



General Certificate of Education
Advanced Subsidiary Examination
June 2012

Classical Civilisation

CIV1C

Unit 1C Aristophanes and Athens

Friday 18 May 2012 9.00 am to 10.30 am

For this paper you must have:

- an AQA 12-page answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen. Do **not** use pencil or gel pen.
- Write the information required on the front of your answer book.
The **Paper Reference** is CIV1C.
- Answer questions from **two** options.
Choose **one** option from Section 1 and **one** option from Section 2.
Answer **all** questions from the options you have chosen.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.
Do **not** tear out any part of the book. All work must be handed in.
- If you use more than one book, check that you have written the information required on each book.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 65.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Section 1

Choose **either** Option A **or** Option B.

Answer **all** questions from the option you have chosen.

EITHER**Option A**

Read the passage from the Assembly scene in *The Acharnians* below and answer Questions 01 to 05 which follow.

CRIER: Come forward! Come forward! Everyone within the consecrated enclosure!	
AMPHITHEUS: Have they started yet?	
CRIER: Who wishes to speak?	
AMPHITHEUS: I do.	5
CRIER: Your name?	
AMPHITHEUS: Amphitheus – ‘Doubly Divine’.	
CRIER: Not human?	
AMPHITHEUS: No, I am an Immortal. My ancestor and namesake was the son of Demeter and Triptolemus. He begat Celeus, who married Phaenarete, that’s my grandmother, and begat Lycinus, who begat me; and that makes me immortal. And the gods have commissioned me to make peace with the Spartans – only me. But though I am immortal, gentlemen, I have been given no expenses. The Executive won’t let me have them!	10
CRIER: Police!	15
AMPHITHEUS: Triptolemus and Celeus, why do you not help me?	
DIKAIOPOLIS: Members of the Executive, the arrest of that man was an insult to the Assembly! He only wanted to give us peace so we could hang up our shields on the wall where they belong.	
CRIER: Silence! Sit down!	20
DIKAIOPOLIS: I will not, not until the Executive commit us to a debate on peace.	
CRIER: The ambassadors from the Persian Court!	
DIKAIOPOLIS: Persian Court indeed! I’m sick of all these ambassadors and their peacocks and their tall tales.	25
CRIER: Silence!	
DIKAIOPOLIS: Whew! Holy Ecbatana, what a get-up!	
AMBASSADOR: You sent us, gentlemen, to the Great King, with a salary of two drachmas per person per day, in the year when Euthymenes was archon.	
DIKAIOPOLIS: Oh, god, how many drachmas is that?	30
AMBASSADOR: And I may say we had a very hard time of it. We processed very slowly up the Cayster valley in shaded coaches, and we actually had to lie down in them. It was sheer murder.	
DIKAIOPOLIS: I certainly had it good, then, sleeping among the rubbish on the city walls!	35

Aristophanes, *The Acharnians*, pages 14–16

0 1 Who was eligible to attend the Assembly in Athens? (1 mark)

0 2 Who made up the Executive (line 14) **and** what was their job? (2 marks)

0 3 Why has Dikaiopolis been 'sleeping among the rubbish on the city walls' (lines 34–35)?
Make **two** points. (2 marks)

0 4 How effectively do you think Aristophanes entertains his audience in this passage?
Give the reasons for your views and support them with details from the passage.
(10 marks)

0 5 How entertainingly are the problems mentioned in this passage dealt with during the course of *The Acharnians*? Give the reasons for your views and support them with details from the play.

You might include discussion of

- the organisation and decision-making of the Assembly
- the corruption of officials
- opponents of peace, including the Acharnians and Lamachus
- returning to normal life with, for example, trade and celebrations. (20 marks)

Turn over for the next question

Turn over ▶

OR

Option B

Read the passage from *The Knights* below and answer Questions 06 to 11 which follow.

DEMOSTHENES: Our master is a real case. He's a countryman and bad-tempered to match, he's got a morbid craving for beans, and he flies into a fiery rage in no time. His name's Thepeople, that's right, Thepeople, and he lives on the Pnyx, and he's as dyspeptic a deaf old man as you ever met. Well last New Moon's day he went and bought a new slave, a tanner from Paphlagonia, and a greater swine of a stool-pigeon never walked this earth. This tanner-fellow soon got to know master's ways, and then he fell at his feet, licked his boots, wheedled, flattered, sucked up, everything to take him in, with all the trimmings – in real leather. 'Thepeople,' he'd say, 'why don't you just try one case today and then have a good bath and get stuck into a slap-up supper on your three obols? Shall I serve the first course now?' Whereupon he grabs something one of *us* has been cooking, this Paphlagonian does, and gives it to master so master will think *he* cooked it and love him even more. Why, only the other day I'd baked a lovely Spartan cake down in Pylos, and round he sneaks and grabs it and serves up *my* cake as if it was all his work! And he won't let anyone but himself wait on master. If we try, he chases us away. All through dinner he stands behind master with his fly-whisk (also real leather) and flicks away all the other politicians. And his oracles! He's for ever trotting them out, throwing Sibylline dust in master's eyes, and when he thinks he's got master sufficiently ga-ga, he starts in with his lies. He'll say anything if it'll get one of us a flogging. And then he makes the round of the whole household, taking bribes, blackmailing people, making everyone's teeth chatter.

Aristophanes, *The Knights*, pages 37–38

- 0 6** Who does the 'tanner from Paphlagonia' (lines 5–6) represent? (1 mark)
- 0 7** To what does 'your three obols' (line 11) refer? (1 mark)
- 0 8** To what post had Demosthenes been elected in real life? (1 mark)
- 0 9** What is Demosthenes referring to when he says 'I'd baked a lovely Spartan cake down in Pylos' and the Paphlagonian 'serves up *my* cake as if it was all his work' (lines 14–16)? Make **two** points. (2 marks)
- 1 0** In the passage, how seriously do you think Aristophanes mocks **both** individual politicians **and** Athenian citizens as a whole? Give the reasons for your views and support them with details from the passage. (10 marks)

1	1
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During *The Knights*, how thoroughly is the Paphlagonian humiliated **and** how completely is Thepeople reformed? Give the reasons for your views and support them with details from the play.

You might include discussion of

- the slanging matches between the Paphlagonian and the Sausage-seller
- the Sausage-seller's account of the Council meeting
- the debate between the Paphlagonian and the Sausage-seller in front of Thepeople, including their use of oracles
- the food the Paphlagonian and Sausage-seller give Thepeople
- what the Sausage-seller finally does for Thepeople
- how far Thepeople displays different attitudes towards the Sausage-seller and the Paphlagonian. (20 marks)

Turn over for the next question

Turn over ▶

Section 2

Choose **either** Option C **or** Option D and answer the question below.

EITHER**Option C**

1	2
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'The comedy in *The Acharnians* and *Peace* comes largely from Dikaiopolis' and Trygaeus' obsession with food, drink and sex.'

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

You might include discussion of

- scenes in which food, drink and sex are uppermost in Dikaiopolis' and Trygaeus' minds
- the relationship between these desires and their other goals
- the techniques Aristophanes uses to make their desires funny
- other sources of comedy in *The Acharnians* and *Peace*. (30 marks)

OR**Option D**

1	3
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How important is the chorus **both** to the plot **and** to the comic effect of *The Acharnians*, *The Knights* and *Peace*? Give the reasons for your views and support them with details from **all three** plays.

You might include discussion of

- the characterisation of the chorus in each play
- what they do to drive forward the plot
- situations in which they watch and comment on the action
- what the *parabasis* adds to each play
- the visual and verbal humour they provide
- their contribution to the end of each play. (30 marks)

END OF QUESTIONS

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