexual *double entendre* features prominently in scene with Megarian (who, starving, is the more obsessed with food); at mention of Copaic eels in scene with Theban Dikaiopolis delivers ecstatic parody of reunion scene in tragedy, though the main focus of scene is mockery of Nicarchus; after Festival of Pitchers announced, Dercetes unable to distract Dikaiopolis from barbecuing of thrush, whereas Lamachus gets call to war, Dikaiopolis gets call to party, including dancing girls, with priest of Dionysus; their enthusiastic preparations, with extended passage of Dikaiopolis mimicking Lamachus, lead to sharply contrasted outcomes as Lamachus returns pathetic and limp, Dikaiopolis emerges triumphant etc.
- *Peace* starts, not with Trygaeus’ obsession with food (since cessation of Spartan raids after Pylos, there had not been shortage of food as before *Acharnians*) but with a more general desire for peace, which creates bizarre circumstances for beetle’s insatiable hunger for dung-cakes; Trygaeus remains focused on task of rescuing Peace in first half of play and it is only once this is achieved that Aristophanes attempts to sustain interest by reworking theme of peasant’s relationship with food, drink and sex (as had done in *Acharnians*) with Trygaeus’ erotic response to Peace, Harvest and Festival and promise of food and sex when gets back to earth; once there, sex talk in preparations for wedding and handing over Festival to Council; in sacrifice to Peace, Trygaeus prays for return of gourmet food to Athens from around Greece and refuses to share with Hierocles; after interlude with salesmen, play concludes with bawdy drink- and food-fuelled wedding etc.
- statement probably more true of *Acharnians* than *Peace* – and both are driven by plot rather than character so ‘obsessed’ is probably not true for either and focus on food, drink and sex comes when appropriate to quest for peace and to conventions of Old Comedy – but students need to link this theme with other elements in plays and assess contribution it makes to comic effect etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 13 **How important is the chorus both to the plot and to the comic effect of *The Acharnians*, *The Knights* and *Peace*? Give the reasons for your views and support them with details from all three plays.**

You might include discussion of

- **the characterisation of the chorus in each play**
- **what they do to drive forward the plot**
- **situations in which they watch and comment on the action**
- **what the parabasis adds to each play**
- **the visual and verbal humour they provide**
- **their contribution to the end of each play.**

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

- **characterisation:** *Acharnians*: initially octogenarian belligerent Marathonians with exaggerated ferocity and much incongruence between age and actions, but after *parabasis* become generalised witnesses of and commentators on goings-on at Dikaiopolis' market, and then of contrast between Dikaiopolis' celebratory womanising at Festival of Pitchers and Lamachus' mock-tragic wounding in ditch etc.; *Knights*: apart from *parabasis*, portrayed fairly consistently as upper-class prepared to support any move to oust loathed Paphlagonian even if that means backing the even more detestable Sausage-seller etc.; *Peace*: initially men of Greece (representatives of Argos, Megara, Sparta etc.), later farmers, then more specifically Athenian farmers, identity shifting to suit action of play etc.
- **plot:** *Acharnians*: drive it forward with pursuit of Amphytheus and then Dikaiopolis, leading to comedy of ambushed sacrifice, speech parodying *Telephus* and resulting in (unusual) split / conflict in chorus, half of whom precipitate next part of contest by bringing on Lamachus etc.; *Knights*: influence action less as contest and Sausage-seller's victory not dependent on them, though brought on by Demosthenes to support him against Paphlagonian, a cynical move since they are both equally loathsome to them etc; *Peace*: enters (late compared with *Acharnians*) to provide tug-of-peace spectacle and subsequently give repeated praise of Trygaeus and a rustic eulogy as play celebratory in context of original performance etc.
- **parabasis:** *Acharnians*: proclaims greatness and fame of Aristophanes not only as dramatist but humorously as political / military advisor; comic references to contemporary personalities etc.; *Knights*: main *parabasis* has similar content with some self-congratulation by Knights (other *parabasis* ? by Eupolis); *Peace*: partly performs a reprise of *parabasis* of *Wasps* to celebrate Aristophanes as intrepid monster-slayer and give outrageously lurid description of monster Cleon, presumably popular last time round for its virtuoso concatenation of incongruous elements etc.
- **endings:** *Acharnians* and *Peace* have significant role in enlivening the bawdy celebrations and making them communal; *Knights*: end apparently lost.

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	2	-	2
03	2	-	2
04	5	5	10
05	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
06	1	-	1
07	1	-	1
08	1	-	1
09	2	-	2
10	5	5	10
11	8	12	20
TOTAL	18	17	35

Section 2

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%

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