



**General Certificate of Education  
January 2012**

**Classical Civilisation 1021**

**Aristophanes and Athens**

**AS Unit 1C**

**Final**

***Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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## INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

**Information in round brackets is not essential to score the mark.**

## DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

## QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the student's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

<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<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>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><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>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>

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

<b>Level 5</b>	<p>Demonstrates</p> <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>	<p>Demonstrates</p> <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>	<p>Demonstrates</p> <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>	<p>Demonstrates</p> <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>	<p>Demonstrates</p> <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>

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

**Section 1**

**Option A**

**01    *What has finally convinced Thepeople that the Paphlagonian is a ‘villain’ (line 1)?***

not giving him the cakes / only giving him a thin slice [1]

(1 mark)

**02    *What does Demosthenes mean when he says ‘It was me that made you great’ (line 30)? Make two points.***

**TWO** of e.g. when Nicias found oracle [1] that Paphlagonian would be overthrown by Sausage-seller [1] Demosthenes accosts Sausage-seller [1] persuades him that he will rule people [1] makes him stand on table to view empire he will rule [1] persuades him that bad upbringing / education ideal qualifications [1] interprets oracle for him [1] re-assures him Knights supporting him [1] Demosthenes is sucking up to Sausage-seller to get favour from him [1] just as people had been criticised for doing to Paphlagonian [1] i.e. nothing has changed [1] etc.

(2 marks)

**03    *What does the Sausage-seller do to Thepeople after the scene from which the passage comes?***

boil / rejuvenate / applaud his reformed decisions etc. [1]

(1 mark)

**04    *What punishment does the Sausage-seller give to the Paphlagonian at the end of the play?***

sell sausages / drink used bath-water [1]

(1 mark)

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

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

- Thepeople seems very dim to have taken so long to discover Paphlagonian cheating him etc.
- line 2 in another dialect (Doric), apparently a presumably well-known quotation used incongruously out of context etc.
- Paphlagonian’s feeble defence, admitting it was theft but claiming it was in interests of city etc.
- Sausage-seller’s common accent and rough speech with abuse, as throughout, etc. incongruously contrasted with Paphlagonian’s increasingly desperate mock-tragic utterances culminating in actual quotations from *Bellerophon* and *Alcestis* etc.
- absurdity of very existence of such an oracle and mockery of interpretation of oracles, elsewhere alleged to be one of Paphlagonian’s / Cleon’s persuasive devices – he is hoist by his own petard – his appeal to Apollo, god of prophecy, and his (the audience knows doomed) persistence in trying to find the tiniest loophole to justify why the oracle does not

- apply (some students may refer to Oedipus and Jocasta, but obviously not required) etc.
- mockery of upper-class education, in all aspects of which Sausage-seller has failed – but absurdly this very failure confirms his eligibility for leadership etc.
- male prostitution added as a final addition to Sausage-seller's repulsive credentials etc.
- Demosthenes' wheedling request to be rewarded – Phanus a crony of Cleon who allegedly prosecuted Cleon's rivals – all implying, despite new management, it will be business as usual for corruption etc.
- garland / crown over which they are fighting = garland worn by whoever speaking in assembly etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**06 'Aristophanes' audience would neither have expected nor have wanted the Sausage-seller to beat the Paphlagonian.'**

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

**You might include discussion of**

- **the politician the Paphlagonian represents and his popularity in real life before and after the play**
- **how likeable the Paphlagonian and Sausage-seller are in the play**
- **the issues raised in the contest and how serious they are**
- **the behaviour of the Knights and Thepeople**
- **the nature of Aristophanes' comedy and its relationship to politics.**

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

- Paphlagonian represents Cleon (though Demosthenes says mask will not resemble him to avoid litigation, a dig at Cleon's alleged misuse of the courts to damage his rivals); Pylos affair had been a highly successful operation, a turning point for Athens in the war after a long stalemate, which, despite Aristophanes' jibes, brought Cleon considerable popularity, election as *strategos* and support for his opposition to peace until his death at Amphipolis etc.
- even before Cleon appears, Nicias and Demosthenes give outrageous grotesque caricature of Cleon, all of which is confirmed in contest with Sausage-seller – low birth, unpleasant trade, uncouth in appearance, behaviour and speech, corrupt and leader of a reign of terror, all regular forms of attack in Athenian politics but here taken to extreme lengths; Sausage-seller portrayed as even more loathsome and nauseous (even lower birth and education, even more disgusting trade, brasher, noisier, coarser, more devious in flattering and pandering to Thepeople) etc.
- play based on rational concerns about thin line between democracy and populism, but acted out in extreme and absurd way; Sausage-seller ultimate manifestation of democratic principle that any man, however lowly, could have power if could persuade people; this *reductio ad absurdum* might be seen as attack on democracy by Aristophanes and evidence of his oligarchic sympathies, but play ends with rejuvenation of Thepeople by Sausage-seller in feel-good scene in which Paphlagonian's punishment is just role reversal, traditionally more oligarchic Knights portrayed as supporting Sausage-seller for their own gain, and all characters motivated by self-interest and what they can get materially from the system with no notion of good government beyond that etc.
- The people described by Demosthenes as countryman, irascible, old, easily tricked by steward, frequently behaves as buffoon during contest but points out to Knights that

eventually does harshly punish corruption, and as devoted to material pleasures as everyone else etc.

- Aristophanes providing entertainment for Athenians in which can laugh at themselves at time after Pylos when morale high and, although having a genuine political / communal concern as its starting point, has a fantasy allegorical setting and depends on the unexpected and topsy-turvy inversion of reality for its comic effect etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

### Option B

#### 07 From what part of the play does this passage come?

*parabasis* / chorus leader addressing audience directly / while Trygaeus returns home / after Trygaeus has rescued Peace [1] etc.

(1 mark)

#### 08 Earlier in the play, who had the chorus represented and what had they done to rescue Peace from the cave?

farmers / cities of Greece [1] pulled on rope [1]

(2 marks)

#### 09 Apart from the return of peace, what do the chorus celebrate at the end of the play? Give two details.

TWO of e.g. Trygaeus' [1] wedding [1] to Harvest [1]

(2 marks)

#### 10 How serious, or light-hearted, do you think Aristophanes is in the passage? Give the reasons for your views and support them with details from the passage.

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

- comes from point in centre of play (*parabasis*) in which Chorus steps out of role and addresses audience directly, (as elsewhere) making an appeal to the audience why Aristophanes deserves to win etc.
- 'jokes that are not vulgar' can hardly be taken seriously given the prevalence of scatological and explicit sexual humour throughout the play e.g. dung beetle scene, closing wedding etc.
- 'loathsome smell of leather' stock joke that Cleon's father gained his wealth from tanning
- in ludicrously exaggerated terms portrays Aristophanes as hero equal to Heracles engaged on one of his anti-monster Labours; 'jag-toothed' alludes to portrayal of Cerberus in poetry; 'Cynna' was apparently the name of a prostitute *femme fatale* but also chosen because name puns with Cleon's nickname 'the Dog'; in all, an incongruous mixture of abuse, (anti-)climaxing with the bizarre 'unwashed balls', producing a vividly graphic picture of a grotesque and implausible hybrid, and repeated virtually *verbatim* from *Wasps* – Aristophanes giving a reprise (the last chance to do so as Cleon now dead) of a popular passage from an earlier play, which had won Aristophanes the prize but had had no apparent effect on Cleon's real-life political popularity etc.
- suggestion of servile ancestry / foreign ancestry in Paphlagonian standard political abuse; references to Cleon's 'servile flatterers', roaring voice reflect sensible fears about the way democratic systems thought to benefit the whole community might be corrupted by populist individuals acting in their own interest, but the cumulative effect of such outrageous vitriol may seem to be comically unhinged rather than dealing a serious attack on Cleon, who is now dead – this is shadow-boxing etc.

- Aristophanes portrays himself as defender of the people against danger, a regular tactic of all would-be politicians, just as Cleon was lampooned for doing in *Knights* etc.
- Aristophanes distances himself from the alleged pederastic behaviour of the upper class and appeals to his past services to the state to appeal for his present victory etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 11 ***In the rest of Peace, to what extent does Aristophanes mock real-life individuals and to what extent does he make fun of types of people? Give the reasons for your views and support them with details from Peace.***

***You might include discussion of***

- ***individual politicians and playwrights such as Cleon, Cleonymus, Lamachus and Euripides***
- ***farmers***
- ***priests***
- ***tradesmen***
- ***foreigners.***

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

- main character Trygaeus is farmer motivated by Athenian belligerence and destruction this causes to his crops (actually irrelevant since after Pylos Spartan invasions had stopped and after deaths of Cleon and Brasidas at Amphipolis Peace of Nicias about to be agreed); takes crazy unilateral action with ludicrous journey to heaven to seek peace for all (Cleon's opposition to peace had in fact had popular support), showing him to be plucky, ingenious, self-dependent, able to organise other farmers of chorus, but also coarse, irreverent, cheeky, ribald, obsessed with sex etc.
- in line with Aristophanes' frequent ploy of turning on its head what in real life would be regarded as highly serious, Hierocles oracle-monger is mocked in lengthy sketch in second half as representative of type that had profited during uncertainties of war etc.
- types of tradesmen who have profited from war mocked (e.g. Arms Salesman told to saw spears in half as vine props), those whose trade relates to agricultural production are not (e.g. joyous invitation of Sickle-maker into house for wedding celebrations) to create series of contrasts, Hermes treated as stereotypical doorman etc.
- foreigners given stereotypical attributes both in description of War pounding up Greece's agricultural produce and in behaviour of various foreign groups in chorus when rescuing Peace etc.
- dung-beetle scene parodies Euripides' *Bellerophon* and use of stock joke that his plays full of cripples; brief jokes at expense of comic playwright Cratinus' alleged bibulousness and Carcinus family's dizzying pirouettes; Cleon and Brasidas described as pestles, now lost, but previously grinding up Greece; Cleonymus, one of Cleon's cronies, briefly mocked in prayer before Peace's rescue, with stock joke of dropping shield, and again in Trygaeus' conversation with Hermes before return to earth, and finally by Second Boy; Pericles and Pheidias mocked in Hermes' absurd account of origins of Archidamian War; First Boy with his belligerent song turns out to be son of Lamachus (a brief reprise of Aristophanes' more extended portrayal of him in *Acharnians* as bellicose, though about to swear oath to uphold Peace of Nicias) etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section 2

## Option C

- 12 ***‘The major weakness in both *The Acharnians* and *Peace* is that the main action is finished by halfway through and the rest of the play is just a series of disappointing sketches.’***

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

***You might include discussion of***

- ***the main issue that drives the plot in each play***
- ***the drama and comedy that Aristophanes creates in resolving the issue***
- ***the relationship between the later scenes and the main theme, and how comic they are***
- ***the ending of each play***
- ***other strengths and weaknesses.***

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

- quest for peace main issue of both plays
- *Acharnians*: Dikaiopolis initially seeks peace through proper procedure of Assembly but after absurd parody of meeting with succession of outrageous characters mocking alleged corruption of Athens’ ruling elite, driven to take unilateral action, which has to defend in front of bellicose chorus, which provides opportunity for much visual humour including violence, extended parody of *Telephus* and as a diversion mockery of Euripides in person, and ridicule of Lamachus
- *Peace*: Trygaeus, already in mock despair completely at odds with political realities, seeks peace by absurd means of a literary parody with much toilet humour and relatively easily overcomes opposition from Hermes, War and dissenting members of chorus etc.
- in both plays main issue resolved by *parabasis* and later scenes play out implications of what achieved as foreplay to the concluding sexual congress and celebration with varying degrees of success in terms of variety and originality of humour etc.  
*Acharnians*: consequences shown in two main areas – Dikaiopolis’ market with contrasting characters of Megarian and Theban with more sexual humour and mockery of informers, and contrast between Lamachus’ call to war and subsequent wounding with further tragic parody and Dikaiopolis’ call to Festival of Pitchers and ribald climax;  
*Peace*: immediately after *parabasis* comes scene with Trygaeus and slave with some repartee but not adding much to drama, followed by the mockery of Hierocles, various salesmen and briefly Lamachus and Cleonymus before final bawdy wedding hymn etc.
- other strengths or weaknesses of the plays e.g. range of humour, characterisation, context of performance etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### Option D

- 13 **'Aristophanes is funniest when he is making fun of tragic playwrights and parodying tragic plays.'**

**How far do you agree? Give the reasons for your views and support them with details from *The Acharnians*, *Peace* and *The Knights*.**

**You might include discussion of**

- ***Dikaiopolis' visit to Euripides in *The Acharnians****
- ***his dealings with the Acharnians and his defence speech to them***
- ***the speech of the Third Messenger, and Lamachus' situation and words at the end of *The Acharnians****
- ***Trygaeus' journey to heaven at the beginning of *Peace****
- ***other sources of humour in *The Acharnians* and *Peace****
- ***the comic techniques Aristophanes uses in *The Knights*.***

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

- *Acharnians* relies most heavily on tragic playwrights and tragedy as sources of humour, *Knights* uses them hardly at all
- Dikaiopolis' trip to Euripides: sophistic quibbling of slave; comic use of *ekklema* used in tragedy for presentation of dead from indoors at end of play; stock joke that Euripides incorporated too many cripples into plots; use of high-flown tragic diction in place of normal conversation; prolonged list of pathetic characters until Telephus eventually reached; use of quotations from *Telephus*; Dikaiopolis fully takes on role of beggar by importuning Euripides for more and more props to go with costume including finally some wilting lettuce and chervil, much to Euripides' annoyance and to give opportunity for stock joke about Euripides' mother etc.
- Dikaiopolis' whole speech with head on block is parody of disguised Telephus when argues Greeks wrong to wage war on Mysians; adds further element of make-believe to his absurd explanation of war's origins etc.
- Third Messenger delivers parody of diction of Messenger speech in tragedy but with occasional lapses and describing merely a stumble; ribald lyrics of erect Dikaiopolis as dancing girls escort him to bed and physical pleasure interspersed by prone Lamachus' hyperbolic mock-tragic lament at his physical pain etc.
- opening scene of *Peace*: absurd parody of *Bellerophon* in which peasant takes on role of hero, mighty mythical horse reduced to dung-beetle; tragic metre and diction interspersed with colloquialisms; much bowel humour and some sexual too in references to rudder and Ganymede; comic use of *mechane* normally used for smooth, dignified descent of immortals at end rather than jerky, crazy ascent of mortals at beginning etc; thereafter *Peace* makes only occasional use of tragedy
- *Knights* makes very little use of tragedy, but students should judge whether this makes it least funny
- other sources of humour in the plays, both visual and verbal 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**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	1	-	1
<b>02</b>	2	-	2
<b>03</b>	1	-	1
<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>	1	-	1
<b>08</b>	2	-	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 2**

**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>