

**GCE**  
**AS and A Level**

# **Classical Civilisation**

**AS exams 2009 onwards**  
**A2 exams 2010 onwards**

## **Unit 1:** **Specimen mark scheme**

**Version 1.1**





# General Certificate of Education

## Classical Civilisation 2020

*CIV1 An introduction to an aspect of Classical Civilisation 1  
(Options A-F)*

# Mark Scheme

## *Specimen Paper*

The specimen assessment materials are provided to give centres a reasonable idea of the general shape and character of the planned question papers and mark schemes in advance of the first operational exams.

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## 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 candidate 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 candidates after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Candidates 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 candidate’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

<b>Level 4</b>	Demonstrates <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>	Demonstrates <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>	Demonstrates <b>either</b> <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li></ul> <b>or</b> <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>	Demonstrates <b>either</b> <ul style="list-style-type: none"><li>• some patchy accurate and relevant knowledge</li></ul> <b>or</b> <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>	Demonstrates <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>	Demonstrates <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>	Demonstrates <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>	Demonstrates <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>	Demonstrates <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>	Demonstrates <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>	Demonstrates <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>	Demonstrates <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>	Demonstrates <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>	Demonstrates <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>

**Mark Scheme**

**CIV1            An introduction to an aspect of Classical Civilisation 1**  
**Option A        Greek Architecture and Sculpture**

**SECTION A**

**Question 1**

(a)    (i) Nike temple, c. 420-400 BC; Erechtheion, 421-406 BC. (4 marks)

(ii) The Athenian acropolis. (1 mark)

(b) Nike temple is relatively small, and has columns at the ends rather than the sides, in common with others of its type, with a single cella and with or without a porch. Its form as a compact unitary building is enhanced by the highly decorated character of its surface – capitals, frieze, matching of details. It shows most of the standard features – columns with fillets between round-ended flutes, with bases, capitals with volutes, continuous frieze, stepped base with undercutting, with a 3-fascia architrave. It derives in form from the treasury, as many small Ionic temples do, and serves as an old cult, like the Erechtheion.

Apply Levels of Response at beginning of Mark Scheme. (10 marks)

(c) A non-rectangular building, though with rectangular core, irregular ground-level, multiple cellas without communication between them; adjustment of north porch to include garden entrance, use of Ionic details, including contrast frieze-background to tie structure together. Reasons: multiple cults, some for subterranean deities, some extremely ancient and revered, together with configuration of the terrain, a reason for an unusual solution. Size of N. porch provides landmark from agora; *korai* of S. porch face Parthenon and so provide visual link/focus for procession etc.

Apply Levels of Response at beginning of Mark Scheme. (20 marks)

**Question 2**

(a)    (i) **C:** The New York kouros, 600-590 BC; **D:** the Kritios Boy, 490-480; not more than a decade's latitude up or down (4 marks)

(ii) The Athenian acropolis (1 mark)

(b) Outline description of the kouros type, frontally presented nude male, rather stiff; this one is an early example with extremely formalised features, wig-like hair and that strong tendency to surface pattern. Later examples gradually develop more accurate anatomical renderings, and a more believable face. The Anavyssos kouros is a good example of the changes in detail in a retained format. (10 marks)



- (c) The discussion might include D's position in the move away from the kouros pose, and its possibilities, e.g. the Doryphoros – concentrating on minutiae of form, and Discobolus, which experiments with both pose and suggested movement. The use of bronze and its implications might feature. Bullet points also suggest discussion of viewer/statue eye contact as not-quite-equals but not cult statue/worshipper. Both are designed to be seen from the front, though fully finished from behind. C's profile is not his best shot; D can be seen in the round. Both were probably placed among others in a sanctuary or graveyard, so need to have both distinctiveness and propriety. Probably both commemorate an individual or an achievement as heroic or at least slightly distanced from ordinary humans – half-way to divinity. Both probably had inscriptions to give a voice to the statue.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## SECTION B

### *Question 3*

Bullet points give the cue: both media were extremely dependent on surface pattern designed to produce deep shadows and bright highlights. Colour is easy to forget, but was there too, e.g. highlighting background and figures in architectural friezes, giving the figures better visibility, and clarifying the architectural ornament. Columned porticoes provide shade and visual contrast; fluting on columns creates texture and pattern. The Propylaea actively used compression of a procession into a narrow dark space and its eventual emergence into bright light as a ceremonial add-on. The effect of Parthenos in her cella in torchlight must have been stunning. *Korai* wore coloured and patterned clothing; *korai* and *kouroi* had coloured hair and eyes. The stylisation of most sculptured faces concentrates on producing a highlight the central facial T. NB Greek sculpture is designed to populate a formal built environment. Choice of examples will shape the discussion; thoughts about the effects of bronze as against stone will be welcome.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### *Question 4*

Discussion should include e.g. architectural sculpture limited and/or liberated by the spaces in which it is made to appear, but allows for groups, narrative, and both free-standing and relief sculpture. There are comparatively few free-standing groups – most such sculpture is single figures, and more of them display interest in exploring anatomy and refining its formal presentation, than in human reaction or feeling. Again, examples will shape the discussion, but answers might think about what can be achieved with figures which react to one another, emotionally or to tell an action story, as against single figures, which may be the *kouros/kore* or their development, or may be an action freeze-frame with implied narrative. Most groups show figures which are only marginally aware of one another, if at all, until late in the run.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Mark Scheme**

**CIV1            An introduction to an aspect of Classical Civilisation 1**  
**Option B        Athenian Democracy**

**SECTION A**

**Question 1**

- (a) (i) **FOUR** of e.g. took all political power from Areopagos [1] council of *pentacosimedimnoi* (+ ? *hippeis*) / rich / nobles serving for life [1] and so unaccountable [1] and left them with only powers of murder court, etc. [1] and distributed its political functions amongst *Ekklesia* / Assembly [1] of all citizens over 18 [1] which passed all legislation [1] and to *Boule* / Council of 500 [1] with annual term office / open to *zeugitai* [1] and so accountable / more representative [1] which prepared business for *Ekklesia* / Assembly [1] and ensured its decisions carried out [1] and to jury courts / *dikasteria* [1] with juries selected by lot from all classes over age 30 [1] who were now effectively guardians of the constitution [1] perhaps introduced *graphe paranomon* [1] etc. (4 marks)
- (ii) Cimon absent on military service / in Sparta / hoplites (*zeugitai*) absent with Cimon / greater numbers of poor attended Assembly (*Ekklesia*) / confidence of poor (*thetes*) increased with rise in naval power, etc. [1] (1 mark)
- (b) Answers may include discussion of a range (but **not** necessarily all) of e.g.
- comments of the slaves: Sosias has had dream of a rapacious-looking figure like a whale with a voice like a scalded cow, weighing out bits of fat from a carcass to which Xanthias replies the dream stinks like a tanner's yard; absurd cartoonist's image playing on stereotypical jokes about Cleon (source of wealth, greed, monstrous ignoble appearance); criticism also of *demos* on Pnyx like mesmerised sheep; claim that there is no intention to make mince meat of Cleon this time; etc.
  - parody of trial: Cleon represented as dog accusing another dog on grounds that it did not share cheese it had stolen; scene perhaps as much parody of court procedure as specific attack on Cleon; Procleon taken in by emotional speeches and acquits Labes (= Laches) accidentally (Leader had earlier commented on Cleon's advice to jurymen before Laches' trial apparently accusing him of cheating *demos* by accepting bribes in Sicily and had called Cleon 'Great Protector', perhaps more a comment on gullibility of *demos* than attack on Cleon); etc.
  - parabasis: more cartoon-like images (jag-toothed monster, surrounded by servile flatterers, voice like destructive torrent, appalling stench, 'camel's rump and monstrous unwashed balls') but also implication that supporters not true Athenians and conducting reign of terror; Aristophanes portrays himself as people's protector (taking over language of Cleon) but blames people for letting him down by responding badly to *Clouds*, i.e. political impact diminished by veering away from politics to literary matters etc.
  - importance of Cleon in play: main characters named in relation to Cleon, but after parabasis targets become social rather than political; etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) Answers may include discussion of a range (but **not** necessarily all) of e.g.
- social background and source of income: both Cleon and Pericles very wealthy, but Cleon not aristocratic though father had been *strategos*, and gained wealth from trade (tanning) whereas Pericles of noble birth and income came from inherited land; etc.
  - political methods: both effective speakers, but Cleon alleged to be a violent, abusive, rabble-rousing speaker who performed improperly dressed with garments tucked up (like labourer?) and labelled as demagogue because professed love of people but unscrupulously misled them for own gain, whereas Pericles said to speak with Olympian dignity (Pericles had established reputation by prosecuting Cimon at *euthuna* as *strategos*; both gained support from success as generals (*strategoí*), (Cleon at Pylos) etc.
  - policies: both pursued vigorous imperialist foreign policy with strong opposition to Sparta; increase in naval power through Pericles' expansionist / imperialist policy led to increased dependence of Athens on *thetes* as rowers and their insistence on / justification for greater political participation; when this foreign policy led to war with Peloponnesian League, poor had greater incentive / opportunity to participate in politics while taking refuge from countryside inside city walls etc.; both won popular support from state pay, Pericles by introducing pay for jurors (undermined influence of Cimon and other wealthy leaders by encouraging poor to look to state rather than individuals), Cleon by increasing it; Pericles' Citizenship Law populist because aimed at aristocrats who married foreign brides, but also restricted democratic rights to exclusive group, prevented metics gaining advantages of citizenship and ? kept size of citizen body small for relatively efficient working and to ensure payments not spread too thinly; etc.
  - reasons for the way they are portrayed in sources: mainly prejudice against non-aristocratic leaders; Aristophanes seems to have had a personal grudge against Cleon and like any good caricaturist exploits comic potential of current political leader (Pericles dead); in his day Pericles had also been accused of lowering standards by introducing pay for *dikastai* in self-interested move against Cimon's wealth; etc. (reference to Thucydides acceptable but not required)

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

### Question 2

- (a) (i) form of constitution in which political participation limited to a relatively small number of citizens / (usually) determined by wealth [1] etc. (1 mark)
- (ii) 18 (or 20) for *Ekklesia* [1] 30 for *Boule* [1] (2 marks)
- (iii) 500 [1] (1 mark)
- (iv) *thetes* / poorest / bottom / those with annual produce of less than 200 *medimnoi* [1] (1 mark)

- (b) Answers may include discussion of a range (but **not** necessarily all) of e.g. Assembly (*Ekklesia*) made all major decisions; all citizens over age 18 / 20 eligible to attend, speak, vote; but those who lived further from Athens might find difficulties in regular attendance, though ? change after citizens took refuge in city after declaration of Peloponnesian War; *thetes* unable to attend while on naval service; poorer / less educated less likely to speak; role of oratory; voting not secret so potentially open to influence; *graphe paranomon* enabled decision to be challenged and suspended until verdict in jury courts; agenda determined by Council (*Boule*) of 500 but no evidence that ever refused to put an item on the agenda; their proposals could be reversed, frequently Council simply listed topic rather than proposal, Assembly could request an item be placed on agenda for next meeting, etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) Answers may include discussion of a range (but **not** necessarily all) of e.g.
- who served: any citizen over age 30
  - procedure: all cases brought by individuals; substantial fine for malicious cases; speeches, timed by water clock, delivered in person by prosecutor and defendant (though could be written by professional speech-writer), including proposal for penalty where not laid down by law; jury voted by secret ballot and without discussion on verdict and where applicable on sentence; no right of appeal etc.
  - prevention of bribery: difficult because jurors selected by lot on day of trial from pool of 6000 to form juries of 200+
  - oratory: juries could be swayed by emotional rhetorical appeals (children often produced) and reminders of expensive liturgies performed; advantage to wealthy who could afford rhetorical training etc.
  - *Wasps*: jurors portrayed as vicious old men with stings like wasps, in it for the pay and other supposed benefits, obsessed with securing a conviction, deceived by demagogues like Cleon; procedure parodied in mock trial between two dogs, representing a contest between two equally corrupt political leaders; first part of play includes Anticleon's attempt to wean Procleon off addiction to jury service, at end Procleon himself threatened with court proceedings for assault etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## SECTION B

### Question 3

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- Solon's aims: to mediate between rich and poor, establish *eunomia*, end *stasis*, prevent tyranny; etc.
- Solon's poems: refer to poor as 'worthless' who do not deserve equality with rich, need to be kept in check, would follow their leaders best if neither too free nor too restrained; etc.
- *seisachtheia*: cancelled existing debt and so gave everyone a fresh start; made loans on security of person illegal and so removed threat of enslavement for economic hardship; freed those enslaved because of debt; abolished system of sixth-parters (*hektemoroi*) and so peasants owned land outright / could keep all produce; removed stigma by taking up boundary markers (*horoi*); in addition boosted economy by banning export of all produce except olive oil so price of wheat / barley reduced, legislating that fathers should teach their sons a trade, encouraging foreign craftsmen to settle in Attica, (reforming weights, measures, coinage); but abolition of *epi somati* loans perhaps made loans more difficult to secure since peasants had little else as collateral; etc.
- classes: *pentacosiomedimnoi*, *hippeis*, *zeugitai*, *thetes* based on annual produce (timocracy); each class had its own political duties / opportunities; archons no longer selected just from nobles but from *pentacosiomedimnoi* and ? *hippeis*, very limited segment of Athenian society but membership of Areopagos would automatically widen gradually over time, though retained extensive / unaccountable powers; *zeugitai* (along with *pentacosiomedimnoi* and *hippeis*) given a role in *boule* if created by Solon; *thetes* guaranteed right to attend *Ekklesia* and *heliaia* and so some power / experience; allowed some possibility of social movement over time; etc.
- laws: only Draco's homicide law retained; new fairer laws displayed in agora so application less arbitrary; etc.
- right of appeal: established principles of trial in front of peers, of checking magistrates' power, that archons not infallible and so poor had some part in legal process and some (limited) redress against officials; etc.
- third-party redress: justice became a community matter rather than a personal one; more protection to poor, and more possible involvement of poor; etc.
- what Solon did not change: did not redistribute land and so did not tackle underlying causes of debt; did not remove *stasis* / political instability because nobles / clans still competing for power; main power still with nobles who probably made up most of *pentacosiomedimnoi*; etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

#### Question 4

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- Cleisthenes' motives: promise made during power struggle with Isagoras after expulsion of tyrant Hippias to counter power Isagoras gained in political clubs representing upper-class interests; suggestions of gerrymandering by some modern writers; etc.
- demes: hereditary membership which conferred citizenship when admitted at age 18; names of citizens to include deme name; demes to have local government with annually appointed demarchs, assemblies, cults etc.; reduction in importance of phratries; citizenship determined by peers in locality where family registered rather than exclusively by traditional aristocrat-dominated family group; demes provided basis for political participation at *polis* level and experience; etc.
- tribes: 3 areas of Attica; *trittues* and distribution of demes within them; each named after Attic hero allegedly chosen by Delphic oracle; military functions; basis for *Boule*, *strategoi*; removed / reduced power of clans / old Ionic tribes and encouraged greater loyalty to *polis* as a whole; etc.
- Council (*Boule*): open to all over 30 except *thetes*; selected by lot so no advantage to wealthy; service for a single year and re-appointment permitted only once and not in the following year so required large number of participants; met every day except holidays so demanding task but gave *bouleutai* much experience; representative of all Attica rather than a single interest group because 50 *bouleutai* per tribe; fixed quota per deme so every locality represented; effectively sub-committee of *Ekklesia* since prepared agenda and ensured its decisions carried out; *bouleutai* held to account on leaving office; *prytaneis*; etc.
- generals (*strategoi*): directly elected by people; eligible for re-election any number of times, so eventually became major political figures because directly accountable; etc.
- ostracism: potential for one political leader to be sent into exile for 10 years by vote of people each year subject to quorum of 6000, so established principle of accountability to people, and potential measure against tyranny; doubts concerning Cleisthenes' introduction of ostracism since not used successfully until 487; etc.
- what Cleisthenes did not change: eligibility for / powers of archons and Areopagos; considerable power still in hands of *pentacosiomedimnoi* and ? *hippeis*; etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

## Mark Scheme

CIV1 An introduction to an aspect of Classical Civilisation 1

Option C Aristophanes and Athens

### SECTION A

#### Question 1

- (a) (i) Sparta [1] (1 mark)
- (ii) **THREE** of **e.g.** three samples [1] personal / for Dikaiopolis and family only [1] (jars / skins of) wine [1] first for 5 years [1] loathsome / smells of ship-building / re-armament [1] second for 10 years [1] acidic / diplomatic missions / playing for time [1] third for 30 years [1] by land and sea [1] smells of ambrosia / nectar / heavenly [1] means no rations [1] freedom of movement [1] Dikaiopolis going to drink it all [1] etc. (3 marks)
- (iii) *prytaneis* / tribal group from / 50 members of Council / *Boule* [1] (1 mark)
- (b) Answers may include discussion of a range (but **not** necessarily all) of **e.g.**
- how well the speech arouses the audience's interest and sets the scene: Dikaiopolis speaks directly to audience; initial talk about side / dramatic issues to keep audience guessing / to set play in make-believe rather than real world; later gives sufficient description to enable audience to imagine Pnyx without any need for scenery etc. especially as audience on other days were the attenders on the Pnyx and are going to function as assembly members in the play; Dikaiopolis puts forward opinions to which many ordinary Athenians can relate and Dikaiopolis does - or says will do - what many perhaps would like to be able to do, etc.
  - how clearly it establishes Dikaiopolis' character: peasant pining to get back to country to carry on ideal of self-sufficiency; self-styled simple, honest, down-to-earth fellow, reliably performing his duty of attending the Assembly unlike everybody else; has a single idea in his head - peace - and ready to challenge if anyone speaks about anything else etc.
  - how well it introduces the main themes of the play: peace, corruption / ineffectiveness of democratic bodies, the power of the little man, but serious issues put into a humorous, fantasy, literary context etc.
  - the variety of humour in it: jokes against contemporary personalities who were stock figures of ridicule - political leader Cleon, playwright Theognis, lyre player Chaeris; unexpected expressions ('I've . . . washed'); exaggeration (no one on Pnyx, no one arrives until noon instead of dawn); mock appeal to Athens; vulgarity (fart); puns ('sale-free zone'); comedy of the little man ready to challenge anyone etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) Answers may include discussion of a range (but **not** necessarily all) of **e.g.**
- the setting of the Assembly and attendance at it: open air on Pnyx in space arranged similarly to Theatre of Dionysus; audience perhaps represent those attending the assembly, which on other days they would actually have been; no real evidence for poor attendance or late reluctant arrival; while so many citizens taking refuge in city, it would have been easier for them to attend; pay not introduced until after end of war so this incentive not needed earlier or not regarded as cost-effective; knowledge of way red rope operated very scanty etc.
  - the role of the Executive: provided agenda and presiding official for Assembly, though neither mentioned here; no evidence of any disagreement between Assembly and Council on what should be discussed - it seems frequently Council put a topic on agenda rather than a specific proposal and Assembly could request Council put an item on agenda; Council certainly had role in giving hospitality to foreign embassies etc.
  - how order was maintained: by Crier and Scythian archers as in play, Crier invited anyone who wished to speak, as play; speaker wore garland while speaking and in reality simple peasant unlikely to have spoken (comic inversion) etc.
  - how decisions were made, including the ending of the meeting: decisions normally by show of hands (not in play); meetings could be suspended because of bad weather as in play, but not on the word of an individual etc.
  - Dikaiopolis' interventions: as far as we can tell, meetings were generally orderly - opponents criticise inefficiency / bias but not disorder - and so Dikaiopolis' frequent interventions entirely for sake of comedy, perhaps vocalising what critical individuals may have thought but would not have had the effrontery to voice; Dikaiopolis, though claiming to speak for the common man, is undemocratic in his methods and insistence on getting his own way etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

### **Question 2**

- (a) (i) Thepeople / Demos [1] (1 mark)
- (ii) Cleon [1] (1 mark)
- (iii) new slave / tanner / grovelled / licked boots / sucked up / enticed Thepeople to serve on jury with 3 obols pay / pretends he has cooked what other slaves have in fact prepared (e.g. Pylos) / prevents any other slave serving master / flicks rest away with (leather) fly-whisk / confuses master with oracles / lies to get other slaves flogged / takes bribes / performs blackmail / conducts reign of terror [1] etc. (1 mark)
- (iv) in the house [1] sleeping / snoring / drunk / lying on back on hides / farting [1] (2 marks)



- (b) Answers may include discussion of a range (but **not** necessarily all) of **e.g.**
- the situation in the passage: comic inversion of 2 generals / *strategoï* portrayed as slaves, though generals in Athens subject to will of the people through election and *euthuna*; 2 slaves gossiping / grumbling outside house common way of starting play (cf. *Peace*) etc.
  - the different kinds of verbal humour: Nicias' 'I still favour my runner plan' plays on his reputation for defeatism and in particular the way he had stood down in favour of Cleon in Pylos affair; exaggerated description of Paphlagonian as superhuman / godlike in being the All-Present; vulgarity; 'Chaonia' with pun on *chaskein* 'to gape'; allegations of Cleon's embezzlement; absurdity of slaves being concerned with 'noblest' way to die; absurd reference to Themistocles' alleged suicide; standard portrayal of slaves as alcoholic (emphasis on neat wine) and standard joke of dipsomaniacs everywhere that wine fuels inspiration; onomatopoeic neologism 'water-bibbler-babbler' etc.
  - possible opportunities for visual humour: caricature masks (Demosthenes' later remark to Sausage Seller that Paphlagonian's mask will not look like Cleon's perhaps suggests those of Nicias and Demosthenes did have some resemblance to them), etc.

Apply Levels of Response at beginning of Mark Scheme. (10 marks)

- (c) Answers may include discussion of a range (but **not** necessarily all) of **e.g.**
- their class and occupations: both of low birth and in unpleasant trades, but lowness of Sausage Seller's background and loathsome nature of his work emphasised even more than Paphlagonian's etc.
  - the way they speak: sausage-Seller shouts even louder and is equally, or even more, coarse etc.
  - their tactics in serving Thepeople: both engage in outrageous populist pandering attempting to win over Thepeople with flattery and materialist comforts (cushions, shoes) / bargains; details for Paphlagonian as in (a) (iii); competition in use of oracles to persuade; Paphlagonian originally relies on politics of fear with accusations of conspiracy / treachery, but Sausage Seller accuses Paphlagonian of misleading Thepeople and not serving their interests by rejecting peace; Sausage Seller finally puts forward a vision of going back to the good old days, perhaps as a sop to his supporters the Knights and more as a make-believe feel-good tactic for the end of the play etc.
  - despite unsavouriness, Sausage Seller's success depends on support of wealthy Knights etc.

Apply Levels of Response at beginning of Mark Scheme. (20 marks)

## SECTION B

### Question 3

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- the conventions of Athenian comedy at the time of Aristophanes: competition not between plays / playwrights but choruses; 24 members; appeared after initial dialogue and remained till end of play; danced as sang between scenes of dialogue and so provided spectacle; chorus and leader could interact with actors; *parabasis* in which chorus abandoned dramatic role and addressed audience directly, ostensibly with views of author etc.
- how the Chorus is characterised in the three plays: elderly warlike Acharnians in first half of *Acharnians* but generalised in second half; Knights in *Knights* fairly consistent throughout except *parabasis*; in *Peace* initially men of Greece (representatives of Argos, Megara, Sparta etc.) but later seem to be farmers and then Athenian farmers, i.e. identity seems to shift to suit action of play etc.
- how far they advance the plots: in *Acharnians* make dramatic first appearance in pursuit of Amphytheus and ambush Dikaiopolis' sacrifice; split in response to Dikaiopolis' defence; those who are not persuaded by Dikaiopolis' ludicrous explanation of cause of war initiate next contest by bringing on Lamachus; provide interlude between appearances of Megarian and Boeotian; express general approval of Dikaiopolis etc.; in *Knights* brought on by Demosthenes to support Sausage Seller against Paphlagonian; provide interludes in contest between Sausage Seller and Paphlagonian, pointing out Sausage Seller surpasses Paphlagonian in his own appalling qualities etc.; in *Peace* enter to rescue Peace (entry increasingly late in each play); give repeated praise of Trygaeus etc.
- their role at the end of the plays: in *Acharnians* and *Peace* contribute to final celebration; in *Knights* celebrate overthrow of Paphlagonian but do not actually end play as it survives except a single line etc.
- the contribution they make to the comic effects of the three plays: *Acharnians* exaggerated comic ferocity at start; ludicrous that half of such men persuaded by Dikaiopolis' absurd defence; satirical references to various contemporary personalities etc. but much of comedy stems from Dikaiopolis; in *Knights* keep contest between Sausage Seller and Paphlagonian running, which is main focus of play not only to lampoon Cleon but to satirise working of democracy; in *Peace* ecstatic dancing, comedy of tug of war but much of comedy centres around Trygaeus etc.
- what they say in the *parabasis*: in *Acharnians* proclaim greatness and fame of Aristophanes, not only in dramatic context but humorously as political/ military adviser and comic references to contemporary personalities; *Knights 2 parabaseis* (perhaps second by Eupolis); *Peace* taken from *Wasps* to attack Cleon and then celebration of joys of peace etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

#### **Question 4**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- the visual humour in *Peace*: e.g. Trygaeus flying on beetle, War's actions, tug of war to rescue Peace, parody of sacrifice etc.
- different kinds of verbal humour: range from crude scatological to ridicule of prominent individuals to Hermes' absurd explanation of causes of Peloponnesian War to parodies of ritual and tragedy etc.
- the creation of comic situations and characters: e.g. flying to heaven on a dung beetle, rescuing Peace, exaggerated contrast between Sickle Maker and Arms Salesman; Trygaeus, Hermes, Hierocles etc.
- the extent to which the visual humour works with the other kinds of humour: personal judgement

Apply Levels of Response at beginning of Mark Scheme.

*(30 marks)*

## Mark Scheme

CIV1 An introduction to an aspect of Classical Civilisation 1

Option D Women in Athens and Rome

### SECTION A

#### Question 1

- (a) (i) Socrates wanted to get to know Ischomachus because of his reputation for excellence / Ischomachus sitting in Stoa of Zeus (Eleutherios) / agora / waiting for foreigners / Ischomachus said that he did not spend any time indoors / his wife was completely capable of running his household [1] etc. (1 mark)
- (ii) **TWO** of e.g. body not capable of enduring heat / cold / suitable for indoor tasks / management of *oikos* [1]; affection (for rearing infants) [1]; fearfulness (for guarding property) [1] memory [1] self control [1] etc. (2 marks)
- (iii) old hag / crone / messenger from Eratosthenes' former mistress [1] (1 mark)
- (iv) passed on messages / acted as go-between / pinched baby so that crying would distract Euphiletus while Eratosthenes escaped [1] (1 mark)
- (b) Answers may include discussion of a range (but **not** necessarily all) of e.g.
- purposes of marriage: to produce legitimate heirs to inherit, care for parents in old age, become citizens; to preserve / enhance economic well-being and status of *oikos* (Apollodorus' concluding remarks about role of wives) etc.
  - reasons why Athenians feared disgrace: only legitimate males could inherit property / become citizens; in competitive, honour-based society males feared challenge from others over chastity of wives since this could lead to litigation about legitimacy and loss of property and status (Ischomachus' concerns about make-up; reasons why Phrastor and Theogenes divorced Phano etc.); children had to be publicly recognised as legitimate by phratry at birth, sons by deme at age 18; increased exclusivity of citizenship after Pericles' Citizenship Law; adultery seen as much more serious than rape because corrupted wife's mind, led to loss of control of *oikos*, harmed whole community (Euphiletus claims to be acting in interests of whole *polis*) etc.
  - circumstances in which disgrace might occur: upper class males could only gain honour by having leisure for public participation and so had to leave wives (secluded) at home; males needed to be away from home supervising land in other demes / on military service; class differences etc.
  - laws relating to Athenian women: severe penalties for adultery - death for adulterer, divorce for wife, or *atimia* for husband; adulteress banned from public sacrifices with threat of any punishment except death if disobeyed etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) Answers may include discussion of a range (but **not** necessarily all) of e.g.

- the different kinds of evidence we have for Euphiletus' and Ischomachus' marriages: evidence for Euphiletus' marriage from defence speech in law courts, so everything designed to arouse sympathy for the wronged Euphiletus and praise for the way he had defended social norms; evidence for Ischomachus' marriage from dialogue with Socrates by Xenophon in which Socrates has asked Ischomachus to explain his excellence, so likelihood that Ischomachus' version was an ideal (which some have suggested was far from reality, at least in Ischomachus' case) etc.
- their attitudes towards their wives at the beginning of their marriages: Euphiletus did not wish to annoy wife, but did not want to give her too much freedom, so watched her as proper; Ischomachus' wife 14, had had secluded upbringing, so needed training for which Ischomachus regarded her as sufficiently domesticated etc.
- how much they trusted their wives: Euphiletus trusted wife completely after birth of son - key turning point - handed all possessions over to her care, praised her economical and efficient management, left her on own when went to country; some freedom in leaving house (e.g. funeral as convention, religious ceremony with Eratosthenes' mother, going to neighbour at night for light aroused no suspicion, but maid apparently left house without wife to do shopping); Ischomachus explains her role to her carefully after religious ceremony; emphasises wife's importance as leader bee managing *oikos* fulfilling god-given role (as passage) and performing other domestic tasks e.g. looking after sick slaves; emphasised her role in house as supervisory / authoritative / distinct from slaves; regarded males and females as complementary; no evidence that she left house; proud that has trained wife so effectively as his reputation for excellence depends on it etc.
- how far they had suspicions about wives: Euphiletus did not at first suspect wife when she locked him in bedroom, explained doors creaked because fetching light for baby from neighbour, wore make-up despite recent death of brother; Ischomachus immediately critical of wife's make-up and high boots because of fears of attracting attention of outsiders and gave patronising lecture etc.
- the general nature of their marriages: neither marriage based on love - Euphiletus decided to get married / brought wife home; key event = birth of legitimate child; handing over property seen as sign of affection; showed some consideration towards wife when contrary to convention allowed her to sleep downstairs with baby (though perhaps to give him freer hand with maid upstairs) but no feelings towards wife when witnesses burst into bedroom when she was *in flagrante* with Eratosthenes and killed Eratosthenes in front of her; wife previously critical of Euphiletus for having sex with maid when drunk (the fact that this is mentioned suggested it did not bring opprobrium); Ischomachus paternalistic, proud of success of training and way wife serves his interests; wanted her to take control in sphere defined by him and exercise to make her more attractive to him; gives illusion of sharing etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Question 2

- (a) (i) 20 years [1] (1 mark)
- (ii) limited gold women could wear (half an ounce) / prohibited them from wearing purple / multi-coloured dresses / riding in carriage within 1 mile of city (unless at religious festival) [1] (1 mark)
- (iii) **TWO** of e.g. Hannibal / Carthaginian general in Italy [1] victorious at several battles / Cannae [1] had control of many towns (Tarentum, Arpi, Capua) [1] Rome's allies had deserted to him [1] on verge of marching on Rome [1] Rome lacked troops [1] finances [1] and was having to buy slaves to be paid for when war over [1] rites of Ceres suspended because all women in mourning [1] men contributing gold / silver to treasury [1] etc. (2 marks)
- (iv) blockaded streets / entrance to Forum / lobbied men coming into Forum / argued they should have their luxuries back as republic prospering / solicited officials / consuls/ praetors [1] etc. (1 mark)
- (b) Answers may include discussion of a range (but **not** necessarily all) of e.g.
- Cato's and Valerius' views on women's behaviour when the repeal of the Oppian Law was being discussed: Cato outraged by women's public protest, thinks women should not conduct any business without guardian, should not meddle in public affairs in accordance with *mos maiorum* / ancestral custom, fears that once women given a little freedom they will run out of control and that women extravagant, husbands unable to curb this without the law; Valerius argues women deserve fruits of victory as much as men, should not be criticised for intervening in matter which affects them, terms of Oppian Law unjust in comparison with rights of Latin allies' wives etc.
  - Valerius' opinion of women's public interventions in the past: argues women have frequently intervened in past for benefit of Rome and gives lengthy list - Sabines, Coriolanus, Gauls, Idaeian Mother
  - similarities and differences in their general attitudes towards women: both Valerius and Cato argue that women should not normally intervene in the world of men and men should exercise authority over women; whereas Cato advocates total submission based on what he perceives to be traditional values, Valerius is urging that men should treat women with respect and moderation; nevertheless Valerius patronising by modern standards in way he argues fancy clothes is the sphere in which women take pride / excel etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) Answers may include discussion of a range (but **not** necessarily all) of e.g.

- Turia: given considerable freedom and responsibility because parents murdered before her marriage when husband-to-be in Macedonia and brother-in-law Cluvius in Africa; used this freedom responsibly and according to eulogy made wise decisions independently and showed outstanding courage /determination / ingenuity / physical endurance in exceptional times of civil war e.g. avenged parents' murder (probably a political assassination), successfully contested challenge to father's will, went to live with future husband's mother, looked after husband when in exile (e.g. sent jewellery to support him, suggested hiding place, appealed to Octavian / Augustus for husband's life, personally confronted Lepidus and showed up his brutality in contrast to Octavian's clemency), defended house against Milo, suggested divorce because of her infertility, though this rejected by husband, her more traditional female virtues get little mention in eulogy; doubtless some exaggeration because eulogy delivered by a former opponent designed not only to praise dead wife but also to flatter Augustus etc. – exceptional circumstances and praiseworthy because successful etc.
- Murdia: most of eulogy that is extant concerned with her independence in her bequests; tantalising reference to her 'wisdom in times of danger'; again only brief praise for her domestic virtues etc.
- Cornelia, the mother of the Gracchi: daughter of hero Scipio Africanus whose achievements she liked discussing; after death of husband Tiberius Cornelia praised for bringing up her sons so that they had the qualities to be major figures in Roman politics; refused Ptolemy's proposition of marriage and a share in his kingdom; associated with foreign kings; possibly spurious letter urging Gaius Gracchus not to seek tribunate after death of his brother Tiberius – in general praised for her outstanding qualities as a *matrona* which reflected the greatness of her lineage and enabled her sons to be great while avoiding direct involvement in politics etc
- Sempronia: regarded by Sallust (moral purpose in writing) as example of Rome's moral decline since she had too much freedom which she exercised irresponsibly – out of husband's control, in debt, debauched, criminal record etc.; her support of Catiline seen as 'masculine boldness' and criticised because she was enlisted to further revolution by inciting slaves to burn city and by persuading women either to win over or kill husbands – antithesis of ideal *matrona* etc.
- Clodia: portrayed by Cicero as out of control and abusing her freedom for self-gratification, but forensic etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## SECTION B

### Question 3

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- the way Aristophanes portrays women in *The Poet and the Women*: much depends on stereotypes - addicted to extravagance, drink, sex etc.; examples; their overall behaviour and attitudes are portrayed as exaggerations of Athenian male fears of women's potential to destroy rather than enhance *oikos* by subversive behaviour running counter to Athenian male ideology; the women's riposte in the *parabasis* etc.
- how much of the comic effect of *The Poet and the Women* comes from the women: the setting is a parody of the Thesmophoria and women form the chorus so women a prominent presence throughout, but much of the comic effect comes from elsewhere e.g. the ludicrous scenario, surreal sequence of events, Mnesilochus' masquerading and unmasking as a woman and his ensuing discomfort, the ease and speed of the final solution etc.
- other targets of Aristophanes' humour in *The Poet and the Women*: e.g. stereotypical portrayal of foreigner (Scythian) as lewd, unable to speak proper Greek, easily corruptible, easily duped etc.; parody of a series of Euripides' plays, a concatenation of examples of the stock joke of Euripides' ingenuity etc.
- the circumstances in which *The Poet and the Women* was produced: dramatic religious festival attended by largely / exclusively male audience; much of humour has bonding function ridiculing outsiders; politically sensitive time so politics avoided for traditional jokes served up in a novel way etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### Question 4

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- Arria: fortitude / emotional control etc. when hid son's death from sick husband; courage / determination etc. when begged to be allowed to accompany husband Paetus on ship after arrest during Scribonianus' revolt and followed ship in fishing boat; outspokenness etc. in criticising Scribonianus' wife; fearlessness / determination when banged head against wall; courage / devotion / *pietas* desire for immortality etc. when plunged dagger into breast as an example to husband; opposition to past emperor; her Stoic values etc.
- Fannia: physical and mental endurance because spirit vigorous during fatal illness; devotion to family / selflessness in caring for sick Vestal though contagious; brave / dutiful because did not implicate mother in commissioning biography of husband Helvidius etc.; devotion to husband accompanying him into exile twice and going a third time because of her devotion to him; courage / defiance / outspokenness because admitted in court that had commissioned biography / handed diaries over to biographer Senecio; determination / ingenuity / initiative because took into exile books which had caused it etc.; opposition to past emperor; Stoicism; qualities worthy of her family etc.
- Calpurnia: unlike Arria and Fannia, Calpurnia was youthful and not called upon to express her devotion in such dangerous events; however, in letter to aunt Pliny still stresses how he values her complete devotion towards his legal career, literary pursuits, glory, her chastity and her frugal running of the house etc. which are seen as worthy of her family and appropriate for producing heir etc.
- Calpurnia Hispulla: her devotion to brother and niece; her matronly virtues which she passed



- on to Calpurnia; the positive role she has played in Pliny's life etc.
- Minicia Marcella: also praised for devotion to father and similarity to him; virginal modesty but also praised because shows signs of qualities she will be expected to show as *matrona* - sedate, studious, respectful, cheerful, enduring etc.
  - the nature of Pliny's letters and the reasons why he published them: intended for publication to give an image of Pliny as he wished to be remembered; many of letters intended to flatter recipient (e.g. on Minicia Marcella) and/or to illustrate a particular theme (e.g. Arria example that people not always remembered for their greatest achievement) etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

## Mark Scheme

CIV1 An introduction to an aspect of Classical Civilisation 1

Option E Menander and Plautus

### SECTION A

#### Question 1

- (a) (i) **Two** from: Young man (about town) [1] son of Kallipides [1] in love with Knemon's daughter [1] has had love spell put on him by Pan [1] (2 marks)
- (ii) Sostratos seeks to marry Knemon's daughter [1] (1 mark)
- (iii) **Two** from: Knemon has thrown stones / earth / pears at Pyrrhias / Sostratos' servant [1] has hurt Pyrrhias [1] seems to be insane [1] has been shouting curses [1] (2 marks)

- (b) E.g. Knemon as stereotype of grumpy old man; Knemon's appearance as climax after build up by other characters (Pan, Pyrrhias, Sostratos); or as contrast, his actual appearance not necessarily being as frightening as his reputation; joke from mythology on turning people into stone fitting his character; interaction with audience (I wish I had it now); contrast between his desire to be left alone and the current situation, where he is expected to talk to people; his complaining – possible use of exaggeration here; interaction with terrified Sostratos, reinforcing his reputation or showing him up (see previous general point) etc.

Apply Levels of Response at beginning of Mark Scheme. (10 marks)

- (c) Points in favour of Knemon dominating the action and creating most of the humour might include:
- His ill humour is dominant, affecting everyone, e.g. in prologue of Pan and opening scene
  - Actions others take, e.g. Gorgias and Sostratos, depend ultimately on the sort of person Knemon is
  - His fall down the well, prompting his long speech renouncing his solitary, misanthropic position, is crucial to the final section of the play.

Points against might include:

- Other characters help to drive the plot, e.g. Gorgias and Sostratos fixing up the latter's work experience

A variety of other characters enrich the humour, e.g. the cook Sikon, with his food jokes, and the servant Getas.

Apply Levels of Response at beginning of Mark Scheme. (20 marks)

#### Question 2

- (a) (i) In the sea [1] (1 mark)
- (ii) Labrax / pimp [1] (1 mark)

- (iii) **Three from:** Palaestra's box [1] (little) gold sword [1] with inscription / her father's name / Daedalis [1] (tlny) silver sickle [1] pair of clasped hands [1] spinning top / whirligig [1] trinkets [1] *(3 marks)*

(b) **In this passage e.g.:** jokes on complicity with audience (e.g. Are you sure we're not overheard?); wordplay about breaking of promise; Trachalio's funny story / analogy about the robber, involving techniques such as repetition and direct speech; Gripus' reply, unwittingly telling Trachalio what to do, and Trachalio's snappy response; Trachalio's cleverness contrasted with Gripus' dullness; visual image of disputed trunk and rope attached to it in front of the two arguing slaves etc.

**In scene as a whole:** interplay between two slaves, Gripus naïve but Trachalio much cleverer; Trachalio gaining Gripus' confidence; getting him to give information about the trunk, giving Trachalio the upper hand; Trachalio's clever manipulation of legal practice to obtain Gripus' agreement to finding arbitrator; trunk-fish joke; comic violence towards end of scene; Plautus' use of stereotypes etc.

Apply Levels of Response at beginning of Mark Scheme. *(10 marks)*

(c) It is possible to see Gripus as either typical or atypical, depending on perspective, but more likely are responses that contain some degree of both. Gripus might be considered as typical in ways including the following:

- Being subject to a master, like other slaves, and all that this entails
- Making light at times of the slave / free distinction
- Behaving as a slave type, Gripus showing the characteristics of a naïve dreamer
- Indulging in arguments and jokes with fellow slaves.

Ways in which he might be considered atypical might include:

- His dreaming giving another dimension to life
- His dreaming creating pathos, albeit comic
- Only one slave type amongst many, therefore not typical.

Apply Levels of Response at beginning of Mark Scheme. *(20 marks)*

## SECTION B

### Question 3

Discussion may include a balanced range (but not necessarily **all**) of e.g.

- Theopropides' unexpected arrival home leading to Tranio's fabrications in *The Ghost*.
- unexpected appearances of Misargyrides and Simo extending Tranio's network of lies
- Arcturus' prologue in *The Rope* being determinist
- Gripus' unexpected haul of the trunk and Trachalio's unexpected witnessing of this affecting the plot
- coincidence that Palaestra, Daemones' daughter, has been shipwrecked near his house
- planning by Jupiter and Mercury, including coincidences, to fool Sosia, Amphitryo and Alcmena in *Amphitryo*.
- Amphitryo's unexpected arrival back in Thebes
- Pan's intervention in making Sostratos fall in love with Knemon's daughter in *Old Cantankerous*
- Knemon's unexpected fall down the well and its consequences.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### Question 4

Points on *The Rope* might include

- Arcturus setting up the action on the seashore
- subsequent seashore scenes, e.g. Palaestra and Ampelisca coming from shipwreck and Gripus fishing up a trunk
- use of shrine to Venus

Points on *The Ghost* might include

- importance to plot and comic action of Theopropides' house and doorway
- humour and advancement of plot facilitated by Simo's house being next door
- the action taking place in the street

Points on *Amphitryo* might include

- Mercury setting up the action and explaining what has been going on in Amphitryo's house
- Jupiter's departure from the house and Amphitryo's subsequent arrival
- Jupiter's return and Mercury's refusal to admit Amphitryo
- Jupiter and Amphitryo appearing together
- Jupiter's thunderbolt on the threshold

Points on *Old Cantankerous* might include

- the importance of Knemon's house to his entrances and exits
- what happens inside Knemon's house
- the proximity of Gorgias' house
- the central position of the shrine and its use in the action.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Mark Scheme**

**CIV1            An introduction to an aspect of Classical Civilisation 1**

**Option F        The Life and Times of Cicero**

**SECTION A**

**Question 1**

- (a) (i) join Caesar's staff [1] go on a mission at state expense / to fulfil a vow [1] *(2 marks)*
- (ii) **TWO** of **e.g.** Cicero's belief in republican / senatorial government [1] whereas the triumvirate was a dictatorship / three men attempting to secure their own interests unconstitutionally [1] desire to fight against triumvirs [1] Clodius argued against going on the mission [1] and it would mean Cicero was away from Rome when his brother returned [1] etc. *(2 marks)*
- (iii) Greece / Macedonia / Thessalonica [1] *(1 mark)*
- (b) Answers may include discussion of a range (but **not** necessarily all) of **e.g.**
- the subject matter of the letter: 2 paragraphs on literary matters, types of letters; not only rejects appropriateness of informative letter (as in passage) on grounds that Curio not dependent on Cicero for political news and Cicero has no personal news to impart, but also light-hearted letter because political situation too awful for jokes and serious political letter because Cicero believes it is too dangerous to write what he feels and does not want to write what he does not feel – i.e. not a close personal friendship (Curio clearly has other closer associates who keep him informed, and perhaps not someone to be entirely trusted) but a more distanced cautious political alliance; final paragraph urges Curio to aim at highest honours because of Cicero's affection for him – but perhaps seems more an attempt to keep a promising protégé on side than genuine closeness (Cicero admits he has nothing really to say other than the encouragement he repeatedly gives, and then says he is not really writing to spur Curio on) etc.
  - the tone of the letter: formal; carefully organised structure with two thirds rejecting ideas and only one third devoted to the heart of the matter which includes a rhetorical trope, Curio competing with a rival consisting in people's expectations of him; flattery etc.
  - Curio's career (as in Grant's commentary): because of his extravagant lifestyle and vast sums he spent on shows to secure election, Curio became dependent on Caesar to pay off his debts and so ended on opposite side to Cicero (Cicero highly insulting in Philippic 2) etc.

Apply Levels of Response at beginning of Mark Scheme.

*(10 marks)*

- (c) Answers may include discussion of a range (but not necessarily all) of e.g.
- Cicero's actions during his consulship: legality of execution of conspirators without trial, advocated by Cato and others but opposed by Caesar, Cicero's motives, SCU, seriousness of conspiracy etc.
  - political aims: *concordia ordinum* / cooperation between senate and *equites*, a policy based on his assessment of a major factor in the defeat of Catiline and his own political position, but which led to misjudgements as below
  - his behaviour towards Clodius: despite Clodius' support during Catilinarian crisis, Cicero destroyed his alibi at Bona Dea trial in attempt to ingratiate himself with optimates, but Clodius acquitted through bribery and wanted personal revenge etc.
  - Cicero's relationship with the first triumvirate and their attitude towards him: because of Cicero's oratory, prestige as ex-consul who had crushed Catilinarian conspiracy and support in Italian towns, Caesar wanted either to secure Cicero's support or remove him; because Cicero rejected his offers for reasons above, Caesar supported Clodius' plebeian adoption to enable him to become tribune to pass law re-enacting punishment by exile / execution for anyone who condemned Roman citizen to death without trial; subsequent bill sentenced Cicero to exile; refusal of Caesar and Pompey to respond to Cicero's appeals; Pompey left cold by Cicero's boasting of his achievements in suppressing Catilinarian conspiracy and proposal to play Laelius to his Scipio Aemilianus, felt let down by Cicero in representing his interests in Rome while in East and by Cicero's failure to persuade senate to satisfy his demands on his return (ratification of eastern *acta* and land for veterans); importance of honouring his current *amicitia* with Caesar rather than an earlier one with Cicero etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

### Question 2

- (a) (i) **TWO** of e.g. crossed Rubicon [1] boundary of Italy [1] with troops [1] which was illegal [1] etc. (2 marks)
- (ii) **TWO** of e.g. *optimates* threatening Caesar with prosecution [1] for illegal acts of previous consulship (59) [1] which Caesar wanted to avoid by extending Gallic command to end 49 [1] and standing for consulship *in absentia* [1] but request rejected by senate [1] under influence of *optimates* [1] and supported by Pompey [1] despite their *amicitia* [1] although Caesar's demand had been legitimised by bill of 10 tribunes [1] though legality questioned by leading *optimatus* (Marcellus) [1] who proposed Caesar be replaced (on grounds Gallic war ended) [1] Pompey angered Caesar because had secured continuation of his own command in Spain [1] and proposed to send to Parthia legion he had lent Caesar [1] Pompey given command of all forces in Italy to save republic (by consul Metellus) [1] consuls / *optimates* / Pompey prevented vote on Caesar's offer (via Antony) to negotiate / disarm [1] Metellus Scipio proposed Caesar should be declared public enemy [1] though vetoed by Antony [1] etc. (2 marks)
- (iii) Pompey had large number of supporters in Spain [1] (1 marks)

- (b) Answers may include discussion of a range (but **not** necessarily all) of e.g.
- Caesar's arguments and tone in the letter from which Passage A comes: several references to friendship but there had never really been an *amicitia* between them and more an appeal to dissuade Cicero from joining Pompey, which Caesar feared Cicero was imminently about to do; threatening tone in claim that everything going Caesar's way, that Cicero would be damaging his own interests if he supported Pompey, argument that support for Pompey would be a personal attack on Caesar rather than support for a cause; flattering Cicero by saying he would take no rash action and is man of peace etc.
  - Cicero's feelings about dinner with Caesar: anxiety / apprehension beforehand and relief at how it went (as passage); boasts that he laid on lavish banquet which Caesar enjoyed in a relaxed way because on emetics and even entertained important *liberti* in style; pleased that they were 'human beings together' with good talk, but politics avoided in favour of literature; Cicero repeatedly balances out mixed feelings – good occasion but you wouldn't invite him back, I entertained him or had him billeted on me, it was a bother but not disagreeable – perhaps trying to make light of what had been a stressful experience, or perhaps just a literary exercise (NB quotation from Lucilius) etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) Answers may include discussion of a range (but not necessarily all) of e.g.
- Cicero's political principles and aims: maintain senatorial / republican government
  - the reasons why Cicero found it difficult to achieve them: senate's inability to control ambitions of individuals with power of their legions behind them, rival factions within senate, intransigence of optimates, difficulty Cicero had of influencing optimates because of his background etc.
  - his attempts to negotiate including his letter to Caesar of 19 March 49: Cicero replying to letter from Caesar in which attempting to win Cicero over; Cicero attempts to mediate by claiming he agrees war was caused by an infringement of Caesar's rights but appeals that Pompey's rights are also recognised and points out that he has personal obligation to Pompey, but all attempts at negotiation failed and Caesar replied with more threatening letter as passage A etc.
  - criticisms of Pompey: Cicero critical of Pompey because evacuated Rome, retreated to Brundisium, sailed for Greece and so enabled Caesar to take control of Rome and treasury contrary to command issued by senate, but sound strategic sense which Cicero did not understand because of lack of military experience since Pompey dared not attack Caesar directly because his only 2 legions in Italy had been taken from Caesar and so loyalty in question and Greece in easy reach of eastern provinces where Pompey commanded much military support and wealth; Cicero's dismay at Lucius Domitius Ahenobarbus' behaviour more justified since against Pompey's orders but showed threat to Pompey's authority and lack of coordination on republican side etc.
  - the part he played in the Civil War: tardy decision to join Pompey in Greece, delayed until after Tullia's childbirth, grumbling about bloodthirstiness of Pompeians and abstaining from Pharsalus (unwell as in Plutarch? unwarlike? only lukewarm support for Pompey?); refused to fight after Pharsalus, abandoned Pompeian cause and 11-month stay at Brundisium out of fighting / politics, after Thapsus spoke in praise of Cato, bitter enemy of Caesar etc.

- Cicero's attitude towards Caesar's dictatorship: Cicero outwardly acquiescent; spoke on behalf of men pardoned by Caesar (Marcellus, Ligarius) praising his generosity; advocated Caesar undertake social reform; devoted more time to literary activities than opposition;
- Cicero's reaction to Caesar's murder: had previously joked in letter to Atticus about desirability of Caesar's death, but no part in conspiracy; initially delighted, though critical of sparing Antony, even though consul, of conspirators' lack of a follow-up plan and Brutus' speech to people 17 March (p.92); fear of reprisals from Antony's supporters because met conspirators on Capitol even though no part in conspiracy, so kept out of Rome and so lost immediate opportunity to exert influence on politics; enrolled on Dolabella's staff in Syria for 5 years to have legitimate reason for staying out of Rome, but driven back by contrary winds etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## SECTION B

### Question 3

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- the trial of Roscius: Roscius, accused of parricide at instigation of Chrysogonus (a supporter of Sulla) who had put father on proscription list to confiscate his property, defended by Cicero and acquitted; political significance, if any, etc.
- Cicero's quaestorship: *suo anno* despite *novus homo*, Lilybaeum, corn supply etc.
- Cicero's motives in prosecuting Verres: Cicero hated dishonest administration, wanted to expose senatorial corruption despite being a senator, sympathetic towards *equites* who had been excluded from extortion court by Sulla, desire to defeat Hortensius, necessity of gaining political advancement through advocacy rather than military commend etc.
- the way Cicero handled the case and the techniques he used in *Verrines I*: had to contend with false prosecutor put up by defence, defence tried to postpone trial to following year when 2 of Verres' friends would be consuls and another friend would be president of the court, which Cicero prevented in *Verrines I*; collected damning evidence in record time; presented case as chance for senate to redeem its reputation by rooting out corruption among its own members and so keep control of courts; presents himself as on same side as senate; character assassination of Verres; exaggerated description of Verres' thieving and sexual activities in Sicily (with little evidence at this stage); Verres' reliance on bribery; detailed account of the machinations of Verres' side; Cicero's promise of detailed description of Verres' crimes in *Actio Secunda*; Verres fled etc.
- Cicero's relations with Pompey and his motives for them: supported deposition of tribune opposing Gabinius but silent on *lex Gabinia* itself; openly spoke in favour of *lex Manilia* to gain support of *equites* as well as Pompey, securing him unprecedented powers against wishes of senate, opposition to Crassus over annexation of Egypt and Rullus' agrarian law etc.
- Cicero's election to the consulship: *novus homo*, *suo anno*, but lack of suitable candidates etc.

Apply Levels of Response at beginning of Mark Scheme.

(25 marks)



#### Question 4

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- the political aims of Cicero, Pompey and Caesar between 57 and 50 BC: Cicero still opposed to triumvirate because effectively tyranny of three men overriding authority of senate, wanted *concordia ordinum* and to maintain republican traditions; triumvirs concerned with own agendas - Pompey to defend himself against attacks from Crassus using Clodius' gangs and gain another military command which would give him equal prestige to Caesar; Caesar to complete his conquest of Gaul etc.
- the circumstances of Cicero's recall from exile: Pompey advocated Cicero's recall since increasingly under attack from Clodius' gangs and suspicious of Crassus, accusing him in senate of plotting against him; supported bill for Cicero's recall and gained reluctant support from Caesar, used own supporters to counter Clodius' violent opposition; Pompey's relationship with Crassus also at low ebb because of dispute over commission to restore Ptolemy Auletes to Egypt; Cicero's return triumphant etc.
- Cicero's relations with Pompey and Caesar before conference at Luca: Cicero in gratitude to Pompey and hoping to exploit rifts in triumvirate to split it, successfully proposed Pompey take control of corn supply, which angered Caesar and Crassus; attacked Caesar and attempted to bring Pompey closer to *optimates* by proposing Campanian land law (relating to settlement of Pompey's veterans) should be discussed with implication that it might be superseded (*pro Sestio*) etc.
- Cicero's relations with Pompey and Caesar after conference at Luca: Caesar summoned Crassus and Pompey to conference at Luca at which, to satisfy own individual needs, Pompey and Crassus to be consuls 55, then Pompey to govern Spain *in absentia* via legates, Crassus to govern Syria, Caesar's command in Gaul to be extended for 5 years; Cicero not to discuss *lex Campania* or Caesar's recall but forced to recant in letter to Pompey and perhaps Caesar, to praise Caesar in senate in *de provinciis consularibus* and support claim to continue in Gaul, and to defend enemies Vatinius and Gabinius 54 etc.
- the activities of Cicero, Pompey and Caesar between 55 and 50 BC: Cicero largely out of politics devoting time to philosophy; defence of Milo failed; Caesar in Gaul; Pompey in Rome increasingly estranged from Caesar with deaths of Julia and Crassus; Pompey's sole consulship etc.
- the reasons why Cicero became governor of Cilicia and his attitude towards being in Cilicia: Pompey's law laying down 5-year interval between magistracy and promagistracy caused shortage of provincial governors; because Cicero had not held proconsulship, called upon by senate to cast lots for major province, though legislation not aimed at him; Cicero hated absence from Rome, but kept informed of events by Caelius and left province early to be back in Rome in attempt to play part in negotiations between Pompey and Caesar at outbreak of Civil War etc.

Apply Levels of Response at beginning of Mark Scheme.

(25 marks)

**Assessment Objectives Grid****CIV1 An introduction to an aspect of Classical Civilisation****Option A Greek Architecture and Sculpture****SECTION A****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>1</b>	(a)(i)	4	--	4
	(a)(ii)	1	--	1
	(b)	4	6	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>17</b>	<b>18</b>	<b>35</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>2</b>	(a)(i)	4	--	4
	(a)(ii)	1	--	1
	(b)	4	6	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>17</b>	<b>18</b>	<b>35</b>

**SECTION B****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>3</b>		13	17	30
	<b>TOTAL</b>	<b>13</b>	<b>17</b>	<b>30</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>4</b>		13	17	30
	<b>TOTAL</b>	<b>13</b>	<b>17</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>

**Assessment Objectives Grid****CIV1 An Introduction to an aspect of Classical Civilisation****Option B Athenian Democracy****SECTION A****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>1</b>	(a)(i)	4	--	4
	(a)(ii)	1	--	1
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>2</b>	(a)(i)	1	--	1
	(a)(ii)	2	--	2
	(a)(iii)	1	--	1
	(a)(iv)	1	--	1
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**SECTION B****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>3</b>		12	18	30
	<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>4</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>

**Assessment Objectives Grid****CIV1 An Introduction to an aspect of Classical Civilisation 1****Option C Aristophanes and Athens****SECTION A****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>1</b>	(a)(i)	1	--	1
	(a)(ii)	3	--	3
	(a)(iii)	1	--	1
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>2</b>	(a)(i)	1	--	1
	(a)(ii)	1	--	1
	(a)(iii)	1	--	1
	(a)(iv)	2	--	2
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**SECTION B****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>3</b>		12	18	30
	<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>4</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>

**Assessment Objectives Grid****CIV1 An Introduction to an aspect of Classical Civilisation 1****Option D Women in Athens and Rome****SECTION A****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>1</b>	(a)(i)	1	--	1
	(a)(ii)	2	--	2
	(a)(iii)	1	--	1
	(a)(iv)	1	--	1
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>2</b>	(a)(i)	1	--	1
	(a)(ii)	1	--	1
	(a)(iii)	2	--	2
	(a)(iv)	1	--	1
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**SECTION B****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>3</b>		12	18	30
	<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>4</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>

**Assessment Objectives Grid****CIV1 An Introduction to an aspect of Classical Civilisation 1****Option E Menander and Plautus****SECTION A****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>1</b>	(a)(i)	<b>2</b>	<b>--</b>	<b>2</b>
	(a)(ii)	<b>1</b>	<b>--</b>	<b>1</b>
	(a)(iii)	<b>2</b>	<b>--</b>	<b>2</b>
	(b)	<b>5</b>	<b>5</b>	<b>10</b>
	(c)	<b>8</b>	<b>12</b>	<b>20</b>
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>
		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>

**Or**

<b>2</b>	(a)(i)	<b>1</b>	<b>--</b>	<b>1</b>
	(a)(ii)	<b>1</b>	<b>--</b>	<b>1</b>
	(a)(iii)	<b>3</b>	<b>--</b>	<b>3</b>
	(b)	<b>5</b>	<b>5</b>	<b>10</b>
	(c)	<b>8</b>	<b>12</b>	<b>20</b>
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**SECTION B****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>3</b>		<b>12</b>	<b>18</b>	<b>30</b>
	<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>4</b>		<b>12</b>	<b>18</b>	<b>30</b>
	<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>

**Assessment Objectives Grid****CIV1 An Introduction to an aspect of Classical Civilisation 1****Option F The Life and Times of Cicero****SECTION A****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>1</b>	(a)(i)	2	--	2
	(a)(ii)	2	--	2
	(a)(iii)	1	--	1
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>2</b>	(a)(i)	2	--	2
	(a)(ii)	2	--	2
	(a)(iii)	1	--	1
	(b)	5	5	10
	(c)	8	12	20
	<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**SECTION B****Either**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>3</b>		12	18	30
	<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**Or**

		<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>4</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>