



General Certificate of Education

Classical Civilisation 2020

CIV1C Aristophanes and Athens

Mark Scheme

2010 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<ul style="list-style-type: none">has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structurereaches a reasoned conclusionis clear and coherent, using appropriate, accurate language andmakes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which<ul style="list-style-type: none">has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates <ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates <ul style="list-style-type: none">• either some patchy accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

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

Mark Scheme

Unit 1

Option C Aristophanes and Athens

SECTION ONE

- 111** *Why is Dikaiopolis making this speech ‘about matters of state’ (line 3)? Make two points.*

TWO of e.g. opposes war-mongering politicians [1] made (personal) peace with Sparta [1] as arranged by Amphytheus [1] for which attacked by Acharnians / chorus [1] with whom he does a deal to defend himself [1] with head on block [1] to persuade audience that peace desirable [1] because causes of (Peloponnesian) War trivial [1] and Athens would have reacted in the same way as Sparta [1] as parody of Euripides [1]

(2 marks)

- 112** *What was the Lenaea (line 7) and why were no foreigners present yet?*

festival (in honour of Dionysos) / lesser Dionysia [1] in January / February / winter / before sailing season [1]

(2 marks)

- 113** *What is Dikaiopolis referring to when he says ‘I’ve had vines of mine chopped down as well’ (lines 11-12)?*

(annual) Spartan invasions of Attica [1]

(1 mark)

- 120** *How much ‘truth and justice’ (line 4) is there in the rest of Dikaiopolis’ speech about the start of the war? Give the reasons for your views.*

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

- (according to Thucydides, although specific knowledge of Thucydides not required) the underlying cause of the war was the growth of Athenian power which frightened the Spartans and forced them to war; he describes in detail two immediate triggers - clashes between Corinth and Athens over Corcyra and Potidaea – , mentions complaints that Athens was not treating Aigina as autonomous and makes a few tantalising references to the very significant Megarian Decree, which barred the Megarians from the Athenian agora and harbours of her empire, a punishment religious in form but political / economic in intent – all of which were claimed to be infringements of the Thirty Years’ Peace and were used by Sparta’s allies to put pressure on her to declare war; Thucydides also claims the Spartans later felt guilt at having started the war; etc.
- Dikaiopolis puts the blame neither on Athens nor on Sparta, but on some disreputable individual Athenians who made a habit of denouncing, confiscating and auctioning Megarian goods found in Athens, which he claims was normal and minor (presumably like the informers later in the play) – i.e. he trivialises the beginnings of what, according to Pericles in Thucydides, was not a trifle.
- Dikaiopolis goes on to describe some tit-for-tat ‘tartnapping’, which led to Pericles taking on a leading role (as in reality) showing Olympian vengeance (stock joke) as two tarts were said to belong to his mistress / brothel keeper Aspasia (stock

joke) and getting the Megarian Decree passed (parodied as a drinking song and later called 'the decree of the three whores'); after 3 requests from Sparta on behalf of the Megarians, Athenian refusal to rescind it led to the Spartans starting the war; with references to *Telephus* Dikaiopolis says Athens would have launched a mighty expedition over something trivial too (denouncing a puppy sale in insignificant ally Seriphos) – neither Megara itself nor the effects of the decree were insignificant

- material in passage where relevant to start of war etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

130 *'Dikaiopolis is less harsh in his ridicule of foreigners than of Athenians in The Acharnians.'* To what extent do you agree with this statement? Give the reasons for your views.

You might include discussion of

- *the Megarian*
- *the Theban*
- *ambassadors and informers*
- *Lamachus*
- *Euripides*
- *the Chorus.*

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

- Megarian: Dikaiopolis shows no real sympathy for Megarian's plight or understanding of its causes, but really just indulges in comic banter, sometimes teasing, sometimes obscene, and clinches a deal which is ludicrously heartless etc.; mimicry of foreign accent etc.
- Theban: Dikaiopolis mocks Theban's list of avian wares with a pun, goes into tragedy-inspired ecstasy on his reunion with eels, which he keeps in lieu of market tax (is this any better than the informers' behaviour?) and in a ludicrously unfair deal wraps him up an informer (Nicarchus 'of such bad quality') in exchange for all the rest of his goods etc.; mimicry of accent etc.
- ambassadors: Dikaiopolis delivers scathing series of asides with much vulgarity in response to pomposity of Ambassador; equally contemptuous of Pseudartabas, ludicrously costumed, whom he assaults and uncovers as closely shaven Cleisthenes (stock joke), and Theorus – main target is deceit and corruption of Athenian officials etc.
- informers: Dikaiopolis uses violence to suppress these irritating interruptions to his deals, apparently *bêtes noires* ridicule of whom could be guaranteed to raise a laugh
- Lamachus: hostile portrayal as corrupt and bellicose coward, resonating with his name but a total inversion of what is known about real Lamachus from other sources; attack recurrent and present in final scene so powerful effect etc.
- Euripides: only personal remark is stock insult that mother a greengrocer; otherwise gentle ridicule of dilettante poet with a penchant for crippled beggars arousing pathos through their rags and rhetoric etc.
- chorus; ludicrous portrayal of belligerent octogenarian Marathonians who, for the sake of more slapstick prancing, become divided in their attitude towards Dikaiopolis and then all won over as the *parabasis* needs to take place and the play to move on etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

211 What has the Sausage-seller done to Thepeople just before this final scene?

boiled / rejuvenated [1]

(1 mark)

212 To what is the Sausage-seller referring when he says that the Paphlagonian hid the peacetreaties in a cupboard (line 9)? Make two points.

TWO of e.g. when Athenians (under Demosthenes) besieged Spartans (on island of Sphacteria) [1] Spartans made truce / sent representatives to Athens to seek peace [1] and get prisoners back [1] but Cleon [1] persuaded Athenians to impose terms that would be unacceptable to Spartans / reject them [1]

(2 marks)

213 For what achievement had the Paphlagonian been invited to dine in the Town Hall (lines 18-19)? Give two details.

TWO of e.g. during Pylos campaign [1] Cleon sailed to island (of Sphacteria) (with small force) [1] promising to bring back Spartans (dead or alive) (within 20 days) [1] Cleon came back with about 400 Spartans (citizens and *perioikoi*) [1] whom Athens threatened to kill if Sparta invaded Attica / gave Athens hostages / bargaining counter / confidence [1] Cleon stole victory from Demosthenes [1]

(2 marks)

220 How satisfying is the passage as the ending to the play? 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.

- feel-good factor appropriate to end of comedy with promise of fashions of rich during good old Persian War period (attendants carrying folding stools) being extended to all at the state's expense, but also continuation of theme of ease with which people can be won over by flattery and pampering
- pederastic allusion picked up in 'back to the good old days with a vengeance!'
- promise of thirty-year peace apparently personified as delectable females with ribald comment from Thepeople
- joke at expense of Cleon's belligerence, trivialising serious issue, and promise of return to country, popular with peasants but not possible during Spartan invasions – continues attack on Cleon but light-hearted image and punishment proposed rather mild in proportion to the offences of which he has been accused during the play, a mere reversal of roles with Sausage-seller and absurd details (dog and donkey meat, used bathwater); final insult 'subhuman swine' etc.
- manuscript ending 'to see him' very weak with no final chorus as in *The Acharnians / Peace*; translator has supplied final pun shouted by all
- reasons for ending being depressing in relation to issues in play etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

230 How entertaining is the contest between the Sausage-seller and the Paphlagonian in *The Knights*?

You might include discussion of

- ***differences and similarities in their personalities and methods***
- ***how surprising the action is***
- ***the variety and quality of the jokes***
- ***links between the contest and Athenian politics.***

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

- Aristophanes uses Sausage-seller to attack Cleon by portraying the former as even more loathsome and nauseating – even lower birth, even more disgusting trade, brasher, noisier, coarser, plumbing even greater depths in his populist pandering and flattery, more ruthless in use of oracles etc.; 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 his own interests and profit by rejecting peace etc.; Sausage-seller's final trump card is cosy but fantasy vision of return to the good old days, hardly a serious or realistic political objective etc.
- Aristophanes is relentless in his attack but he keeps it going with verbal and physical attacks, interspersed with choral spectacle, the cut and thrust of adversarial politics which assembly and law court procedures sought to minimise, ranging to more witty parody of oracles etc. to low-grade, but sometimes inventive, abuse and obscenity etc.
- the venom of the attack is diluted since everyone is ridiculed – the upper-class knights for their cynical support of the unsavoury Sausage-seller they detest, politicians for their corruption and pandering to the people, the people for their gullibility and delusion, thinking they have real power when they have none etc.
- that the play was regarded as entertaining fantasy about a man Aristophanes loved to hate rather than a serious political comment may be borne out by the fact that, although *The Knights* won 1st prize, the people soon elected Cleon as *strategos* and the people were persuaded to support his opposition to peace until his death at Amphipolis etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

300 *'The success of Peace comes from the inventive way the play celebrates the Athenians' hopes and puts to rest their fears.'*

To what extent do you agree with this statement? Give the reasons for your views.

You might include discussion of

- **the circumstances in which Peace was produced**
- **the role of fantasy in the play**
- **the targets of the humour**
- **the comic techniques Aristophanes uses**
- **the range of characters he has created**
- **the ending of the play.**

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

- produced 421 BC a few days before swearing of Peace of Nicias ending war with Sparta etc.; in fact came second
- several eulogies of the benefits of an idealised rustic world of peace and harmony to which Athenian peasants will now be able to return without fear of Spartan invasion (which had not occurred since Cleon's capture of hostages from Sphacteria); celebration of nature's harvest without any of the agricultural toil and hardship that must have dogged the lives of many peasants in reality; no direct reference to harshness of suffering caused by war etc.
- play builds to finale consisting of ribald nuptial revels appropriate to comedy's origins in fertility rituals in honour of Dionysos and a feel-good atmosphere of jollifications for awarding of prize etc.
- War portrayed as comic cartoon monster with snivelling henchman Havoc, with destruction of war reduced to culinary preparations; now rendered impotent by the deaths of the two 'pestles' Cleon and Brasidas etc.
- whole plot based around the fantastic – Trygaeus' ludicrous journey enabling much toilet humour, tragic parody etc., portrayal of heaven as a place like earth in which Hermes is portrayed as a gruff security guard / bouncer but easily bribed – opportunities for repartee, ludicrous explanation of situation to Trygaeus and audience and of origins of war, jokes about Argos and Megara, contemporary politicians Cleonymus and Hyperbolus and tragedian Sophocles
- spectacle of tug-of-war rescuing Peace etc.
- portrayal of Festival and Harvest as sexy females allowing obscene jokes and bawdy ending etc.
- parody of rituals e.g. sacrifice to Peace and ridicule of oracle-monger Hierocles, Arms Salesman etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

400 *How much variety is there in the ways Aristophanes uses the choruses in The Acharnians, The Knights and Peace? Give the reasons for your views.*

You might include discussion of

- *how far Aristophanes adapts the conventions of Athenian comedy to suit each play*
- *differences in who the choruses represent*
- *their contributions to the humour*
- *the spectacles they provide*
- *their roles in the plot*
- *what they say to the audience in the parabasis.*

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

- choruses central to performance because competition not between plays / playwrights but choruses; 24 members dancing and singing so considerable opportunity for spectacle and musical effects; appeared after initial dialogue and remained till end of play (though in *The Knights* manuscript apparently breaks off before end so we do not know how/if they contributed to ending here); chorus and leader could interact with actors; *parabasis* in which chorus abandoned dramatic role and addressed audience directly, ostensibly presenting views and advice of author etc.
- in *The Acharnians* chorus initially characterised as octogenarian belligerent Marathonians with exaggerated comic ferocity and much incongruence between age and actions, but after *parabasis* become generalised witnesses of goings-on at Dikaiopolis' market and wedding and Lamachus' contrasting catastrophe etc.; in *The Knights*, apart from in *parabasis*, chorus portrayed fairly consistently throughout as upper-class prepared to support any move to oust the loathed Cleon even if that means backing the even more detestable Sausage-seller etc.; very loose characterisation in *Peace* lacking specificity of choruses in other two plays – initially men of Greece (representatives of Argos, Megara, Sparta etc.) but later seem to be farmers and then more specifically Athenian farmers so identity seems to shift to suit action of play which, as a celebration of the peace which is about to be signed, is loosely structured etc.
- in *The Acharnians* chorus drive forward the plot in that their pursuit of Amphitheus and then Dikaiopolis leads to comedy of ambushed sacrifice, (by way of visit to Euripides) to parody of *Telephus* scene, the uncertain outcome of which leads to a (unusual) split/conflict in the chorus half of whom precipitate the next part of the contest by bringing on Lamachus but the happy resolution of this for Dikaiopolis makes possible the market and revels after the *parabasis* etc.; in *The Knights* chorus influence the action less but brought on by Demosthenes to support Sausage-seller against Paphlagonian, and provide interludes in the contest between them, pointing out Sausage-seller surpasses Paphlagonian in awfulness but still supporting him etc.; in *Peace* chorus enter to provide tug-of-war spectacle in rescuing Peace (late entry compared to *The Acharnians*) and give repeated praise of Trygaeus as this is celebration etc.
- in *The Acharnians* and *Peace* chorus have significant role in enlivening the bawdy celebrations; role at end of *The Knights* unknown etc.
- *parabasis*: in *The Acharnians* they proclaim greatness and fame of Aristophanes, not only as dramatist but humorously as political / military adviser; comic references to contemporary personalities etc.; in *The Knights* two *parabases* (perhaps second by Eupolis); in *Peace* *parabasis* taken from *Wasps* to attack now dead Cleon and then celebration of joys of peace with no reference to the toil and grind etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 1C Aristophanes and Athens

SECTION ONE

Either

	AO1	AO2	TOTAL
111	2	-	2
112	2	-	2
113	1	-	1
120	5	5	10
130	8	12	20
TOTAL	18	17	35

Or

	AO1	AO2	TOTAL
211	1	-	1
212	2	-	2
213	2	-	2
220	5	5	10
230	8	12	20
TOTAL	18	17	35

SECTION TWO

Either

	AO1	AO2	TOTAL
300	12	18	30
TOTAL	12	18	30

Or

	AO1	AO2	TOTAL
400	12	18	30
TOTAL	12	18	30

OVERALL

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