

AS

Classical Civilisation

CIV1C Aristophanes and Athens
Mark scheme

2020
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Version: 1.0 Final

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	<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. 	19-20
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 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	<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. 	9-13
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 sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	5-8
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. 	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 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. 	27-30
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 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	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. 	13-19
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 writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
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. 	1-6

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Unit CIV1C Aristophanes and Athens

Section 1

Option A

0 1 **What accusation has Nicarchus the informer made against the Theban?** **[1 mark]**

Bringing goods to set fire to docks / contraband / enemy-made / illegal goods / lamp-wicks / [1] etc.

0 2 **What does Dikaiopolis do at the Festival of Pitchers? Make two points.** **[2 marks]**

TWO of **eg**: prepares / brings food [1] has meal [1] gets drunk [1] is first in drinking contest [1] held erect by dancing-girls [1] etc.

0 3 **What happens to Lamachus during the Festival of Pitchers? Make two points.** **[2 marks]**

TWO of **eg**: goes off to war [1] is wounded [1] by stake [1] when crossing ditch [1] dislocates ankle [1] breaks head [1] drops plume [1] pursues fleeing raiders [1] etc.

0 4 **How effectively does Aristophanes entertain his audience in the passage? Give the reasons for your views and support them with details from the passage.** **[10 marks]**

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

- humorous music and dancing pantomime / slapstick routine as Dikaiopolis interacts with Chorus-Leader and torments Nicarchus with mock aural ('ear-splitting') and physical ('hung him by the heels / Head down') abuse, etc.
- stock jokes against instance of much-loathed type ('low-grade stuff'), etc.
- treatment of human as if mere pot, etc.
- sudden intervention of Slave, allowing little time for pace to slacken, and verbally bringing Lamachus back into comedy, etc.
- absurdity of price Lamachus will pay for thrushes / Copaic eel, and of Dikaiopolis' contemptuous pretence that doesn't know who Lamachus is, etc.
- slave's mock tragic description of Lamachus, etc.
- more evidence of Dikaiopolis' scorn ('Let him shake his crests at the salt-fish vendors!'), selfishness ('This consignment is for **me**') and threats of violence ('I'll set my Market Commissioners [whips] on to him'), etc.

Apply Levels of Response at beginning of Mark Scheme.

0 5

‘Dikaiopolis is always respectful towards Athens’ enemies and rude towards his fellow Athenians.’

To what extent do you agree with this statement? Give the reasons for your views.

You might include discussion of:

- **Dikaiopolis’ behaviour at the assembly**
- **his behaviour towards the chorus**
- **his visit to Euripides**
- **his dealings with Lamachus**
- **his attitude towards those who come to his market**
- **his treatment of Dercetes and the brideswoman.**

[20 marks]

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

- **assembly:** Dikaiopolis delivers scathing series of asides with much vulgarity to mock Ambassador’s pomposity; equally contemptuous of Pseudartabas, ludicrously costumed, whom he assaults and uncovers as closely shaven Cleisthenes (stock joke), and Theorus whom he sees as exemplars of self-serving double-dealing that has destroyed Attica; absurdly and selfishly uses Amphytheus to obtain personal peace but expresses outrage at treatment by Scythian policemen; etc.
- **chorus:** much of confrontation with prancing belligerent octogenarian Acharnians devised to achieve extended parody of ‘Telephus’, with mock chasing and slinging of missiles and abuse; 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 and eventually wins Acharnians over (as parabasis needs to take place and play to move on); etc.
- **Euripides:** scene largely developed for sake of parody and caricature; only personal remark is stock insult that mother a greengrocer; otherwise rather gentle ridicule of dilettante poet with penchant for crippled beggars arousing pathos through rags and rhetoric; Euripides, self-absorbed in composition, increasingly irritated by Dikaiopolis’ obsession with dressing down for his speech down to the minutest detail; etc.
- **Lamachus:** lampooned as bellicose and bombastic in accordance with name but 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; attack on Lamachus recurrent and mockery reaches climax in final scene with Dikaiopolis at peak of drinking and sexual form triumphant over Lamachus battered and limp from military encounter; etc.
- **market:** Dikaiopolis mocks and outwits Megarian and Theban, superficially expressing some sympathy, but really just indulging in comic banter, sometimes teasing, sometimes obscene; clinches deal with Megarian that is ludicrously heartless and with Theban that is ludicrously unfair, the latter involving much verbal and physical abuse of stock target sycophant; etc.
- **Dercetes:** Dikaiopolis 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.

Apply Levels of Response at beginning of Mark Scheme.

Option B

0 6 **The Sausage-Seller and Demosthenes are talking about an oracle. Who has taken this oracle from the Paphlagonian and brought it to Demosthenes?** **[1 mark]**

Nicias / a slave of Thepeople [1]

0 7 **Give one way in which, before the passage, Demosthenes has tried to persuade the Sausage-Seller to become a politician.** **[1 mark]**

Flattery when first speaks / eg 'blessing of heaven on you', etc / says he will be absolute ruler of all people he can see / power to throw anyone into prison / screw who he wants in Town hall / gets him to see Empire from table / tells him has just the right upbringing [1]

0 8 **Which real politician does the Paphlagonian represent and what is his connection with leather (line 9)?** **[2 marks]**

Cleon [1] tanner [1]

0 9 **'You-know-who might – you know what' (lines 30-31). What had the politician done to Aristophanes after an earlier play?** **[1 mark]**

Prosecuted him / taken him to court / accused him of / charged him with slandering City (in presence of foreigners) [1]

1 0 **How effectively does Aristophanes entertain his audience in the passage? Give the reasons for your views and support them with details from the passage.** **[10 marks]**

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

- Sausage-Seller's accent throughout
- bizarre comparison between sausage and snake which Demosthenes attempt to explain to Sausage-Seller as if to child by means of ideas with which his limited experience will be familiar; etc.
- swipe at Cleon's alleged talkativeness ('so long as it doesn't let it talk it out of it')
- Sausage-Seller's lack of comprehension
- extended sausage-making metaphor
- Sausage-Seller's exaggerated expression of fear aroused by Paphlagonian, with vulgarity typical of Sausage-Seller; etc.
- absurd promise that upper-class Knights will support lowly Sausage-Seller.

- flattery of audience ('brainy')
- raising expectation of what Paphlagonian's mask will look like; etc.

Apply Levels of Response at beginning of Mark Scheme.

1	1
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'Aristophanes portrays the Paphlagonian as a sneaky bully and the Sausage-Seller as just sneaky.'

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

You might include discussion of:

- **Demosthenes' description of the Paphlagonian at the start of the play**
- **how the Paphlagonian behaves when he first appears**
- **the argument between the Paphlagonian and the Sausage-Seller**
- **what the Sausage-Seller says happened at the Council**
- **the ways the Paphlagonian and Sausage-Seller use oracles and food to win over Thepeople**
- **the end of the play.**

[20 marks]

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

- everything Demosthenes and Nicias (in reality of similar social background to Cleon) say at beginning confirmed by contest with Sausage-seller – that Cleon a bully conducting reign of terror significant part of attack on him, but also ridiculed for low birth, unpleasant trade, uncouth behaviour, appearance and speech, unsavouriness and corrupt behaviour; etc.
- Sausage-seller wins by being even more loathsome, of even lower birth, even more disgusting trade, brasher, noisier, coarser, an even worse serial flatterer, indeed sneaky rather than bully; etc.
- Sausage-seller's account of Council meeting describes in charmless language how easily he won them over by ludicrously offering cheap sardines, outbidding him with proposal for (ritually impossible?) double hecatomb, and cornering coriander / celery market to give it to them free, etc.
- Paphlagonian and Sausage-Seller produce largely incomprehensible oracles respectively by Bakis and Frontis, interpreted by Paphlagonian as command to cherish him, by Sausage-Seller as warning of Paphlagonian's corruption; etc.
- Sausage-Seller later reveals Paphlagonian has given Thepeople only a little of cake and kept rest for self; etc.
- Sausage-Seller finally rejuvenates Thepeople and then points out how easily he has been duped in past; but new policies are random list of feel-good fantasies (better pay for rowers, 30-year peace (sexy girls)) and stock jokes (Cleisthenes' beardlessness, upper-class's pederasty); pampers Thepeople, still only interested in own comfort, with offer of stool; etc.

Apply Levels of Response at beginning of Mark Scheme.

Section 2**Option C**

1	2
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How effectively do you think Aristophanes uses the chorus in ‘The Acharnians’, ‘The Knights’ and ‘Peace’? Give the reasons for your views and support them with details from these three plays.

You might include discussion of:

- **the characterisation of the chorus in each play**
- **the contribution that the chorus makes to the plots**
- **what the actions and comments of the chorus add to the comic effect**
- **how Aristophanes uses the chorus to put forward his own views.**

[30 marks]

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

characterisation:

- ‘Acharnians’: initially belligerent octogenarian Marathonians with much exaggerated ferocity and incongruence between age and actions, but after parabasis become generalised witnesses of and commentators on goings-on at Dikaiopolis’ market, and then of contest between Dikaiopolis’ celebratory womanising at Festival of Pitchers and Lamachus’ mock-tragic wounding in ditch, adding to the jollity of the ending; etc.
- ‘Knights’: apart from parabasis, portrayed fairly consistently as upper-class prepared to support any move to oust loathed Paphlagonian, even if that means backing the even more detestable gutter-born Sausage-Seller; etc.
- ‘Peace’: initially men of Greece (representatives of Argos, Megara, Sparta, etc.), later farmers, then more specifically Athenian farmers – identity shifts to suit action of play; etc.

plot:

- ‘Acharnians’: drive it forward with pursuit of Amphytrios and then Dikaiopolis, leading to comedy of ambushed sacrifice, Dikaiopolis’ speech parodying ‘Telephus’ and unusual split / conflict in chorus, half of whom precipitate next part of contest by bringing on Lamachus; other drivers of plot after parabasis; but enliven bawdiness of conclusion; etc.
- ‘Knights’: influence action less as contest and Sausage-Seller’s victory not dependent on them, though brought on by Demosthenes to support him against Paphlagonian; ending of play apparently lost; etc.
- ‘Peace’: enters (late in comparison with ‘Acharnians’) to provide tug-of-peace spectacle and subsequently give repeated praise of Trygaeus and a rustic eulogy consistent with celebratory occasion of first performance; at end, enliven bawdy celebrations and make them communal; etc.

comic effect:

- humour generated by eg examples cited above

parabasis:

- ‘Acharnians’: proclaims Aristophanes’ greatness and fame not only as dramatist but also humorously as political / military adviser; comic references to contemporary personalities; etc.
- ‘Knights’: main parabasis has similar content with some self-congratulation by Knights; other parabasis perhaps by Eupolis; etc.

‘Peace’: partly performs reprise of parabasis of ‘Wasps’ to celebrate Aristophanes’ heroism as intrepid monster-slayer and Cleon’s monstrous loathsomeness for old times’ sake even after death; etc.

Apply Levels of Response at beginning of Mark Scheme.

Option D

1	3
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‘Peace’ won only second prize, whereas ‘The Acharnians’ and ‘The Knights’ won first prize.

To what extent do you think that Aristophanes deserved to be less successful with ‘Peace’ than with ‘The Acharnians’ and ‘The Knights’? Give the reasons for your views and support them with details from these three plays.

You might include discussion of:

- **the structure of the plays**
- **the range and strength of the characters**
- **the role of fantasy and the unexpected**
- **the variety of comic techniques and targets**
- **how far each play has a serious point**
- **the relationship between the play and the circumstances in which it was performed.**

[30 marks]

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

structure: all three plays tend to be loosely connected series of comic sketches rather than having a coherent plot, veering off in unpredictable ways including not just improbable but also impossible; ‘Acharnians’ includes more surprises not predictable, or following logically, from opening Assembly scene (eg visit to Euripides, market scene); ‘Peace’ has more straightforward trajectory with rescue of Peace in Heaven as Trygaeus intended from start; ‘Knights’ a series of rounds in a single contest; in ‘Knights’ Sausage-Seller does not win till end, whereas in ‘Acharnians’ and ‘Peace’ objective achieved by half-time, and rest of plays concerned with consequences; etc.

characters: both Dikaiopolis and Trygaeus down-to-earth, honest-to-goodness peasants, but Dikaiopolis sharper, more biting in his disrespect towards fancy corrupt officials and warmongers whereas Trygaeus often ridiculously out of touch with reality (his initial disgust at Athenian belligerence irrelevant since deaths of Cleon and Brasidas); ‘Knights’ provides sustained attack on single prominent politician directly in portrayal of Paphlagonian, and indirectly through portrayal of Sausage-Seller who trumps him in irrepressible vileness; this portrayal of Cleon tends to be assumed to have some justification, whereas the shorter mockery of Lamachus and Euripides in ‘Acharnians’ may be treated by cautiously; ‘Acharnians’ also includes stereotypical portrayals of foreigners; ‘Peace’ has cartoon figures of Hermes, War and Havoc, and generic types of war-profiteers; etc.

fantasy: both ‘Acharnians’ and ‘Knights’ deal with contemporary politics and institutions, but in a completely fanciful way, though neither on inspection offers simple solutions to contemporary problems even in world of fantasy; ‘Peace’ starts with fantastic low-tech space exploration, but ends with celebration of what is imminent political reality; etc.

comic techniques / targets: ridicule of individuals as noted above; extended use of toilet humour and bawdiness, especially in 'Acharnians' and 'Peace'; more general sustained coarseness in 'Knights'; extensive use of parody of tragedy in 'Acharnians' and 'Peace', but very little use in 'Knights'; knockabout / slapstick prevalent in all three plays; use of stereotypes; etc.

serious point and context: 'Acharnians' and 'Knights' challenge probity and integrity of Athenian leaders and call into question efficacy of Athenian institutions and judgement of Athenian people, but in a light-hearted way that has appearance of holding people to account without any serious consequences; 'Peace' celebrates what has already virtually been achieved; etc.

Apply Levels of Response at beginning of Mark Scheme.

Assessment Objectives Grid**Unit 1C Aristophanes and Athens****Section 1****Either
Option A**

	AO1	AO2	TOTAL
01	1	0	1
02	2	0	2
03	2	0	2
04	5	5	10
05	8	12	20
TOTAL	18	17	35

**or
Option B**

	AO1	AO2	TOTAL
06	1	0	1
07	1	0	1
08	2	0	2
09	1	0	1
10	5	5	10
11	8	12	20
TOTAL	18	17	35

Section 2**Either
Option C**

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

**or
Option D**

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	12	18	30

Overall

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