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AS-LEVEL

# Classical Civilisation

CIV1C Aristophanes and Athens

Mark scheme

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2020

June 2015

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Version 1: Final Mark Scheme

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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](http://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.

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**LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS**

<b>Level 4</b>	<p>Demonstrates</p> <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>	<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 use specialist vocabulary when appropriate.</li> </ul>	<b>6-8</b>
<b>Level 2</b>	<p>Demonstrates <b>either</b></p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> </ul> <p><b>or</b></p> <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>	<p>Demonstrates <b>either</b></p> <ul style="list-style-type: none"> <li>• some patchy accurate and relevant knowledge</li> </ul> <p><b>or</b></p> <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>	<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>19-20</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 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>	<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>9-13</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> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>5-8</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>1-4</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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## Unit 1C Aristophanes and Athens

### Section 1

#### Option A

01 To what is Dikaiopolis speaking when he says ‘Market Commissioners’ (lines 29-30)?

leather / straps / thongs [1].

[1 mark]

02 ‘Here we are agin, back where the whole sair tale began!’ (line 26).  
According to Dikaiopolis in his defence speech earlier in the play, why had the war started? Make three points.

**THREE of eg**

Athenians [1] kept denouncing Megara [1] confiscated Megarian goods [1] drunk [1] kidnapped a tart [1] from Megara [1] in retaliation for which Megarians stole (two of) Aspasia’s tarts [1] and so Pericles [1] passed Megarian decree [1] and Megarians starved [1] and appealed to Sparta [1], etc.

[3 marks]

03 What trader comes to Dikaiopolis’ market after the Megarian?

Boeotian / Theban [1].

[1 mark]

04 To what extent does the passage rely on stereotypes of foreigners for its comic effect and how far does it make use of other types of humour? 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 **eg**

- **foreign stereotypes:**

Megarian’s accent *passim*

Megarian’s unscrupulousness in selling daughters and shamelessness in wishing ‘if I could ainly sell my wife and my mither as easily!’

Megarian reduced to accepting in exchange what had previously been Megara’s main exports (garlic and salt), and a very small quantity at that

Megarian’s scrounging – ‘I did pick up this ane for mesel!’

Athenian sycophancy / litigiousness (Informer: ‘I denounce these piglets as contraband of war, and I also denounce you’)

- **other types of humour:**

absurdity of girls pretending to be pigs, which is sustained by Dikaiopolis despite all evidence to contrary – ‘Quite a nice pair of beasts, certainly’ (emphasis on sex jokes has now passed its climax, though some echoes still in reference to ‘figs’)

crescendo of shrill ‘oinks’ – ‘That word ‘figs’ sure makes them hit the high notes!’

vulgar noise of mastication – ‘The sound of those jaws!’ – appropriate for pigs, but not for girls

pun on place name ‘Eat-olia’

sudden bursting in of Informer into amicable commercial transaction – ‘You, state your place of origin’ – and viciousness – ‘I’ll teach you to talk, Megarian!’  
 neologism ‘informerized’  
 mock violence, in which Dikaiopolis joins with his straps  
 absurdity of whole situation in which Dikaiopolis trades with hated enemy and is asked by him for protection – ‘Help, help! Dikaiopolis!’

Apply Levels of Response at beginning of Mark Scheme.

[10 marks]

**05 ‘Dikaiopolis is even more selfish and anti-social than the Athenians that he mocks for having these faults.’**

**To what extent do you agree with this statement? Give the reasons for your views and support them with details from ‘The Acharnians’.**

**You might include discussion of:**

- **Dikaiopolis’ behaviour at the assembly, including his treatment of the Ambassador and Theorus**
- **Dikaiopolis’ behaviour at religious rituals and festivals**
- **his dealings with the Acharnians**
- **his visit to Euripides**
- **his dealings with Lamachus**
- **his treatment of Nicarchus, Dercetes and the visitors from a wedding.**

Answers may include discussion of a range (but **not** necessarily all) of **eg**

- at assembly Dikaiopolis presented as misused and aggrieved peasant eager to return to what he believes was happier past; ignoring normal protocols, fearlessly ridicules corrupt Ambassador, Pseudartabas and Theorus whom he sees as exemplars of self-serving double-dealing that has destroyed Attica, but absurdly and selfishly uses Amphitheus to obtain personal peace and ludicrously concerned about his lunch when pillaged by Odomantians, etc.
- though war with Spartans had become stalemate and had caused considerable suffering, overcrowding and loss of life in Athens, Dikaiopolis’ extreme opposition to war does not seem to have been typical of Athenians at the time, etc.
- Dikaiopolis’ immediate aim is to return to life in which festivals performed, as in parody of celebration of Country Dionysia with family to bless his peace, etc.
- much of confrontation with Acharnians devised to achieve extended parody of ‘Telephus’, but Dikaiopolis, though hating Spartans personally for destruction of his vines, claims in bizarre parody of actual causes of war to be attempting to see situation from Spartan point of view, perhaps instance of madness from point of view of original audience rather than altruism, etc.
- scene with Euripides largely developed for sake of parody and caricature: Dikaiopolis, obsessively wanting to dress down for his speech down to the minutest detail, increasingly irritates Euripides, self-absorbed in composition, etc.
- Lamachus, lampooned as bellicose and bombastic in contradiction of everything we know about him from elsewhere, also accused of embezzlement; his determination to harry Spartans everywhere set against Dikaiopolis’ invitation to Spartans and allies to trade with him alone, etc.
- Dikaiopolis, after opening market in defiance of regulations, uses it to mock and outwit

Megarian and Theban, though superficially expressing some sympathy, but despatch of despicable sycophant Nicarchus might be seen as public service, etc.

- completely unsympathetic towards Dercetes, who had voted for war, and refuses meat from Bridegroom's slave, but for sake of ribaldry generous towards brideswoman, etc.
- at end of play, Dikaiopolis achieves full personal alcoholic and sexual gratification in contrast to vicissitudes Lamachus suffers in prosecuting war and for which mocked, etc.

Apply Levels of Response at beginning of Mark Scheme.

**[20 marks]**

### Option B

**06 Name one item of food that the Paphlagonian and the Sausage-seller have already given to Thepeople.**

cake / bread / soup / fish / meat / tripe / gravy / ribs of beef [1].

**[1 mark]**

**07 To what is the Sausage-seller referring when he says "Oo stole the credit for Pylos?" (line 14)? Make three points.**

**THREE of eg**

(early 425) Pylos (promontory) occupied by Demosthenes [1] Spartans besieged on island (Sphacteria) [1] but Demosthenes failed to capture it [1] Cleon proposed sending extra troops [1] Nicias resigned generalship [1] Cleon sailed to Sphacteria with small force [1] with promise to bring back Spartans dead or alive (within 20 days) [1] perhaps Cleon knew Demosthenes intended to storm Sphacteria [1] Cleon returned with Spartan prisoners [1] whom Athens threatened to kill if Sparta invaded Attica [1], etc.

**[3 marks]**

**08 What finally convinces the Paphlagonian that the Sausage-seller has defeated him?**

oracle / sausage-seller traded at city gates [1].

**[1 mark]**

**09 How entertaining do you think Aristophanes' audience would have found this 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 **eg**

- absurd childish competitiveness of Paphlagonian and Sausage-seller
- political allegory of politicians seeking to win people's favour by providing culinary delicacies
- Sausage-seller's accent
- Sausage-seller's quick-thinking deceitfulness
- stock jokes about Cleon's greed and speculation ('Ambassadors from somewhere – with enormous purses full of money' and 'Look at all those cakes he's stashed away, and he just gave me a tiny tiny slice, no bigger than this!') and involvement at Pylos
- Paphlagonian's admission 'I've been outdone in shamelessness!'
- tragic parody 'The idea was Pallas', but the pinching mine' and pseudo-aphorism 'To the

- waiter belongs the tip'
- ingratiating / patronising baby-talk towards 'Thepeoplekins' – 'yer tum-tum'
- Thepeople's inability to make his own decision – 'what evidence should I use?' – and desire to appear sensible even if realises he isn't.

Apply Levels of Response at beginning of Mark Scheme.

[10 marks]

- 10 In 'The Knights', to what extent is Aristophanes mocking one particular political leader and to what extent is he mocking the whole democratic system in Athens? Give the reasons for your views and support them with details from the rest of 'The Knights'.**

You might include discussion of:

- what other characters say about the Paphlagonian
- the behaviour of the Paphlagonian and the Sausage-seller towards each other and Thepeople
- the portrayal of Thepeople
- Nicias and Demosthenes
- the role of the Knights.

Answers may include discussion of a range (but **not** necessarily all) of **eg**

- extended caricature of Cleon in portrayal of Paphlagonian: everything Demosthenes and Nicias (in reality of similar social background to Cleon) say at beginning confirmed by contest with Sausage-seller – Cleon's low birth, unpleasant trade, uncouth behaviour, appearance and speech, unsavoury, corrupt, conducting reign of terror; Sausage-seller wins by being even more loathsome, of even lower birth, even more disgusting trade, brasher, noisier, coarser, an even worse serial flatterer, etc.
- contest is also extended parody of way politicians compete for popular support by means of bullying, flattery, emotional appeals, promises of material benefits, dubious use of oracles, etc.
- Thepeople, portrayed as bean-eating, none too astute, gullible elderly peasant is finally rejuvenated by Sausage-seller, but with little actual change – continues same old fantasies (better pay for rowers, 30-year peace portrayed as sexy girls) and stock jokes (Cleisthenes' beardlessness and upper class's pederasty) and still mainly interested in own comfort when pampered by sausage-seller with offer of stool, etc.
- Sausage-seller's account of Council meeting describes how easily he won them over by ludicrously offering cheap sardines and cornering coriander / celery market, etc.
- generals Nicias and Demosthenes presented as slaves of Thepeople, outmanoeuvred and terrorised by Paphlagonian but prepared to use oracles and Sausage-seller to destroy him, good deed for which Demosthenes does not want to be forgotten by Thepeople at end of play, etc.
- unscrupulousness of upper-class Knights in backing Sausage-seller who is even more odious than Paphlagonian, simply as unprincipled means to overthrow latter, etc.

Apply Levels of Response at beginning of Mark Scheme.

[20 marks]

**Section 2****Option C**

- 11 **‘The endings of Aristophanes’ plays are just wild celebrations which have nothing to do with how the plays started.’**

**To what extent do you agree with this statement? Give the reasons for your views and support them with details from ‘The Acharnians’, ‘The Knights’ and ‘Peace’.**

**You might include discussion of:**

- **the theatrical and political contexts in which the plays were performed**
- **the structure and plots of Aristophanes’ plays**
- **the issues raised at the start of the plays, how they are developed and when they are resolved**
- **whether the characters’ actions at the end of the play are consistent with their behaviour at the start.**

Answers may include discussion of a range (but **not** necessarily all) of **eg**

- ‘The 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 belligerent chorus, which provides opportunity for much visual humour including violence, extended parody of ‘Telephus’ and as diversion mockery of Euripides, and ridicule of Lamachus, etc.
- ‘Peace’: Trygaeus, already in mock despair completely at odds with political realities, seeks peace by absurd means of 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 time of ‘parabasis’, and later scenes concern implications of what achieved as foreplay to concluding sexual congress and ribald revelry, fantasy fulfilment of peasants’ desire for abundance of crops and copulation – consistent with aim at start for peace that would end deprivations of war and bring back fun, festivals and fertility, etc.
- ‘The Knights’ extended contest between Paphlagonian and Sausage-seller to win Thepeople’s favour; outcome not in doubt, but interest in unexpected turns each round of contest takes with considerable verbal abuse and physical violence; unlike ‘The Acharnians’ and ‘Peace’, victory for Sausage-seller not achieved until near end of play, at which point Thepeople rejuvenated, but with little real change – still main interest in being pampered; ending probably incomplete, but Thepeople rejoices at return to good old days and Sausage-seller gets invitation to dinner, though it lacks titbits that accompany Dikaiopolis’ and Trygaeus’ celebrations, etc.

Apply Levels of Response at beginning of Mark Scheme.

**[30 marks]**

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**Option D**

- 12 How much originality does Aristophanes show in ‘Peace’ and to what extent is he just re-using material from ‘The Acharnians’ and ‘The Knights’? Give the reasons for your views and support them with details from all three plays.**

**You might include discussion of:**

- **what the Athenian audience expected in a comedy**
- **the structure of the plots**
- **characters**
- **chorus**
- **issues**
- **comic targets and types of humour**
- **the political context in which the plays were performed.**

Answers may include discussion of a range (but **not** necessarily all) of **eg**

- ‘The Acharnians’ 425 BC when war virtually stalemate after considerable suffering and loss of life in Athens from plague and major reduction in financial reserves, etc.; ‘The Knights’ 424 BC after Cleon’s triumph at Pylos; ‘Peace’ 421 BC when Peace of Nicias about to be concluded
- Aristophanes’ plays tend to be loosely connected series of comic sketches rather than having coherent plot; ‘Acharnians’ includes most surprises not predictable from opening, eg visit to Euripides, market etc. whereas ‘Peace’ has more straightforward trajectory with rescue of Peace in Heaven as Trygaeus’ intentions from outset and element of suspense in ‘The Knights’ not whether Sausage-seller will defeat Paphlagonian but how and with what result; all involve conflict – ‘Peace’ and ‘The Acharnians’ individual versus the rest, ‘Knights’ two individuals against each other, etc.
- Trygaeus like Dikaiopolis is peasant farmer eager for peace and its idealised cornucopia of festivals, food, drink and sex, but his disgust at Athenian belligerence actually irrelevant after deaths of Cleon and Brasidas; lack of respect towards Hermes and Hierocles similar to Dikaiopolis’ disrespect for Lamachus, comic reversal of social norms, but with religious rather than political focus, etc.
- chorus of gruff Acharnians, comically since supposedly elderly, enter angrily attacking Dikaiopolis with stones; similarly Knights, though elegant and youthful, enter with spectacular charge on Paphlagonian; by contrast, chorus of ‘Peace’ dispute amongst themselves, but in physical tug-of-war; in all cases, initial strong characterisation becomes lost in later parts of plays, etc.
- in all three plays ‘parabasis’ proclaim greatness and fame of Aristophanes both as dramatist and in ‘Acharnians’ as political / military adviser and in ‘Peace’ as heroic intrepid monster-slayer, etc.
- ‘Peace’ retains Cleon as an important target even though now dead, including Chorus-leader’s repetition of extended passage of abuse from ‘Wasps’ and other stock jokes; ‘Knights’ focuses specifically on Cleon, though this entails considerable ridicule of Athenian ‘demos’ and system as a whole; ‘The Acharnians’, while devoting less attention to Cleon specifically, apart from on personal level his alleged attempt to prosecute Aristophanes, ridicules allegedly corrupt politicians, eg Ambassador and Lamachus and mocks institutions such as assembly, etc.
- procession of visitors to Trygaeus towards end of ‘Peace’ repeats some ridicule of military equipment and Lamachus from ‘The Acharnians’, etc.

- parody of tragedy major ingredient of 'The Acharnians' ('Telephus', Euripides and Third Messenger) and 'Peace' ('Bellerophon') but not 'Knights', etc.
- both 'The Acharnians' and 'Peace' end with ribald revelry, fantasy fulfilment of peasants' desire for abundance of crops and copulation etc.; ending of 'Knights' probably incomplete – The people rejuvenated, but apparently with little real change; some sexual references but plot does not lead to anything comparable with 'The Acharnians' and '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**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	1	-	1
<b>02</b>	3	-	3
<b>03</b>	1	-	1
<b>04</b>	5	5	10
<b>05</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>06</b>	1	-	1
<b>07</b>	3	-	3
<b>08</b>	1	-	1
<b>09</b>	5	5	10
<b>10</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>10</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>11</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>