



General Certificate of Education

Classical Civilisation 2020

CIV1C Aristophanes and Athens

Mark Scheme

2009 examination – June series

This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010

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.

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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 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<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 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 ONE

Option A

01 *What official position did Demosthenes hold in Athens in real life?*

general / *strategos* [1]

(1 mark)

02 *What status does Demosthenes have in this play?*

slave (of the Thepeople) [1]

(1 mark)

03 *How does Demosthenes know the Sausage-seller is ‘the destined lord and master of Athens’ (lines 3-4)?*

oracle (stolen from Paphlagonian while asleep by Nicias) [1]

(1 mark)

04 *Give two ways in which the Sausage-seller is qualified to rule Athens, according to Demosthenes later.*

TWO of e.g. low birth (gutter) [1] and upbringing (Market Square / Agora) [1] rogue [1] no virtues [1] little education [1] scary voice [1] etc.

(2 marks)

05 *In the passage, what different techniques does Aristophanes use to entertain his audience? Support your answer with details from the passage.*

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

- Sausage-seller’s accent, low intelligence, preference for washing guts and not tempted by prospect of ruling Athens, feeling he is being mocked, monosyllabic responses, clowning of pulling muscle (and falling off table) etc.
- Demosthenes’ exaggerated rhetorical appeals to Sausage-seller in contrast to his prosaic replies; direct involvement of audience; promise that Sausage-seller will be ‘absolute ruler’ at complete odds with ideology of Athenian democracy, exaggerated details of the power he will wield completely disregarding all the mechanisms of democracy, though less graphic than what Cleon has been accused of, use of Prytaneum as brothel exceeding Cleon’s right to use it merely for free meals, ludicrous idea that Caria and Carthage could be seen from table, contemporary reference to Hyperbolus’ proposals to extend Athenian influence way beyond what it currently has, presented as if Athens already has it with no account of Carthaginian strength but any possible serious point repeatedly undermined by Sausage-seller’s stupidity etc.
- overall mainly verbal but some clowning etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

06 How comic do you think the Athenians would have found Aristophanes' portrayal of the Sausage-seller in *The Knights*? Give the reasons for your views.

You might include discussion of

- **the ways in which Aristophanes uses the Sausage-seller to satirise contemporary politics and politicians**
- **the Sausage-seller's class and occupation**
- **the way he speaks and behaves**
- **his behaviour towards the Paphlagonian**
- **any consequences of *The Knights* for Athenian politics.**

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

- Aristophanes uses Sausage-seller to satirise Cleon by portraying him as even more loathsome and nauseous – even lower birth, even more revolting trade, more brash, noisier, coarser, stooping even lower in his populist pandering and flattery, more ruthless in misuse of oracles; against Paphlagonian's politics of fear firing off accusations of treachery / conspiracy to manipulate people into compliance, Sausage-seller accuses him of misleading people and serving own, not people's, interests by rejecting peace etc.
- Sausage-seller backed by Knights who prepared to use anyone however obnoxious to remove Paphlagonian / Cleon and his final trump card is cosy but fantasy vision of a return to the good old days, a feel-good notion at the end of the comedy but hardly a realistic political objective etc.
- everybody comes in for ridicule – the upper classes for their cynical support of a character they detest, politicians for their corruption and pandering to the people, the people for their gullibility and lack of real power etc.
- *Knights* won first prize but people soon afterwards elected Cleon as *strategos* and he retained his dominance in politics, opposing peace until his death at Amphipolis etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

07 What ceremony is going to take place at the 'dinner' (line 1)?

Trygaeus' marriage (to harvest) [1]

(1 mark)

08 What has Trygaeus done which has ruined the Arms Salesman?

brought back Peace [1]

(1mark)

09 Give two more ways in which Trygaeus makes fun of the Arms Salesman after the passage.

TWO of e.g. trumpet could be used for wine-flicking game (*kottabos*) [1] or to weigh out figs [1] helmets could be sold in Egypt / for measuring emetics [1] or used as bowls if handles added [1] like helmet-maker's ears [1] will saw spears in half for use as vine props [1] etc.

(2 marks)

10 Mention one other visitor to Trygaeus' house apart from the Sickle-maker and Arms Salesman.

Oracle-monger (Hierocles) / Jar-maker / Spear-polisher / Helmet-maker / Lamachus' son / Cleonymus' son [1]

(1 mark)

11 By what means does Aristophanes entertain his audience in the passage? Support your answer with details from the passage.

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

- Trygaeus' mock sympathy for Arms Salesman with puns 'crestfallen' and 'I won't give one fig'; ironic mention of 'exquisite workmanship' and contemptuous offer of figs, sudden outbreak of rage when crests disintegrate etc.
- Arms salesman's tragic parody; again a glimmer of sympathy from Trygaeus immediately undercut by toilet humour of what he's going to do with it and vivid pantomime demonstration of it in use, building up to absurdity of two hands at once; sudden shift to joke about litigation over negligence of trierarchs in performing liturgy, a frequent possibility if not occurrence in Athens' litigious society etc.
- exaggerated price of cuirass, Trygaeus' scatological riposte and his rejection of article after all this protracted haggling because it hurts etc.
- overall script in passage provides some verbal humour and allows much opportunity for comic business and indecent clowning completely undermining any serious argument about peace or war etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

12 How much variety is there in the comic techniques which Aristophanes uses in the rest of *Peace*? Give the reasons for your views.

You might include discussion of

- **the scene with the beetle**
- **what happens in heaven**
- **Trygaeus' behaviour when he returns to earth, including his meetings with the various people who call at his house and the final celebration**
- **the role of the chorus.**

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

- beetle scene: absurd situation, toilet humour, ridiculous mad characterisation of Trygaeus, tragic parody, use of *mechane* etc.
- heaven: caricature of Hermes, portrayal of War and Havoc, jokes about Cleon and Brasidas as well as various Greek cities identified by items of foodstuff, cartoon image of war being a pounding up of vegetables representing each city, tug-of-war to get Peace out of cave with jokes against Megara and Argos etc.
- Trygaeus' comic repartee with slave, ridiculing of oracle-monger, bawdy and ribald end to play with marriage to Harvest etc.
- character of chorus shifts to suit action but comedy in tug-of-war and maintains celebratory tone with ecstatic dancing around comic character of Trygaeus etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

Option C

- 13 ***'The Acharnians relies heavily on surprise and the unexpected for its comic effects.'*** ***How far do you agree with this statement? Give the reasons for your views.***

You might include discussion of

- ***the way Aristophanes has constructed the plot and individual scenes***
- ***what happens at the Assembly***
- ***the behaviour of the Acharnians towards Dikaiopolis and what he does and says to defend himself***
- ***the scenes with Euripides and Lamachus***
- ***what happens at Dikaiopolis' market***
- ***what happens to Dikaiopolis and Lamachus at the end of the play.***

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

- *The Acharnians* more a loosely connected series of comic sketches than a coherent plot, veering off in unpredictable ways, relying not just on the unlikely but the impossible etc.
- Dikaiopolis' characterisation as down-to-earth, honest-to-goodness peasant and disrespect towards and ridicule of fancy corrupt officials provides much of humour in context which parodies assembly meeting procedures with improbable if not impossible occurrences and interventions, but plenty of opportunity for clowning, comic business, use of costumes (e.g. Pseudartabas, Odomantians)
- mock-violence of chorus, absurdity and comic actions of dressing-up scene with parody of Euripides' play *Telephus*, sustained in trial during which Dikaiopolis gives a ludicrous account of the causes of the war; mockery of Lamachus both verbally and visually, apparently completely out of keeping with his character as known from other sources etc.
- the absurd context of Dikaiopolis' market and the zany happenings at it, including mock-pathos, great obscenity, ridiculing of foreigners and Athenian officials, much opportunity for clowning and pantomime etc.
- the contrast in outcome for Dikaiopolis and Lamachus emphasised by tragic parody, mimicry, juxtaposed repetitions and traditional bawdy conclusion with little real connection to start of play etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 14 How strong a case against war does Aristophanes make in *The Acharnians* and *Peace*? Give the reasons for your views.**

You might include discussion of

- **the historical context of each play**
- **the explanations that Dikaiopolis in *The Acharnians* and Hermes in *Peace* give for the start of the war**
- **the way Aristophanes presents the suffering of war and the benefits of peace**
- **the way he portrays those who he says have benefited from the war**
- **the parabasis in each play**
- **the endings of *The Acharnians* and *Peace***
- **how far Aristophanes is just trying to entertain the audience.**

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

- *Acharnians* produced 425 BC when war virtually a stalemate but had led to considerable suffering and loss of life in Athens from plague and major reduction in her financial reserves etc.; *Peace* produced 421 BC a few days before swearing of Peace of Nicias etc.
- both Dikaiopolis and Hermes give ludicrous accounts trivialising the causes of the war in different ways though both refer to Megarian Decree etc.
- Dikaiopolis and Trygaeus give extravagant praise for the benefits of an idealised rustic world of peace and harmony, celebrating nature's harvest without any of the agricultural toil, but there is no reference to the harsh details of the suffering caused by the war; Dikaiopolis' search for peace fancifully personal and selfish, though benefits extend to the Megarian etc.
- despite Dikaiopolis' defence speech parodying the trial of Telephus in tragedy, much of the attack is on corruption in Athenian politics and Cleon, though Aristophanes' line of being the people's protector is actually pretty similar to Cleon's; portrayal of war-mongering Lamachus especially hostile and from the evidence we have the complete reverse of the truth; a cartoon caricature therefore of a bombastic general playing on his name rather than on any real characteristic of his; the comedy is in the complete absurdity of portraying him as Aristophanes does etc.
- *parabasis* in *Acharnians* includes specific 'message' about Aegina, but undercut by obscure reference to Aristophanes' or his producer's personal interest there etc.
- *parabasis* in *Peace* mainly in praise of Aristophanes' Herculean achievements and quoting from *Wasps* gives 'obituary' for Cleon, but then turns to celebration of peace with dancing etc.
- both plays head towards a bawdy, ribald marriage celebration appropriate to comedy's origins in a fertility ritual in honour of Dionysus and a feel-good atmosphere for being awarded the prize rather than any serious analysis etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

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

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

Or

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

SECTION TWO**Either**

		AO1	AO2	TOTAL
C	13	12	18	30
	TOTAL	12	18	30

Or

		AO1	AO2	TOTAL
D	14	12	18	30
	TOTAL	12	18	30

OVERALL

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