



**General Certificate of Education  
June 2010**

**Classical Civilisation 1021**

**Aristophanes and Athens**

**AS Unit CIV1C**

**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.

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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.

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**LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS**

<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• accurate and relevant knowledge covering central aspects of the question</li><li>• clear understanding of central aspects of the question</li><li>• 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</li><li>• ability generally to use specialist vocabulary when appropriate.</li></ul>	<b>9-10</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of analysis and/or evaluation appropriate to the question</li><li>• some ability to use specialist vocabulary when appropriate.</li></ul>	<b>6-8</b>
<b>Level 2</b>	Demonstrates <b>either</b> <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li></ul> <b>or</b> <ul style="list-style-type: none"><li>• some relevant opinions with inadequate accurate knowledge to support them.</li></ul>	<b>3-5</b>
<b>Level 1</b>	Demonstrates <b>either</b> <ul style="list-style-type: none"><li>• some patchy accurate and relevant knowledge</li></ul> <b>or</b> <ul style="list-style-type: none"><li>• an occasional attempt to make a relevant comment with no accurate knowledge to support it.</li></ul>	<b>1-2</b>

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

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

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**LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS**

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

**Mark Scheme**  
**Unit 1C      Aristophanes and Athens**

**SECTION ONE**

**Option A**

**01    *For what reason had the Theban's arrival at first angered Dikaiopolis?***

Pipes / (raucous) music [1]

(1 mark)

**02    *After the passage, who tries to prevent the Theban trading?***

Nicarchus / informer / spy [1]

(1 mark)

**03    *What reasons does he give for stopping the Theban trading? Make two points.***

**TWO** of e.g. goods are contraband of war / illegally imported [1] will denounce him [1] for importing lamp wick [1] which he will use to set fire to Docks [1] by putting it into (small unmanned) boat [1] and sending down a drain [1]

(2 marks)

**04    *How does Dikaiopolis finish off his dealings with the Theban?***

Packages / gives Nicarchus / informer / to Theban [1]

(1 mark)

**05    *To what extent is Aristophanes' characterisation of the Theban different from that of the Megarian and to what extent is it similar? Give the reasons for your views and support them with details from the play.***

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

- Megarian: mimicry of accent; exaggeration portrayal of starvation; shameless trick of disguising daughters as 'porkers' (obscenity in original Greek) implying Megarians untrustworthy and without scruples; mock resigned acceptance of disasters ('We sit by the fire and shrink', 'Government was doing all it could ... speedy and complete disaster') treated light-heartedly by Dikaiopolis; catalogue of what Athenians had taken from them (salt, garlic); prolongation of obscenity; mockery of Megarian having to buy commodities for which his city famous at price of selling daughters – wishes he could sell wife and mother as easily; resistance to Informer; response to Dikaiopolis' 'Good luck!' etc.
- Theban: mimicry of different accent; vulgarity in musical taste; sudden switch from asking for music to thanking Dikaiopolis for stopping it; rattles off list of wares (no shortage as in Megara, but bizarre list until the eels); cheated out of payment for eels which are taken by Dikaiopolis in lieu of market dues; desperation to sell everything; willingness to accept Nicarchus out of whom he thinks he could make a lot of money etc.
- both represent Athenian enemies; some stereotyping but neither portrayal really hostile; mainly used as opportunities for verbal humour ranging from gross obscenity to tragic parody and ultimately as means to mock Athenian irritants informers etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**06 How important to the comic effect of *The Acharnians* is Aristophanes' use of tragedy and tragic playwrights? Give the reasons for your views.**

*You might include discussion of*

- *the scene with Euripides*
- *Dikaiopolis' speech in which he defends himself to the chorus*
- *the passage above*
- *the Third Messenger and Lamachus at the end of the play*
- *other sources of humour.*

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

- trip to Euripides justified by Dikaiopolis' comments on gullibility and viciousness of peasant and senior citizens, sliding into comment on Cleon's attempted prosecution of Aristophanes; sophistic quibbling of slave; comic use of *ekklema* used in tragedy for the presentation of the dead from indoors; mockery of Euripides' inclusion of so many cripples (stock joke) and use of high-flown tragic diction, even in conversation; prolonged list of pathetic characters until we get to Telephus; joke at revealing nature of rags ('O Zeus who seest through and under all!'); use of quotations from *Telephus*; Dikaiopolis fully takes on role of beggar in pleading for more and more props to go with costume including eventually and ludicrously some wilting lettuce leaves and chervil, much to Euripides' annoyance and so that Aristophanes can get in stock joke of Euripides' mother the greengrocer etc.
- Dikaiopolis' whole speech with head on block is parody of disguised Telephus in Euripides' play when argues Greeks wrong to wage war on Mysians; adds further element of make-believe to his absurd explanation of the origin of the war etc.
- in context of earlier vulgarity of Theban's musical taste and bizarre list of items for sale, Theban now gives a direct quotation from Aeschylus ('O eldest ... daughters') and Dikaiopolis delivers a parody of a reunion in tragedy at his reunion with Copaic eels, including parody of Admetus' words to dying wife in Euripides' *Alcestis* ('for nor alive ... my beet-wrapped love')
- Third Messenger delivers parody of diction of tragic Messenger Speech but with occasional lapses and describing merely an accidental tripping-up etc; Dikaiopolis' ribald lyrics as 2 dancing girls take him off to bed and physical good fortune interspersed by prone Lamachus' mock tragic lament at his physical misfortune with the hyperbolic 'A direful hostile spear has pierced my bones' etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

**Option B**

**07 Where had Peace been hidden and who had hidden her there?**

in a (deep dark) cave / under a pile of stones [1] War [1]

(2 marks)

**08 What penalty had Zeus decreed for rescuing Peace?**

death [1]

(1 mark)

**09 How had Trygaeus rescued Peace? Make two points.**

**TWO** of e.g. pulling on ropes [1] with help of chorus / various states of Greece [1] after bribing Hermes / giving him gold cup [1] removing opponents of peace (e.g. Lamachus / Argives) from task [1]

(2 marks)



**10 How typical of Aristophanes' comic techniques is the dialogue in the passage? Explain your answer and support it with details from the passage.**

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

- range of comic banter full of non sequiturs etc.
- jokes at expense of contemporaries, here of comic poet Cratinus, with stock joke of dipsomania, with ludicrous exaggeration that this one of the really horrible consequences of the war etc.
- unexpected ending to sentence ('bunches of grapes'), perhaps in conjunction with visual appearance of Harvest's costume etc.
- sexual double entendre; incongruous request of a god for such medical advice and his matter-of-fact reply as if expert in such matters
- contrast between '3 days' rations' (final words of mobilisation orders) and soup, beef and – bathetically – tripe
- sudden realisation that beetle has disappeared and toilet joke about Ganymede's excrement etc.
- explicit sexual reference (about audience) at end etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**11 'Live with her in the country' (line 8). How important to Peace is the theme of the countryside? Give the reasons for your views.**

**You might include discussion of**

- **Trygaeus' occupation**
- **the way the countryside is portrayed by Trygaeus, the chorus and others**
- **the beetle**
- **the scenes involving different salesmen**
- **the link between the countryside and other themes in the play**
- **the context in which Peace was performed.**

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

- Trygaeus, main character, is Athenian farmer as most of audience etc.
- 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; companions of Peace are Harvest and Festival, representing Athenians' preoccupation with fertility and its celebration etc.
- bizarre fattening and use of beetle provides comic sketch giving play a rustic odour from the start etc.
- joy of Sickle-maker and his invitation into house contrasted with mockery of Arms Salesman whose spears, it is suggested, should be sawn in half as vine props etc.
- War is portrayed as a vicious monster grinding up Greece's agricultural produce, while agricultural prosperity is the result of peace, which the play celebrates as it was produced 421 BC a few days before swearing of Peace of Nicias (temporarily) ending war with Sparta etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## SECTION TWO

## Option C

- 12 ***How viciously does Aristophanes make fun of contemporary political and military leaders in *The Acharnians* and *The Knights*? Give the reasons for your views.***

***You might include discussion of***

- ***Theorus in *The Acharnians****
- ***Lamachus in *The Acharnians****
- ***Demosthenes in *The Knights****
- ***Nicias in *The Knights****
- ***Cleon in *The Knights****.

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

- Theorus always mentioned by Aristophanes as a political associate of hated Cleon; Dikaiopolis' asides directly accuse him of lying and corruption and pour scorn on his absurd account of his mission; Athens' alliance with Sitalces had produced little benefit and in *Acharnians* Theorus has boastfully, but ridiculously, brought back a group of Odomantians who are apparently ridiculed visually by being equipped with circumcised phalli drawn attention to by Dikaiopolis' words 'Who cut the leaves off their fig-trees?', are ludicrously overpriced (2 drachmas a day) and run riot to steal Dikaiopolis' garlic etc.
- 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 so more a satirical caricature of a bombastic stereotype than personal; attack recurrent and present in final scene so powerful effect; comic business over Lamachus' shield and crest; Dikaiopolis' repeated references to his greed and corruption etc.; juxtaposition of Dikaiopolis' bawdy revelry with Lamachus' mock-tragic injury etc.
- Demosthenes and Nicias: generals portrayed as slaves to Thepeople (over-literal representation of generals' subjection to will of the *demos* in Athenian democracy, but contrast with Lamachus' alleged manipulation of people and system for his own profit); as grumbling, gossiping slaves provide stock way to start comedy; jokes about Nicias' alleged cowardice, Cleon taking credit for Demosthenes' success at Pylos; main target of play's venom is Cleon and Nicias and Demosthenes provide much of the mockery of Paphlagonian who clearly represents Cleon though Demosthenes says mask will not resemble him etc; Demosthenes' appeal to Sausage-seller at end not to forget who put him in power etc.
- Cleon: low birth, unpleasant trade, coarseness of speech and manner, slippery character, his oleaginous flattery, way he conducts a reign of terror, corruption all attacked; reduced to selling sausages when outdone in these loathsome traits by Sausage-seller, but punishment rather mild in proportion to the offences of which he has been accused and more comic retribution to wind up play etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

## Option D

### 13 *'Dikaiopolis is a more complex character than Trygaeus.'*

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

**You might include discussion of**

- **what Dikaiopolis and Trygaeus are trying to achieve**
- **the methods they use**
- **how they deal with other characters**
- **the kinds of jokes they make**
- **what happens to each at the end**
- **how the portrayal of Dikaiopolis and Trygaeus links to the themes of each play.**

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

- at Assembly Dikaiopolis presents himself as misused and aggrieved peasant with whom many in audience might identify and sympathise, and at whom others might laugh as a stereotype of the lower classes; comments on war and politicians mixed in with puns and other warm-up jokes and much exaggeration to engage audience at start of play with typical routines rather than as expression of character; fearless ridicule of corrupt Ambassador, Pseudartabas and Theorus – living out the fantasy of the powerless little farmer – with a lot of enjoyable clowning, smutty jokes and surprises; absurd selfishness of seeking personal peace represented as vintage wine; Dikaiopolis' ability to mimic the wheedling beggar in his entreaties to Euripides, sending up the alleged predilection of Euripides for pathetic cripples in his plays and the high-flown tone of the genre; Dikaiopolis' ridicule continues against bombastic, bellicose Lamachus and playful mockery of enemies Megarian and Theban leading to attack on irritating informers, a much hated feature of Athens though how common it was we do not know; uplifting riotous ribald revelry at end (contrasted with Lamachus' limp downfall) appealing to the (male) audience's erotic fantasies and appropriate to a performance which was in origin part of a fertility ritual etc.; all this at a time when the war with Sparta, the causes of which are inventively parodied by Dikaiopolis, seemed to be getting nowhere, with serious problems caused by Sparta's annual invasions of Attica etc.
- Trygaeus, disgusted by Athenian belligerence (actually irrelevant since the deaths of Cleon and Brasidas at Amphipolis, as a consequence of which the Peace of Nicias about to be agreed), makes a ludicrous but highly entertaining flight to heaven to seek peace for all, which leads to mockery of gods (such inversion regular ingredient of Athenian comedy) and later of oracle-monger Hierocles and Arms Salesman – neither attack as fierce as Dikaiopolis' in *The Acharnians*; *Peace* too ends with ribald revelry, this time Trygaeus' nuptials to the sexy Harvest, another fantasy fulfilment etc.; Trygaeus perhaps a less strong character than Dikaiopolis in a play which is even more loosely structured, as a celebration of peace rather than mounting attacks, based on common fears and anxieties, on stock aspects and characters of the Athenian democracy etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Assessment Objectives Grid**  
**Unit 1C      Aristophanes and Athens**

**SECTION ONE**

Either

**Option A**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	1	-	1
<b>02</b>	1	-	1
<b>03</b>	2	-	2
<b>04</b>	1	-	1
<b>05</b>	5	5	10
<b>06</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

Or

**Option B**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>07</b>	2	-	1
<b>08</b>	1	-	2
<b>09</b>	2	-	2
<b>10</b>	5	5	10
<b>11</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**SECTION TWO**

Either

**Option C**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>12</b>	12	18	30
<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

Or

**Option D**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>13</b>	12	18	30
<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**OVERALL**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>TOTAL</b>	<b>30</b>	<b>35</b>	<b>65</b>
<b>%</b>	<b>46%</b>	<b>54%</b>	<b>100%</b>