



**General Certificate of Education
January 2011**

Classical Civilisation 1020

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.

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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	<p>Demonstrates</p> <ul style="list-style-type: none"> • accurate and relevant knowledge covering central aspects of the question • clear understanding of central aspects of the question • ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion • ability generally to use specialist vocabulary when appropriate. 	9-10
Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to use specialist vocabulary when appropriate. 	6-8
Level 2	<p>Demonstrates either</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge <p>or</p> <ul style="list-style-type: none"> • some relevant opinions with inadequate accurate knowledge to support them. 	3-5
Level 1	<p>Demonstrates either</p> <ul style="list-style-type: none"> • some patchy, accurate and relevant knowledge <p>or</p> <ul style="list-style-type: none"> • an occasional attempt to make a relevant comment with no accurate knowledge to support it. 	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

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

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	<p>Demonstrates</p> <ul style="list-style-type: none"> • well 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 One

Option A

01 What is ‘this peace’ (line 31) which the Chorus mentions and how had Dikaiopolis made it? Make three points.

THREE of: personal / individual / private [1] for family [1] with Sparta [1] for thirty years [1] by land and sea [1] in form of wine / skin [1] brought by Amphytheus / semi-divine character [1] / for 8 drachmas [1] etc.

(3 marks)

02 What festival is Dikaiopolis celebrating at this point in the play?

Pitcher Feast / (2nd day of) Anthesteria / festival in honour of Dionysos [1]

(1 mark)

03 Who arrives next for a share of the peace?

bridegroom’s slave / brideswoman / *nymphetria* / best man [1]

(1 mark)

04 How successfully does Aristophanes entertain the audience in the passage? Give the reasons for your views and support them with details from the passage.

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

- light-hearted presentation of ritual with banal conversational exchange between Dikaiopolis and Chorus in lyrics
- hyperbole that Dikaiopolis is *cordon bleu* chef
- presumably exaggerated barbecue pantomime
- Dercetes a rustic character with whom many in audience can identify, rest can mock
- exaggerated plight of Dercetes, obsessive grief over loss of oxen and repeated grovelling pleading
- pun e.g. ‘in good ordure’ / ‘sob off’
- absurdity of Dercetes, meaning ‘one who can see’, seeking eye treatment after his excessive weeping
- perhaps other reasons for ridiculing Dercetes since inscriptions show Dercetes of Phyle actually existed at the time
- Dikaiopolis’ lack of sympathy
- reference to Pittalus’ team medical practice
- ludicrousness of Dikaiopolis’ personal peace and selfish refusal to share it etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

05 To what extent do you think Aristophanes portrays Dikaiopolis as a good Athenian citizen in *The Acharnians*? Give the reasons for your views and support them with details from the play.

You might include discussion of

- **the qualities you think a good Athenian citizen would have had**
- **Dikaiopolis' behaviour at the Assembly**
- **his dealings with the Acharnians**
- **his opinions about the war**
- **his attitude towards Athenian leaders and officials**
- **his performance of rituals**
- **his treatment of foreigners.**

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

- qualities of a good Athenian citizen: patriotic, with strong community spirit, devoted to common good, eager to participate in democratic institutions, obedient to the law and Athenian institutions, respectful of gods etc.
- meaning of Dikaiopolis' name
- at Assembly, Dikaiopolis, alone arriving on time in disgruntled mood, presents himself as misused and aggrieved down-to-earth straight-talking peasant with whom many in audience might identify and sympathise, and at whom others might laugh as stereotype of blunt, rough, uncultured peasant; highly critical of politicians' greed and corruption apparently defending the interests of the little man against the self-satisfied and self-serving behaviour of those with clout including Ambassador and Theorus, but anarchic, breaking the protocols of Assembly behaviour and arbitrarily ending meeting; disgust leads to his making absurd personal and selfish peace, i.e. as committed to own self-interest as those he berates etc.
- Dikaiopolis puts forward absurd explanation of origin of conflict, in parody of Euripides' Telephus arguing Greeks wrong to wage war on Mysians, as war over whores for which a few Athenians to blame and to which Pericles' Megarian Decree seen as vast over-reaction; tries to expose Athenian leaders as profiteering from war; in two scenes ridicules general Lamachus etc.
- his performance of rituals: light-hearted pastiche, at end emphasising his own personal pleasure in wine and sex in contrast to the discomfort of Lamachus etc.
- against laws, Dikaiopolis establishes international market; shows no real sympathy for Megarian's plight but indulges in comic banter, sometimes teasing, sometimes obscene, and clinches deal which is ludicrously heartless; mocks Theban, keeps eels in lieu of market tax and in ludicrously unfair deal wraps him up an informer in exchange for all rest of his goods etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

06 What took place on the Pnyx (line 2)?

Assembly / activities or powers of Assembly [1]

(1 mark)

07 What status does the Paphlagonian have in relation to Thepeople?

slave / steward [1]

(1 mark)

08 Why is the Sausage-seller competing with the Paphlagonian? Make two points.

TWO of e.g.: Paphlagonian loathed [1] Nicias stole oracle [1] from Paphlagonian while asleep [1] that Sausage-seller would be Athens' leader [1] Demosthenes won over Sausage-seller [1] who also has support of Knights [1] etc.

(2 marks)

09 Before the passage, what have the Paphlagonian and the Sausage-seller been reading out to Thepeople?

oracles / prophecies [1]

(1 mark)

10 How effectively does Aristophanes mix seriousness and comedy in the argument between the Chorus and Thepeople in the passage? Give the reasons for your views and support them with details from the passage.

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

- 'King of the Pnyx' theoretically a contradiction in terms – Pnyx, on which Assembly held, symbol of Athenian democracy, founded to prevent monarchical rule
- portrayal of victorious general Cleon as slave, rushing to beat Sausage-seller as had speedily won at Pylos
- absurd competitiveness of Paphlagonian and Sausage-seller to win Thepeople's favour, accompanied presumably by exaggerated clowning
- low class and lack of dignity of those trying to win popular support, who will use promise of any kind of creature comfort to do so
- opposition of certain elements of upper classes, here represented by Knights of chorus, to democracy, who, while admitting the international power which Athens has achieved under democracy, criticise opportunity democracy provides for corruption (as Old Oligarch), but in a childish way ('brain ... on holiday')
- Thepeople's childish response referring to alleged aristocratic effete-ness and aping of Spartan customs ('long hair')
- Chorus easily persuaded by Thepeople's assertion that he does keep a check on politicians' greed
- Thepeople's final revolting image of using funnel into which jurors' votes cast to cause corrupt politicians to vomit up what they have devoured settles debate and reinforces acceptance of major policing role of law courts in protecting Athens from corruption
- outcome of debate does not suggest Aristophanes is strongly pro-oligarchy, anti-democracy etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 11 ***In his portrayal of Thepeople and the Chorus in the rest of The Knights, to what extent do you think Aristophanes is making a serious comment about Athenian democracy and how far is he just aiming to make his audience laugh? Give the reasons for your views and support them with details from the play.***

You might include discussion of

- ***the way Thepeople is described and behaves***
- ***Thepeople's relationship to Nicias, Demosthenes, the Paphlagonian and the Sausage-seller***
- ***the portrayal and role of the Chorus***
- ***links to Athenian politics***
- ***the range and quality of the humour.***

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

- Thepeople described by Demosthenes (*strategos* portrayed as his slave) as countryman, irritable, old, easily gulled by steward Paphlagonian (representing Cleon) – caricature of those who attended Assembly etc.
- Thepeople's entry delayed till 2nd half of play; emerges angrily in response to knocking and shouting of Paphlagonian and Sausage-seller (a *reductio ad absurdum* of democratic principle that all could theoretically gain power), persuaded to hold contest between Paphlagonian and Sausage-seller – implying political decision-making a contest for the entertainment of the Assembly between competing rogues and flatterers; Sausage-seller's comment on Thepeople's stupid gawping on Pnyx; in response to slanging match (how were Assembly debates actually conducted?) in which Sausage-seller emphasises Paphlagonian's corruption (a standard way of mud-slinging) Thepeople tries to assert authority but frequently merely makes inane comments on argument showing failure to understand; Thepeople, won over by bribes of comfort items (cushion, shoes, tunic) though repulsed by Paphlagonian's offer of leather coat, easily turned against his former 'lover' Paphlagonian; similar points reiterated in oracle contest in which Thepeople baffled, repeatedly asking silly questions and in contest over 'meal' in which Thepeople won over by 'delicacies' (Paphlagonian brings cake of barley from Pylos, slice of fish, gravy boat, hare, while Sausage-seller brings bread soaked in pea soup made by Athena, meat boiled in soup, tripe, ribs of beef, wine) and Paphlagonian exposed for not giving full hamper to Thepeople - altogether image of members of Assembly as old, gullible, deluded, easily manipulated, interested in comfort etc.
- happy ending provided when Sausage-seller rejuvenates Thepeople who in dialogue with Sausage-seller admits previous stupidity and announces a list of new policies, random and of varying significance, designed to amuse various groups in the audience (immediate full pay for rowers, no abuse of soldiers' lists by well-off, no fancy-talking beardless youths in Agora, joy at sight of 30-Year Peace Treaties and punishment of Cleon) – a cosy but fantasy vision of return to good old days etc.
- Chorus of Knights, portrayed as youthful upper-class dandies with long hair and oiled skin, in contrast to shabbiness of all other characters until Thepeople rejuvenated, provides visual spectacle in initial physical attack on Paphlagonian; Sausage-seller's success partly due to their cynical support; though they detest him and recognise from outset that will outdo Paphlagonian in deception and corruption, they have no qualms in using him as tool to remove Paphlagonian; as reiterated after Sausage-seller's success with Council and throughout *agon*, they too manipulate situation for their own ends rather than the good of the *polis*; after Paphlagonian's exposure, Chorus abuses various prominent Athenians, including Hyperbolus, as conventional in Old Comedy etc.
- despite Aristophanes' repeated mocking of Cleon for his deception of people and leaders alike in the Pylos affair, it was in fact a highly successful operation and turning point for Athens after long stalemate; although *Knights* won 1st prize, people soon elected Cleon

as *strategos* and persuaded to support his opposition to peace until his death at Amphipolis etc.

- variety in comic techniques perhaps less in this play than others – much of play taken up with abuse – but there is parody of oracles and satire on their misuse, absurd unexpected inventiveness in e.g. the food brought to Thepeople and standard *topoi* such as the drunken tendencies of slaves, effete pederastic proclivities of upper class etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section Two

Option C

- 12 ***The Acharnians won first prize, Peace second prize. To what extent do you agree that The Acharnians is a better play than Peace? Give the reasons for your views and support them with examples from both plays.***

You might include discussion of

- ***the structure of each play***
- ***the range of characters***
- ***the role of fantasy***
- ***the comic techniques and targets***
- ***how far each play has a serious point***
- ***the circumstances in which each play was produced.***

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

- structure: both plays a loosely connected series of comic sketches rather than having a coherent plot, veering off in unpredictable ways including not just the improbable but the impossible, but *Peace* has a more straightforward trajectory with rescue of Peace in heaven as Trygaeus' intentions from outset, whereas *The Acharnians* includes more surprises not predictable from opening Assembly scene e.g. visit to Euripides, market etc.
- characters:
 - both Dikaiopolis and Trygaeus down-to-earth, honest-to-goodness peasants but Dikaiopolis sharper, more biting in his disrespect towards fancy corrupt officials and warmongers whereas Trygaeus often ridiculously mad (his initial disgust at Athenian belligerence actually irrelevant since deaths of Cleon and Brasidas) etc.
 - caricatures of Euripides, Lamachus and contrasting foreigners Megarian and Boeotian in *The Acharnians* against cartoon figures of Hermes, War and Havoc and ridicule of generic types of war-profiteers in *Peace* etc.
- fantasy:
 - The Acharnians*: bizarre parody of Assembly, private peace etc.
 - Peace*: absurdity of flying to heaven on dung beetle, dealings with Hermes, rescue and portrayal of Peace etc.
- comic techniques:
 - The Acharnians*: ridicule of corrupt officials and Lamachus (his bombastic, bellicose portrayal apparently a complete inversion of reality); light-hearted mocking of Euripides and parody of *Telephus*; mocking of foreigners and informer in market scene; further tragic parody in ending with Lamachus; bawdy conclusion etc.
 - Peace*: extended toilet humour e.g. in beetle scene; parody of tragedy and use of *mechane*; jokes about Cleon and Brasidas; cartoon image of war being a pounding up of vegetables representing various cities; jokes against Megara and Argos during tug-of-war; Trygaeus' repartee with slave, ridiculing of Arms Salesman and

- Hierocles; bawdy and ribald ending with marriage to harvest etc.
- chorus:
 - The Acharnians*: mock violence of entry of octogenarian belligerent Marathonians but after *parabasis* become generalised witnesses of happenings at market, wedding and Lamachus' catastrophe etc.
 - Peace*: character shifts to suit action (men of Greece, farmers, Athenian farmers); comic spectacle in tug-of-war; maintains celebratory tone with ecstatic dancing around Trygaeus etc.
 - serious point: through Dikaiopolis and Hermes both plays give ludicrous accounts of origin of war, different though both refer to Megarian Decrees; both give extravagant praise for benefits of idealised world of rustic peace and harmony, celebrating nature's bounty without any of the agricultural toil, but no references to harsh realities of suffering of war; *The Acharnians* includes specific 'message' about Aegina in *parabasis* but undercut by obscure reference to Aristophanes' or producer's personal interest there; Aristophanes vilifies Cleon but his line on being the people's protector actually rather similar to Cleon's; much of *parabasis* in *Peace* in praise of Aristophanes' Herculean achievements with quotation from *Wasps* as mock 'obituary' for Cleon before simply celebrates peace with dancing; bawdy endings as appropriate to performance whose origins lay in fertility rituals and feel-good requirements of comedy etc.
 - context:
 - The Acharnians*: 425 BC when war virtually a stalemate after considerable suffering and loss of life in Athens from plague and major reduction in financial reserves etc.
 - Peace*: 421 BC a few days before swearing of Peace of Nicias etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

13 'Aristophanes' ridicule of his contemporaries is always harsh.'

Judging from your reading of *The Acharnians*, *The Knights* and *Peace*, how far do you agree with this statement? Give the reasons for your views and support them with examples from all three plays.

You might include discussion of

- **Lamachus in *The Acharnians* and *Peace***
- **Cleon in *The Acharnians*, *The Knights* and *Peace***
- **Nicias and Demosthenes in *The Knights***
- **Euripides and his plays in *The Acharnians* and *Peace***
- **other politicians and prominent Athenians Aristophanes makes fun of.**

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

- Lamachus in *The Acharnians* portrayed as bombastic and bellicose, though no historical evidence for such characterisation etc.
- mocking references to Cleon's attempted prosecution of Aristophanes in *The Acharnians* but otherwise not a major target in this play etc.
- in *The Knights* Paphlagonian clearly represents Cleon (though Demosthenes says mask will not resemble him to avoid litigation); Nicias and Demosthenes give outrageous caricature of Cleon before he appears to confirm in contest with Sausage-seller what they have said – low birth, unpleasant trade, uncouth in behaviour and speech, unsavoury, corrupt, conducting reign of terror etc.; Aristophanes seeks throughout to expose his corruption; uses Sausage-seller to attack Cleon by portraying new arrival as even more loathsome and nauseous (even lower birth, even more disgusting trade,

brasher, noisier, coarser, plumbing even greater depths in his populist pandering and flattery); to counter Paphlagonian's politics of fear in firing off accusations of treachery / conspiracy to manipulate people into compliance, Sausage-seller accuses him of misleading people and serving own interests by rejecting peace; the view that play entertaining fantasy involving a politician Aristophanes loved to hate (who was actually rather successful and whose policies did not differ significantly from those of Pericles, though his class and style did) rather than serious political comment on workings of democracy might be supported by fact that, although *Knights* won 1st prize, people soon elected Cleon as *strategos* and persuaded to support his opposition to peace until his death at Amphipolis etc.

- even after death, Cleon still mocked in *Peace* as pestle of hateful War (along with Spartan Brasidas) etc.
- in *The Knights* Nicias and Demosthenes portrayed as slaves of Thepeople, comic inversion of their status as generals and over-literal representation of their subjection to will of people; despite some jokes at their expense (Nicias' alleged cowardice, Demosthenes' loss of prestige to Cleon), more important role to introduce comedy (as grumbling slaves in *Peace*) etc.
- in *The Acharnians* Euripides mocked for inclusion of so many cripples (stock joke) and use of high-flown tragic diction, even in conversation; Dikaiopolis' prolonged wheedling leads to comic irritation of Euripides and stock joke about his mother the greengrocer; parody of *Telephus*; light-hearted parody of *Bellerophon* in *Peace* etc.
- others: e.g. Hyperbolus in *The Knights* and *Peace*, Cleonymus etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 1C Aristophanes and Athens

Section 1

Either
Option A

	AO1	AO2	TOTAL
01	3	-	3
02	1	-	1
03	1	-	1
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	2	-	2
09	1	-	1
10	5	5	10
11	8	12	20
TOTAL	18	17	35

Section Two

Either
Option C

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	12	18	30

OVERALL

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