

A-LEVEL CLASSICAL CIVILISATION

CIV1C Aristophanes and Athens

Mark scheme

2020
June 2014

Version/Stage: Final v 1.0

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

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 from aqa.org.uk

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	Demonstrates <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	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 use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <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 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 and has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally 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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Unit 1C Aristophanes and Athens

Section 1

Option A

01 What different messages have Lamachus and Dikaiopolis each received?

Lamachus to go on military operation (in snow to look out for Boeotian raiders) [1] Dikaiopolis to go to dinner (with priest of Dionysus) [1]

(2 marks)

02 What happens to Lamachus and Dikaiopolis after this scene? Make three points.

THREE of e.g.

- Lamachus: returns supported by soldiers [1] ankle injured / dislocated [1] by stake / when crossing / fell into ditch [1] banged head on stone [1] dropped / lost plume [1] pursued raiders [1] mocked by Dikaiopolis [1]
- Dikaiopolis: returns drunk [1] wearing garland [1] holding empty pitcher [1] supported by dancing-girls [1] hailed as champion [1]

(3 marks)

03 How successfully 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.

- Dikaiopolis' sustained mimicry of Lamachus,
 - contrasting the privations of war with the luxuries of the party e.g. 'dinner box' trumps 'ration-bag', fresh pork fat trumps stale salt fish
 - showing no respect for general as elsewhere in play
 - with unexpected comparisons e.g. white ostrich feather and brown pigeon meat
 - with apparently inexhaustible supply of food to match each item of Lamachus' equipment
 - involving physical clowning e.g. 'LAMACHUS: Let me pull the cover off the spear. Hold the other end, boy. DIKAIOPOLIS: And you, boy, hold on to this and visual humour of props with absurd verbal repetition e.g. 'cheese-faced cake' in response to 'Gorgon-faced shield'
 - repeating particular phrases e.g. 'in anyone's book' etc.
- Lamachus' haughty treatment of lower-class Dikaiopolis 'Would you please, my man, not presume to speak to me?' as in earlier scene etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

04 In the rest of The Acharnians, how effectively does Aristophanes make comedy out of what the characters wear and what they carry? Give the reasons for your views and support them with details from The Acharnians.

You might include discussion of:

- Pseudartabas
- the Odomantians
- peace-treaties
- Dikaiopolis' first encounter with the Acharnians
- the scene with Euripides and what it leads to
- Lamachus
- the Megarian and the Theban.

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

- Pseudartabas: actual name of Persian official, absurdly portrayed literally in caricature mask, mocked by Dikaiopolis 'you like a warship rounding a headland...'; also ridiculed for his mumbo-jumbo Persian; inadequacies of personal equipment of his companions – all part of mockery of corruption of politicians who attempt to deceive assembly etc.
- Odomantians continue this theme – presented as brave warriors but poorly equipped, most notably in manhood (despite convention of phallus-wearing in comedy) etc.
- peace treaties: fetched by Amphitheus, shared with brideswoman but not with Dercetes etc.
- Dikaiopolis' first encounter with the Acharnians: while Dikaiopolis and family carrying out parody of sacrifice with appropriate ritual implements (including phallus), Acharnians rush in attempting to stone Dikaiopolis; ludicrous parody of *Telephus* with basket of Acharnians' coals substituted for Agamemnon's infant son etc.
- Dikaiopolis' sustained begging for beggar's cloths from Euripides – extended version of stock joke about characters in Euripides' plays – taken to absurd lengths and causing increasing irritation from Euripides; leads to further parody of *Telephus* as Dikaiopolis defends his making peace, with absurd account of origins of Peloponnesian War, on block he has carried out etc.
- Lamachus ridiculed as bombastic bellicose general, almost certainly in direct opposition to his real-life character; Dikaiopolis uses feather from crest to make him vomit etc.
- a Megarian brings in a sack containing daughters presented as piglets to mock Megarians' suffering in war and leading to obscene puns etc.
- a Theban by contrast enters with apparently inexhaustible supply of goodies, of which the eels inspire Dikaiopolis to utter mock-tragic expression of love; in return Nicarchus packaged up with much clowning and slapstick including use of Dikaiopolis' straps, his Market Commissioners etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B**05 Where is Trygaeus intending to go with the dung-beetle and why?**

Zeus / heaven [1] fed up with war / to get peace [1]

(2 marks)

06 Give two criticisms of the dung-beetle that the two slaves make at the beginning of Peace.

TWO of **e.g.** greedy etc. [1] fussy [1] likes buns 'friction-treated' [1] stinks [1] conceited [1] only eats well-kneaded buns [1] eats like wrestler [1] and like someone plaiting hawsers for ships [1] punishment sent by Zeus [1] enormous [1] Trygaeus rubs it down like thoroughbred colt [1] and calls it Pegasus [1] etc.

(2 marks)

07 According to Hermes later in Peace, who starts using the dung-beetle instead of Trygaeus?

Zeus [1]

(1 mark)

08 How significant a part had Cleon played in the war between Athens and Sparta? Give the reasons for your views.

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

- early 425 when promontory of Pylos occupied by Athenian troops under Demosthenes and Spartans besieged on island of Sphacteria, Spartans sent representatives to Athens for peace, but Cleon persuaded Athenians to impose unacceptable conditions (Sausage-seller in *The Knights* 'You knocked 'em clean out of the City') and so responsible for prolonging war when Sparta desperate to avoid losses because of small number of citizens etc.
- when public opinion turned against Demosthenes for failing to capture Sphacteria, Cleon exploited the situation and proposed sending extra troops; accused Nicias of cowardice in not going to Demosthenes' aid; when Nicias resigned generalship, Cleon sailed to Sphacteria with a small force (though apparently no experience of military leadership) with promise to bring back Spartans dead or alive within 20 days, perhaps knowing Demosthenes intended to storm Sphacteria; Cleon successfully returned with c.400 Spartan citizens and *perioikoi*, (thus denting Sparta's reputation for invincibility) whom Cleon persuaded Athens to kill if Sparta invaded Attica; Cleon took all credit for the change in Athenian fortunes and boost to morale (Demosthenes in *The Knights* 'he sneaks and grabs it and serves up *my* cake as if it were all his own work') and voted various honours including right to dine at public expense etc.
- with this popularity continued to persuade Athenians to reject all peace terms offered by Sparta etc. (Hermes in *Peace* 'Peace says she came to you of her own accord after the Pylos campaign ... and three times, in full Assembly, you voted her down' and Trygaeus 'We were suffering from leather on the brain'.

- 422 Cleon sailed to Thrace to recapture Amphipolis from Brasidas, who had seized it for Sparta but against wishes of government who wanted peace in order to get back prisoners from Athens; Cleon and Brasidas both killed; Nicias persuaded Athenians to seek peace etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

09 In the rest of Peace, do you consider the Athenian audience would have thought that both Trygaeus' motives and his actions were 'mad' (line 9)? Give the reasons for your views and support them with details from Peace.

You might include discussion of:

- the context in which Peace was performed
- Trygaeus' journey and reasons for it
- his behaviour towards Hermes
- his organisation of the Chorus
- his presentation of Festival to the Council
- his conduct of the sacrifice and encounter with Hierocles
- his treatment of the visitors to his house
- his celebrations at the end of the play.

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

- Peace performed when Peace of Nicias about to be concluded
- Trygaeus' journey clearly absurd – bizarre parody of *Bellerophon* – creating opportunities for much clowning with *mechane* and scatological humour; disgust at Athenian belligerence actually irrelevant after deaths of Cleon and Brasidas, but all-consuming desire for peace is rational within conventions of comedy in which political realities of less importance than return to idealised rural life of plenty in terms of food, drink and sex etc.
- Trygaeus' lack of respect towards Hermes is clearly against norms of everyday life, but such inversion is a regular ingredient of Athenian comedy and is in any case merely an irreverent portrayal of what was the dominant feature of Greek religion, establishing a *quid pro quo* by use of appropriate gifts etc.
- organisation of chorus involves much clowning about and jokes at expense of those against war, but despite general disorder achieves desired result of releasing Peace etc.
- presents Festival with language inappropriate to actual political meeting but with mention of celebration and sex appropriate to comedy etc.
- oracles normally taken very seriously but in accordance with comic conventions Trygaeus mocks Hierocles without fear of dire consequences and disrespect entails much verbal and physical comedy during performance of ritual normally to be conducted without aberration etc.
- within context of play Trygaeus' mockery of tradesmen who profit from war entirely reasonable, though conducted in absurd fashion e.g. use of cuirass as commode etc.
- ribald revelry of Trygaeus' nuptials to sexy Harvest = fulfilment of every peasant's fantasies of abundance in crops and copulation etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

- 10 ‘Aristophanes’ portrayal of the Assembly and the Council in *The Acharnians*, *The Knights* and *Peace* is totally different from what they were like in reality.’

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

You might include discussion of:

- the way the Assembly and the Council worked in reality
- the Assembly scene at the beginning of *The Acharnians*
- what happens at the Council meeting in *The Knights*, according to the Sausage-seller
- the portrayal of Thepeople in *The Knights* and the way the Paphlagonian and the Sausage-seller behave towards him
- Trygaeus’ presentation of Festival to the Council in *Peace*.

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

- Assembly scene in *The Acharnians* imagined to be taking place in open air on Pnyx as reality; only evidence for reluctance to attend and use of red rope to combat this comes from this scene; scene omits religious rituals at start; meeting normally conducted in orderly fashion under supervision of president with agenda set by Council; Crier / herald invited attendees to speak with formula ‘Who wishes to speak?’, but only citizen wearing garland permitted to speak – Dikaiopolis’ interventions against normal protocols; Scythian archers in attendance but little evidence of their actual use in reality; probably in reality speakers from relatively small group of politically active members of upper classes, with interventions from less educated and less confident lower classes rare, so that Dikaiopolis’ confident interjections based on a peasant’s basic common sense a fantasy fulfilment; allegations of corruption reflect constant anxiety in Athenian politics, though here presented in absurd fashion; superstition provided a means for suspension of meeting in event of inclement weather, but the procedure was abused by Dikaiopolis etc.
- Council met daily in Council Chamber in Agora, organised by Executive Committee, as described by Sausage-seller in *The Knights*; certainly one of their functions was to receive foreign ambassadors; presumably could be addressed by officials such as Cleon even if not members of Council, and relatively open meeting, but unlikely ordinary citizens normally burst in and shouted out like Sausage-seller or that members behaved with lack of ceremony described; satire on persuasive techniques used to sway meetings, playing on stock joke about Athenians’ obsession with food etc.

- Thepeople, representing Athenian *demos*, described by Demosthenes as grumpy old man totally gulled by the Paphlagonian's sycophancy and flattery; at pseudo-assembly in 2nd part of *The Knights*, satire on lowest kind of arguments used to persuade Assembly; Paphlagonian and Sausage-Seller give parodies of oaths of loyalty and in outrageously ludicrous arguments Paphlagonian defends his record while Sausage-seller asserts he has misled Thepeople, they compete in obsequious materialistic care for old man, bicker over (mis)interpretation of oracles and abuse for personal gain, and in provision of food, till Paphlagonian is shown to be deceiving Thepeople by keeping back most of hamper for himself; Sausage-seller finally rejuvenates Thepeople, who is then just as much in thrall to him as he was to Paphlagonian etc.
- *Peace*: Trygaeus metatheatrically presents Festival to front rows of audience as representing Council with much lewd sexualised language inappropriate to a real meeting etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 11 'The Knights depends on physical and verbal abuse for its comic effect far more than The Acharnians and Peace do.'

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

You might include discussion of:

- the physical and verbal abuse shown by
the chorus of Knights
the Sausage-seller and the Paphlagonian
the chorus of Acharnians
Dikaiopolis in the Assembly and towards Lamachus and the Informer
War and Havoc in Peace
Trygaeus towards Hierocles and the other visitors to his house
the Chorus Leader when describing Cleon in Peace
- other sources of comedy.

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

- entry of Knights = spectacular charge on Paphlagonian whom they accuse of corruption and hold captive, while Sausage-seller, restrained from physical violence by Demosthenes, trades mock-violent insults with him etc.
- rest of *The Knights* is series of contests between Paphlagonian and Sausage-seller, all involving much unseemly abuse, especially when apparently taking place at a pseudo-assembly, the main thrust being that Paphlagonian, while claiming to benefit Thepeople materialistically, has actually been deceiving Thepeople in order to line his own pockets etc.
- chorus of *Acharnians*, comically since allegedly elderly (unlike youthful elegant Knights), also enters angrily attacking Dikaiopolis with stones after Dikaiopolis has already shown much threatening language and behaviour at Assembly; Dikaiopolis responds with threat to coals in parody of *Telephus*; his speech pacifies half of chorus, who are all persuaded after Dikaiopolis' abusive mockery of Lamachus; Dikaiopolis' tendency to verbal abuse and physical violence again exemplified in threatening Informer with straps and packaging up of Nicarchus etc.
- as befits a play celebrating imminent arrival of Peace of Nicias, *Peace* includes less physical violence, though brief sketch with War and Havoc with threats of destruction of Greek cities presented as salad ingredients and of punishment of Havoc; incongruence of verbal abuse of and physical violence against Hierocles during sacrifice to Peace; verbal mocking of those who have profited from war; earlier repetition by Leader from *Wasps* of extreme verbal abuse of Cleon (stock target, now dead, of Aristophanes) but overall focus on delights of peace encapsulated by bawdiness of Trygaeus' marriage to Harvest etc.
- other sources of comedy e.g. parody of tragedy, extended of *Telephus* in *The Acharnians* and of *Bellerophon* at start of *Peace* 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	2	-	2
02	3	-	3
03	5	5	10
04	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
05	1	-	1
06	3	-	3
07	1	-	1
08	5	5	10
09	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
10	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
11	12	18	30
TOTAL	12	18	30

OVERALL

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