



**General Certificate of Education
January 2013**

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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2013 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered schools and colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools and colleges to photocopy any material that is acknowledged to a third party even for internal use within the schools and colleges.

Set and published by the Assessment and Qualifications Alliance.

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

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

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	<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

This page has been left intentionally blank

Mark Scheme
Unit 1C Aristophanes and Athens

Section 1

Option A

01 *What had Dikaiopolis originally done that angered the Chorus?*

made peace (with Sparta) / sent Amphytheus to Sparta / tasted peace treaties [1]

(1 mark)

02 *In what way had the Chorus previously tried to kill Dikaiopolis?*

stoning [1]

(1 mark)

03 *What has Dikaiopolis just said to the Chorus about the start of the war with Sparta? Make three points.*

THREE of **e.g.** not all Spartans' fault [1] started not by Athens as a whole / but by some (bad) Athenians [1] who denounced Megara [1] confiscated Megarian goods [1] kidnapped Megarian tart [1] Megarians captured (two of) Aspasia's / Pericles' mistress's / Athenian tarts [1] Pericles passed Megarian Decree / prevented Megarians trading in Athenian market [1] Megarians starving [1] asked Spartans to overturn Megarian Decree / intervene [1] Athens refused Spartan requests [1] so Sparta declared war [1] etc.

(3 marks)

04 *How effectively does Aristophanes entertain 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 range (but **not** necessarily all) of **e.g.**

- sustained parody of Euripides' *Telephus* with direct quotations sometimes rendered meaningless in present context, culminating in Dikaiopolis absurdly laying head on block
- absurdity of idea that Athens would have gone to war over triviality of puppy from Seriphos, one of most insignificant of their allies, with fleet of 300
- choice of lively details to express excitement of preparations for war, both sights and sounds, with (characteristically of Dikaiopolis) surprising intrusion of food (market personified as 'groaning' at rations) and sex – and their consequence ('black eyes')
- trivialisation of pipers' 'warblings' essential to keep rowers in time
- belligerence of First Semichorus, but surprising support of Second Semichorus for Dikaiopolis so that (atypically of surviving comedy) former physically attacks latter and, pinned down, has desperately to appeal for help from Lamachus, whom they describe in high-flown, mock-heroic terms etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

05 How important to the themes and humour of *The Acharnians* are Dikaiopolis' confrontations with Lamachus? Give the reasons for your views and support them with details from the play.

You might include discussion of:

- **the points in the play when these confrontations occur**
- **the contrasts Aristophanes makes between Dikaiopolis and Lamachus**
- **how realistic Aristophanes' portrayal of Lamachus is likely to be**
- **how far these scenes support the main themes of the play and any serious message it may have**
- **the range of humour in these scenes.**

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

- occur in prominent positions, at end of first half before *parabasis*, confirming Dikaiopolis' victory over Chorus and those advocating war, and, at greater length, at end of play, reinforcing fantasy ending of peace triumphing over war in wild festivities involving food, drink and sex etc.
- scene before *parabasis*: Lamachus enters with bombastic mock-heroic verse; visual contrast between Lamachus' exaggerated militaristic costume and Dikaiopolis' beggarly rags; Dikaiopolis' initial mock-groveling; Dikaiopolis pretends to use feather from Lamachus' crest to be sick in shield; Lamachus' mock-violence leading to Dikaiopolis' homoerotic gibe; Dikaiopolis' insistence that he is honest citizen whereas Lamachus undemocratically elected and only interested in profit he can make from state pay; Lamachus declares continued intention to harry Spartans, while Dikaiopolis announces his market open to Peloponnesians etc.
- Dikaiopolis' rejection of Lamachus' appeal for Copaic eels, made through slave, showing Lamachus wants share in benefits of peace but not peace itself etc.
- end of play: announcements to Lamachus to lead expedition against Boeotians in snow, and to Dikaiopolis to celebrate Festival of Pitchers with priest of Dionysus with emphasis on all pleasures awaiting; extended preparations in which Lamachus' military rations contrasted with Dikaiopolis' tasty titbits; Third Messenger, parodying tragic convention and diction (with some lapses) announces Lamachus' downfall in ditch; parody continues as Lamachus' lament mimicked by Dikaiopolis' victory song – championship won not by military but by drinking prowess; Lamachus' entry supported by men on either side paralleled by Dikaiopolis' entry with arms round 2 girls etc.
- Lamachus chosen for his martial name; seems to have been neither corrupt (relatively poor when elected to be one of commanders of Sicilian expedition 415 BC) nor militaristic (swore oaths of peace 421 BC); hostile portrayal of Lamachus as absurd as Dikaiopolis' account of start of war etc.
- debateable how far play is appeal for peace and how far simply escapist fantasy (in *parabasis* Aristophanes says with him as adviser Athens could win war by miles); articulates general Athenian fear of corruption among political leaders, doubtless exacerbated at time of crisis when poor suffering hardships and belief that 'we're all in this together' under severe strain, but perhaps defuses these anxieties by sheer outrageous absurdity of claims made against Lamachus and complete implausibility of Dikaiopolis' behaviour throughout play and in finale etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B**06 How had Trygaeus got to heaven and been let in?**

flown / on dung beetle [1] by Hermes / after bribery [1]

(2 marks)

07 What has War done with Peace?

buried her in cave / under stones [1]

(1 mark)

08 Why does Havoc not find a pestle (line 24) in Athens and in Sparta? Make two points.

both pestles lost [1] both leaders who wanted war dead [1] Spartans lent pestle to Thracians and did not get it back [1] Cleon dead [1] Brasidas dead [1]

(2 marks)

09 How entertaining do you think this passage would have been for Aristophanes' original audience in 421 BC? Give the reasons for your views and support them with details from the passage.

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

- portrayal of War as vicious monster
- appellation 'Emptier of Bowels'
- repetition of 'Aaaah!' and 'ruin on ruin on ruin'
- imagery identifying cities by their most famous product
- list of ingredients of dish War concocting – how tasty would they be?
- switches in tone in Trygaeus' commentary – cowering, then relieved, even gleeful when Spartan allies mentioned, then terrified when Athens mentioned
- Trygaeus' request not to use Attic honey because of expense
- War's abuse of and mock-violent attack on Havoc
- Trygaeus' paratheatrical appeal to priest of Dionysus etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

10 How comic is Aristophanes' use of gods and religious rituals both elsewhere in Peace and in The Acharnians? Give the reasons for your views and support them with details from the plays.

You might include discussion of:

- *heaven and the gods in Peace*
- *Trygaeus' sacrifice to Peace*
- *the oracle-monger Hierocles in Peace*
- *the hymn to Hymen at the end of Peace*
- *Dikaiopolis' celebration of the Country Dionysia in The Acharnians*
- *the Festival of Pitchers in The Acharnians.*

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

- heaven is place like earth but requiring ludicrous journey by Trygaeus to get there (though not Chorus, and return easier); verbal picture of Trygaeus climbing ladders on roof to get at gods; house, cave etc. as necessary for various comic actions / encounters; vast distance where gods except Hermes and War have escaped to in disgust at human

- warmongering; jokes with slave about stars etc.
- Hermes: gruff security guard / bouncer but easily bribed, who provides opportunities for badinage and explains ludicrous situation to Trygaeus (and audience); later scene: more repartee, Hermes' death threats, Trygaeus' method of securing his cooperation and Hermes' leading of tugging; jokes about Argos and Megara; comic explanation of origin of war and criticism of Cleon; pretence as mouthpiece of Peace; jokes about Cleonymus, Hyperbolus, Sophocles etc.
- parody of sacrifice to Peace, interrupted by Hierocles who is ridiculed both for incomprehensible nonsense of oracles (easy target as in *The Knights*) and for profiting out of war etc.
- hymn to Hymen allows for ribald and entirely feel-good ending celebrating delights of fertility that peace will bring etc.
- Dikaiopolis' celebration of Country Dionysia introduces into *The Acharnians* premature celebration of fertility coming from peace; ribaldry interrupted by stone-throwing Acharnians (much more serious threat than Hierocles so that celebration abandoned / deferred) etc.
- ribald celebration finally resumed in Festival of Pitchers in which Dikaiopolis' triumphant success in wine and sex is contrasted with Lamachus' lame and lamentable failure etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

11 'Aristophanes really loathed Cleon.'

To what extent do you agree with this statement? Give the reasons for your views and support them with details from the three comedies you have read.

You might include discussion of:

- **how far what Aristophanes says about Cleon is likely to have been true and how far you think it was invented for comic effect**
- **the portrayal of the Paphlagonian and the Sausage-seller in *The Knights***
- **how far *The Knights* is mocking Cleon and how far it is mocking the people of Athens**
- **the extent to which Aristophanes uses Cleon as a target in *The Acharnians* and *Peace* and the different ways in which he does so.**

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

- *The Acharnians*: main individual mocked is Lamachus, not Cleon; but Dikaiopolis explains necessary to get pitiful costume from Euripides to win them over as previous year Cleon had dragged him / producer into Council on trumped-up charges and nearly perished in torrent of sewage (all a *non sequitur* as seems Council dismissed case – at least no mention of it going further); another brief reference in Dikaiopolis' speech to Chorus when alleges Cleon had accused him of slandering Athens in front of foreigners, which is again picked up in *parabasis* as excuse for boasting about good he has done Athens by his teaching so that Cleon cannot touch him and will be known (with characteristic comic abuse) 'as a cowardly fag who's promiscuously queer' rather than him etc.

- *The Knights*: whole play devoted to mockery of Paphlagonian / Cleon, though this also entails some ridicule of Thepeople's gullibility and concern just for comfort, and (by implication at least) Knights' unscrupulousness in backing even more odious Sausage-seller; Demosthenes' introductory speech launches attack – repeated stock joke about father's tanning business, claiming credit for Pylos, misusing oracles and conducting reign of terror etc.; all this confirmed in contest with Sausage-seller, who wins by being of even lowlier birth, having even more disgusting trade, and being brasher, noisier, coarser and more effective flatterer; account of Council meeting; contest of oracles and hampers etc.
- *Peace*: Cleon dead, but Aristophanes continues gibes against him – slave's imagining Ionian thinks dung beetle allegory about Cleon, Hermes' allegation that Greece had been bled white because of Tanner (though at end of speech which begins with account of start of war as bizarre as, though different from, Dikaiopolis') which leads to Trygaeus' ditty referring to stock charges (crook, prone to babble, slanderer of innocent, rabble-rouser) that Athens no longer has to worry about; in *parabasis* Aristophanes presents himself as Herakles-type hero battling against Cleon described as grotesque monstrous hybrid, repeated from earlier play which had won 1st prize etc.
- impossible to form objective judgement about Cleon as other main source (Thucydides) also hostile; Aristophanes' vitriolic attacks do not seem to have had any effect on Cleon's popularity in real life; there was obviously comic potential in fellow-demesmen, who ideologically should have been comrades, fighting to, and beyond, death in such exaggerated terms etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 12 **'Aristophanes always portrays farmers and farming in a positive way and mocks people who earn money from trading.'**

To what extent do you think this statement is true? Give the reasons for your views and support them with details from the three comedies you have read.

You might include discussion of:

- ***Dikaiopolis, the Theban and Dercetes in The Acharnians***
- ***Thepeople, the Sausage-seller and Cleon in The Knights***
- ***Trygaeus, the Chorus and the various tradesmen in Peace.***

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

- Dikaiopolis, hero of *The Acharnians*, seeks to win over audience at start by pitting himself, a peaceful, self-sufficient, honest-to-goodness countryman, against corrupt, self-serving politicians of city, but later before visiting Euripides (with typical Aristophanic inconsistency) criticises country people for gullibility; his celebration of Country Dionysia violently disrupted by charcoal-burning Marathon-veterans from Acharnae, but despite vicissitudes, pluckiness (which includes unAthenian behaviour in Assembly, gross abuse of Lamachus, unpatriotic dealings with enemy aliens at market etc.) wins through to triumphant celebration in ribald festivities of Feast of Pitchers etc.
- Theban mocked for foreign accent and taking away Nicarchus as much as for trade; Dercetes, farmer who has lost two oxen to Boeotians, mocked by Dikaiopolis etc.
- Cleon partly mocked for his father's tanning business but main attack directed against alleged coarseness, rabble-rousing, stirring up of people against his personal enemies,

corruption, reign of terror etc.; Sausage-seller, with even more revolting trade, wins contest (and fulfils oracle) by surpassing Cleon in obnoxious behaviours, his persuasive marketing skills equipping him well for (mis)leading Thepeople; Thepeople characterised by Demosthenes as bad-tempered countryman with morbid craving for beans, gullible, in thrall initially to Paphlagonian and then won over by blandishments of Sausage-seller etc.

- Trygaeus, hero of *Peace*, initially regarded as mad, but to protect vines goes on superhuman quest to regain peace; organises Chorus of farmers to pull Peace from 'cave', which leads to their singing of joys of peace expressed in terms of returning to fruitful farming; in prayer to Peace Trygaeus looks forward to return of trade with Boeotia and Megara, largely in agricultural products; tradesmen e.g. Arms Salesman who profit from war mocked (e.g. business with cuirass and spears) but Sickle-maker *et al.* invited to party in which Trygaeus symbolically and raunchily marries Harvest 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	1	-	1
02	1	-	1
03	3	-	3
04	5	5	10
05	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
06	2	-	2
07	1	-	1
08	2	-	2
09	5	5	10
10	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
11	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

OVERALL

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