

AS LEVEL

Specification

CLASSICAL CIVILISATION

H008

For first assessment in 2018

Disclaimer

Specifications are updated over time. Whilst every effort is made to check all documents, there may be contradictions between published resources and the specification, therefore please use the information on the latest specification at all times. Where changes are made to specifications these will be indicated within the document, there will be a new version number indicated, and a summary of the changes. If you do notice a discrepancy between the specification and a resource please contact us at: resources.feedback@ocr.org.uk

We will inform centres about changes to specifications. We will also publish changes on our website. The latest version of our specifications will always be those on our website (ocr.org.uk) and these may differ from printed versions.

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1 Why choose an OCR AS Level in Classical Civilisation?

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1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new AS Level in Classical Civilisation course has been developed in consultation with teachers, employers and Higher Education to provide learners with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our AS Levels, GCSEs and vocational qualifications including Cambridge Nationals, and Cambridge Technicals.

Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your students to achieve more.

We've created teacher-friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs. We aim to encourage learners to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
 - Delivery Guides
 - Transition Guides
 - Topic Exploration Packs
 - Lesson Elements
 - ... and much more.
- Access to Subject Advisors to support you through the transition and throughout the lifetimes of the specifications.
- CPD/Training for teachers to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All AS Level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's AS Level in Classical Civilisation is QN603/0671/3.

1b. Why choose an OCR AS Level in Classical Civilisation?

OCR's AS Level in Classical Civilisation has been designed to provide learners with a broad, coherent and rewarding study of the literature and culture of the classical world. It offers learners the opportunity to study elements of the literature, visual/material culture and thought of the classical world, and acquire an understanding of their social, historical and cultural contexts.

This qualification has been developed in consultation with teachers and stakeholders from a variety of

institutions, and allows teachers to design a pathway of study for learners that is well suited both to teachers' expertise and learners' needs. Familiar, popular topics are joined by innovative, exciting new ideas, to form a creative, new approach to the study of the classical world.

OCR's AS Level in Classical Civilisation will help learners to understand the legacy of the classical world, whilst equipping them to progress to higher education.

Aims and learning outcomes

OCR's AS Level in Classical Civilisation will encourage learners to:

- acquire a sophisticated level of knowledge and understanding of the literature and culture of the classical world through studying a diverse range of ancient material and making connections and comparisons between them
- understand classical literature, thought and material culture in its context; including how issues and values relevant to the society in which they were created are reflected in ancient sources and materials
- further develop skills of critical analysis and evaluation and apply these to the range of source materials studied in order to gain insight into aspects of the classical world
- articulate an informed response to the material studied, using a range of appropriate evidence to formulate coherent arguments with substantiated evidence based judgements
- acquire a sound basis for further study of the classical world.

1c. What are the key features of this specification?

The key features of OCR's AS Level in Classical Civilisation for you and your learners are:

- the study of two distinct components, each with clear and well-defined content and strong supporting materials
- the chance to study both Greece and Rome, and their surrounding worlds
- one component offering the study of Greek epic, the oldest surviving works of literature in the Western literary canon
- two options in the other component group, with no prohibited combinations
- co-teachable with the first year of OCR's A Level in Classical Civilisation
- the opportunity to study a range of topics and sources, which will inspire and motivate learners to engage further with the classical world
- an emphasis on enabling learners to respond critically and engage with a wealth of sources and ideas, equipping them with analytical skills readily transferable to other subjects and further study of Classical subjects.

1d. What is new in OCR AS Level in Classical Civilisation?

This section is intended for teachers using OCR's current AS Level in Classical Civilisation. It highlights the differences between the current AS Level in

Classical Civilisation (H041) and the new version (H008) for first teaching in September 2017:

What stays the same?	What's changing?
<ul style="list-style-type: none"> • Familiar and popular areas of study such as the epic and drama are still available as options • Opportunity to study both Greece and Rome • Opportunity to study visual/material culture and literature • Assessments still contain a mixture of extended response and commentary questions and consists of two 1 hour 30 minute exams 	<ul style="list-style-type: none"> • Prescribed ancient sources for all components • Simplified assessment with fewer optional questions and lower tariff questions • OCR provided translations, free to use and available online • Outcomes in the AS Level no longer count towards performance in the A Level

1e. How do I find out more information?

If you are already using OCR specifications you can contact us at: www.ocr.org.uk

If you are not already a registered OCR centre then you can find out more information on the benefits of becoming one at: www.ocr.org.uk

If you are not yet an approved centre and would like to become one go to: www.ocr.org.uk

Want to find out more?

Ask our Subject Advisors:
Customer Contact Centre: 01223 553998
Email: classics@ocr.org.uk

Visit our Online Support Centre at support.ocr.org.uk

Teacher support: www.ocr.org.uk

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2 The specification overview

2a. OCR's AS Level in Classical Civilisation (H008)

Learners must take component H008/11, and **one** from components H008/21 and H008/22 to be awarded OCR's AS Level in Classical Civilisation.

Content Overview

Assessment Overview

The World of the Hero

This is a **compulsory** component consisting of an in-depth study of:

- **either** Homer's *Iliad* **or** *Odyssey*

This component is solely focused on the study of literature in translation.

The World of the Hero (H008/11)

65 marks
1 hour 30
minutes paper

50%
of total
AS Level

Component Group 2: Culture and the Arts

Learners must study **one** component in this component group, chosen from:

- Greek Theatre (H008/21)
- Imperial Image (H008/22)

Components in this group involve the study of visual and material culture combined with the study of literature in translation.

Culture and the Arts (H008/21, H008/22)

65 marks
1 hour 30
minutes paper

50%
of total
AS Level

2b. Content of AS Level in Classical Civilisation (H008)

OCR's AS Level in Classical Civilisation can either build on the knowledge, understanding and skills established at GCSE (9–1), or provide an introduction to the study of the classical world.

Learners can study material from both Greece and Rome and their surrounding worlds. This material will encompass aspects of literature and visual/material culture in their respective social, historical and cultural contexts. Learners will study a range of evidence, and use this to form substantiated judgements and responses.

All learners will study component H008/11, *The World of the Hero*, and one further component from the component group *Culture and the Arts* (H008/21 and H008/22). There are no prohibited combinations or routes through the qualification.

The important and ever popular literary genre of epic forms the basis of our **mandatory** component *The World of the Hero* (H008/11). This component will explore either Homer's *Iliad* or *Odyssey*. The works of Homer are the foundation of the Western literary canon, and the Greeks themselves considered them the bedrock of Greek culture. With their unique composition, and exciting tales of gods and heroes, these works of literature form an excellent grounding for exploration of the classical world.

The component group *Culture and the Arts* (H008/21 and H008/22) contains two options for study, both of which include visual/material culture and literature. The study of the physical remains of the ancient world is crucial to a comprehensive understanding of it, and these components make the classical world more tangible for learners, engaging them more fully in their studies. The combination of this with literature allows for contextualising of sources and a richer understanding of the themes of the components.

Knowledge, Understanding and Skills

In **all components** of OCR's AS Level in Classical Civilisation learners will be required to:

- understand, interpret, evaluate and analyse a range of evidence from classical sources in their social, historical and cultural context
- evaluate and use this evidence to produce analytical responses, and effectively substantiated judgements
- present these judgements in a clear, concise and logical manner.

2c. Content of The World of the Hero (H008/11)

In this **compulsory** component learners will study one of either Homer's *Iliad* or *Odyssey*. Learners will develop an increasingly sophisticated level of knowledge and understanding of the epics themselves, the way in which they were composed, and the religious, cultural and social values and beliefs of its society.

The works of Homer were considered by the Greeks themselves to be the foundation of Greek culture, standing as they do at the beginning of the Western literary canon. This component provides learners with the opportunity to appreciate the lasting legacy of

the Homeric world and to explore its attitudes and values. The epics of Homer, with their heroes, gods and exciting narratives, have been in continuous study since their conception, and remain popular with learners and teachers today.

Learners should study the topics, prescribed sources, and knowledge, skills and understanding listed for each option in conjunction with one another, taking a thematic, holistic approach. This component should also be studied in the context of the specification-wide knowledge, skills and understanding listed in Section 2b.

Homer's *Iliad*

This or Homer's 'Odyssey' should be studied.

Key topics	Learners should have studied the following:
Literary techniques and composition	<ul style="list-style-type: none"> • structure and plot of the epic • language of the epic including the use of speeches, formulae, similes and other narrative and descriptive techniques and their effects • literary context in which the <i>Iliad</i> was created and handed down including: <ul style="list-style-type: none"> ◦ oral tradition and context ◦ transmission of the text ◦ whether it was the work of one or more poets
The heroic world: characterisation and themes	<ul style="list-style-type: none"> • concept, values and behaviour of a hero including the ideas of <i>timē</i> (honour) and <i>kleos</i> (reputation) • life in Troy and the Greek war camp • characterisation of major and minor characters • the portrayal of war • death and mortality • <i>menis</i> (wrath, anger) • reconciliation
The social, cultural and religious context	<ul style="list-style-type: none"> • power of fate • role of the immortals and relationship between immortals and mortals • family and friendship • hospitality and guest friendship (<i>xenia</i>) • relationships between men and women, parents and children • part played by women in the epic and their position in society • role of slaves

Prescribed Books	1, 3, 4, 6, 9, 10, 16, 17, 18, 19, 22, 23, 24
<i>When studying literature learners will be required to show knowledge and understanding of:</i>	<ul style="list-style-type: none"> ways in which writers shape meanings in classical texts ways in which classical texts might be interpreted by different readers or audiences both in an ancient and modern context ways in which classical texts relate to the historical, social, political, religious and cultural contexts in which they are written and received ways in which classical texts relate to literary traditions and genres of the classical world.
<i>When studying literature learners should be able to:</i>	<ul style="list-style-type: none"> respond critically to texts and consider how the attitudes and values of the classical world or author are expressed apply their knowledge of cultural contexts to support, substantiate and inform evidence-based judgements about the classical texts use classical texts to demonstrate an understanding of the social, historical and cultural context of the classical world, with recognition, where appropriate, of the complex issues of reliability and the difference between what a text might say and what can be inferred from this critically explore and explain the possibility of different responses to a text from different audiences, from the classical period, up until the modern day.

Learners may use any translation of the text. Where a translation is printed on the question paper two versions will be provided. These will be taken from the following sources, with such modifications as seem appropriate to the examiners:

- *Homer, 'Iliad' translated by E.V. Rieu, revised translation by D.C.H. Rieu (Penguin)*
- *'Homer: The Iliad – The Killing Fields of Troy', translated by A.S. Kline, online at <http://www.poetryintranslation.com>*

Homer's *Odyssey*

This **or** Homer's '*Iliad*' should be studied.

Key topics	Learners should have studied the following:
Literary techniques and composition	<ul style="list-style-type: none">• structure and plot of the epic• language of the epic including narrative and descriptive techniques and their effects; such as speeches, formulae, flashback, and similes• literary context in which the <i>Odyssey</i> was created and handed down including:<ul style="list-style-type: none">◦ oral tradition and context◦ transmission of the text◦ whether it was the work of one or more poets
The heroic world: characterisation and themes	<ul style="list-style-type: none">• concept, values and behaviour of a hero, including the ideas of <i>timē</i> (honour) and <i>kleos</i> (reputation)• how the different societies depicted in the <i>Odyssey</i> are characterised and portrayed• characterisation of major and minor characters• <i>nostos</i> (homecoming)• disguise• recognition• fantasy and the supernatural
The social, cultural and religious context	<ul style="list-style-type: none">• power of fate• role of the immortals• relationship between immortals and mortals• justice and revenge• hospitality and guest friendship (<i>xenia</i>)• family• relationships between men and women, parents and children• part played by women in the epic and their position in society• role of slaves

2

Prescribed Books	1, 5, 6, 7, 8, 9, 10, 11, 12, 13, 16, 17, 18, 19, 21, 22, 23
<i>When studying literature learners will be required to show knowledge and understanding of:</i>	<ul style="list-style-type: none"> ways in which writers shape meanings in classical texts ways in which classical texts might be interpreted by different readers or audiences both in an ancient and modern context ways in which classical texts relate to the historical, social, political, religious and cultural contexts in which they are written and received ways in which classical texts relate to literary traditions and genres of the classical world.
<i>When studying literature learners should be able to:</i>	<ul style="list-style-type: none"> respond critically to texts and consider how the attitudes and values of the classical world or author are expressed apply their knowledge of cultural contexts to support, substantiate and inform evidence-based judgements about the classical texts use classical texts to demonstrate an understanding of the social, historical and cultural context of the classical world, with recognition, where appropriate, of the complex issues of reliability and the difference between what a text might say and what can be inferred from this critically explore and explain the possibility of different responses to a text from different audiences, from the classical period, up until the modern day.

Learners may use any translation of the text. Where a translation is printed on the question paper two versions will be provided. These will be taken from the following sources, with such modifications as seem appropriate to the examiners:

- Homer, 'Odyssey' translated by E.V. Rieu, revised translation by D.C.H. Rieu (Penguin)
- 'Homer: Odyssey – The Wanderings of Odysseus', translated by A.S. Kline, online at <http://www.poetryintranslation.com>

2c. Content of Culture and the Arts (H008/21 and H008/22)

The following pages outline the components available for study in Component Group 2: Culture and the Arts.

- Greek Theatre (H008/21)
- Imperial Image (H008/22)

Learners must study **one** of these components. Both include a study of visual/material culture and literature.

The listed topics should form the focus of study, which gives structure to the learners' exploration of the theme of the component. These topics have been chosen in order to give a broad overview of the myriad issues inherent in each theme, and to give a strong understanding of the context of the sources studied.

Each component contains a list of 'Prescribed Sources'. These are a mandatory part of the study of each component and learners should be prepared to respond directly to these in the assessment in commentary style questions. Only sources on these lists will be used for these questions, however in extended responses learners may draw on any appropriate sources and evidence they have studied.

Learners should study the topics, prescribed sources, and knowledge, skills and understanding listed for each option in conjunction with one another, taking a thematic, holistic approach. This component should also be studied in the context of the specification-wide knowledge, skills and understanding listed in Section 2b.

2c. Content of Greek Theatre (H008/21)

The drama produced in the ancient Greek theatre forms some of the most powerful literature of the ancient world, and has had a profound and wide-reaching influence on modern culture.

To fully understand this cultural phenomenon requires study of not only the plays but the context in which their form and production developed. To develop this understanding this component involves the study of the physical theatre space used by the Greeks to stage their dramas, and also depictions of this staging in the visual/material record.

This study of the production of Greek drama is coupled with an in-depth study of three plays, all of which have proven to be enduring favourites. The themes and concepts explored by these plays are of significant relevance and interest as much to the modern audience as they were to that of the original performance.

The plays and material culture included in the specification provide learners with a range of interesting sources which will allow them to explore, evaluate and understand this aspect of ancient culture and its relevance to us in the modern world.

Key topics	Learners should have studied the following:
Drama and the theatre in ancient Athenian society	<ul style="list-style-type: none"> • role and significance of drama and the theatre in ancient Athenian society, including the religious context of the dramatic festivals • the organisation of the City Dionysia, including the make up and involvement of the theatre audience • structure of the theatre space, and how this developed during the 5th and 4th centuries BC, including: <ul style="list-style-type: none"> ◦ machinery associated with the theatre: the crane and the wheel platform, and how they contributed to the staging of Greek drama • the representation in visual and material culture of theatrical and dramatic scenes
Nature of tragedy	<ul style="list-style-type: none"> • the origins of tragedy and how it developed during the 5th century BC, including its relationship to satyr-plays • the contributions of Aeschylus, Sophocles and Euripides • use of actors and the Chorus • use of masks, costumes and props • common themes of tragedy • the relationship between the cultural context and subject matter of the plays • Aristotle's theories about tragedy, including <i>peripeteia</i> (reversal of fortune), <i>hamartia</i> (tragic mistake), <i>catharsis</i> (purging of emotions)

Key topics	Learners should have studied the following:
Nature of (old) comedy	<p>Learners should have studied the following:</p> <ul style="list-style-type: none"> • the origins of comedy and how it developed during the 5th century BC • the contribution of Aristophanes • use of actors and the Chorus • use of masks, costumes and props • types of humour, comic techniques and effects • the common themes of comedy • the relationship between the cultural context and subject matter of the plays
Literary techniques, structure, and dramatic conventions	<p>With reference to all the set plays:</p> <ul style="list-style-type: none"> • plot structure • plot devices, including messenger speeches, <i>agon</i>, <i>parabasis</i> • use and choice of language, literary devices and descriptive techniques, including imagery and dramatic irony • characterisation, including the role of the chorus • styles and techniques of the different playwrights
Social, political and religious themes in tragedy	<p>With reference to <i>Oedipus the King</i> and <i>Bacchae</i>:</p> <ul style="list-style-type: none"> • ancient religious concepts, beliefs and practices, including: <ul style="list-style-type: none"> ◦ the role of the gods ◦ fate and free will ◦ prophecy and prophets ◦ religious rituals and acts • importance of the <i>polis</i> (city), including: <ul style="list-style-type: none"> ◦ position and role of men, women and slaves in society ◦ political ideas and ideals • importance of family relationships • tragic heroism, including: <ul style="list-style-type: none"> ◦ the nature of heroes and heroism ◦ justice and revenge • possible interpretation of these themes and motifs by both ancient and modern audiences • the representation of such themes and motifs in the visual/material record
Social, political and religious themes in comedy	<p>With reference to <i>Frogs</i>:</p> <ul style="list-style-type: none"> • the representation and satire of tragedy • ancient religious concepts, beliefs and practices, including: <ul style="list-style-type: none"> ◦ the role of the gods ◦ death and the afterlife • importance of the <i>polis</i> (city), including: <ul style="list-style-type: none"> ◦ position and role of men, women and slaves in society ◦ political ideas and ideals • possible interpretation of these themes and motifs by both ancient and modern audiences • the representation of such themes and motifs in the visual/material record

Prescribed Literary Sources	Sophocles' <i>Oedipus the King</i> Euripides' <i>Bacchae</i> Aristophanes' <i>Frogs</i>
<i>When studying literature learners will be required to show knowledge and understanding of:</i>	<ul style="list-style-type: none"> • ways in which writers shape meanings in classical texts • ways in which classical texts might be interpreted by different readers or audiences both in an ancient and modern context • ways in which classical texts relate to the historical, social, political, religious and cultural contexts in which they are written and received • ways in which classical texts relate to literary traditions and genres of the classical world.
<i>When studying literature learners should be able to:</i>	<ul style="list-style-type: none"> • respond critically to texts and consider how the attitudes and values of the classical world or author are expressed • apply their knowledge of cultural contexts to support, substantiate and inform evidence-based judgements about the classical texts • use classical texts to demonstrate an understanding of the social, historical and cultural context of the classical world, with recognition, where appropriate, of the complex issues of reliability and the difference between what a text might say and what can be inferred from this • critically explore and explain the possibility of different responses to a text from different audiences, from the classical period, up until the modern day.

Learners may use any translation of the text. Where a translation is printed on the question paper it will be taken from the following sources, with such modifications as seem appropriate to the examiners:

- for *Oedipus the King*, translation by Fagles, in *The Three Theban Plays* (Penguin)
- for *Bacchae* and *Frogs*, the appropriate volume of Cambridge Translations from Greek Drama

<p>Prescribed Visual/ Material Sources</p>	<p>Theatre of Dionysus at Athens</p> <p>Theatre of Thorikos, a coastal deme of Attica</p> <p>Volute krater by the “Pronomos” painter, depicting team of actors celebrating with costumes, masks, aulos player, playwright and Dionysus</p> <p>Bell krater by McDaniel Painter, “Cheiron Vase”</p> <p>Red-figure column krater in mannerist style, “Basel Dancers”</p> <p>Black-figure chous depicting two chorus-members dressed as birds</p> <p>Red-figure bell krater by Schiller Painter, depicting scene with wine-skin & boots from <i>Women at the Thesmophoria (Thesmophoriazusae)</i></p>	<p>The death of Pentheus, red-figure kylix attributed to Douris, c.480 BC</p> <p>Krater “Choregos Vase” or “Comic Angels”, choregoi with Aegisthus and Pyrrhias</p> <p>Calyx krater fragment by Capodarso painter, depicting Jocasta and Oedipus the King</p> <p>Red-figure calyx krater depicting Medea’s escape</p> <p>Pelike by Phiale painter depicting tragic actors dressing</p> <p>Red-figure ‘maenad’ stamnos by Dinos Painter</p> <p>Red-figure vase fragment Single actor possibly playing Perseus and 2 audience members / judges</p>
<p><i>When studying visual/ material culture learners will be required to show knowledge and understanding of:</i></p>	<ul style="list-style-type: none"> • the appearance, style, content and original location (as applicable) of the sources • what the sources can tell us about the classical world, and what they cannot • the ways in which the social, political, religious and cultural context of production impacts on the creation of visual/material culture • appropriate methods of analysis and interpretation, including issues of purpose, production and form • the range of possible interpretations of visual/material culture when looked at from different perspectives, in an ancient and modern context. 	
<p><i>When studying visual/ material culture learners should be able to:</i></p>	<ul style="list-style-type: none"> • respond critically to artefacts, identifying different possible interpretations, taking account of issues such as those of audience and purpose • know and understand how materials and artefacts relate to their wider context and how this social, historical, political, religious and cultural context affected their creation and interpretation • evaluate the usefulness of visual/material culture when investigating the classical world • apply their knowledge of cultural contexts to support, substantiate and inform their judgements • use their understanding of visual/material culture to demonstrate an understanding of the social, historical and cultural context of the classical world with recognition, of the limitations of evidence (such as the issue of fragmentary or relocated material) • critically explore and explain the possibility of different responses to materials from different audiences, from the classical period, up until the modern day. 	

Specific references for the visual/material sources can be found in Appendix 5c of this specification.

2c. Content of Imperial Image (H008/22)

The idea of a politician ‘spinning’ their public image is one which is very familiar from our contemporary media; and so this exploration of a Roman politician and his successful propaganda campaign is both highly relevant and engaging for learners.

Augustus Caesar was, through careful management of public opinion, able to convince a society that was fundamentally anti-monarchical to turn away from its republican values and to accept one-man rule. Through an examination of the literature and visual/material culture of the period, this component allows learners to examine the ways in which Augustus

conveyed his personal brand to all social classes of Rome.

The key topics are broken-down by aspects of Augustus’ public image, often accompanied by one of his official titles. This will allow learners to assess the effectiveness of each strand of his self-presentation, as well as the effectiveness of his public image as a whole. The final key topic is concerned with representations of Augustus in later art and literature, enabling learners to assess how successful Augustus’ self-presentation was in the long-term.

Key topics	Learners should have studied the following:
<i>Divi filius</i>	<ul style="list-style-type: none"> • the benefits for Augustus of associating himself with Julius Caesar, including: <ul style="list-style-type: none"> ◦ popularity with the plebeian class and the army ◦ military strength ◦ the illustrious men and gods that are ancestors of the Julian clan • how he sought to achieve this association • the possible dangers of association with Julius Caesar and how Augustus sought to distance himself from the problematic aspects of Julius Caesar’s public image
<i>Imperator</i>	<ul style="list-style-type: none"> • the presentation of Augustus as a capable military commander whose wars were glorious and impressive • the reality of the military victories, including the involvement of Agrippa • the portrayal and justification of civil wars • the significance of the triumph in Roman society and of Augustus’ own triple triumph • the presentation of campaigns at the edges of the Empire as beneficial to Rome, and to individual Romans
<i>‘Augustus’</i>	<ul style="list-style-type: none"> • the idea of Augustus as Rome’s religious leader and representations of this role • Augustus’ role in restoring religious observances that had fallen out of practice • the restoration and building of temples and altars • the positions Augustus held in Roman civic religion and changes to religious practice in his reign, including: <ul style="list-style-type: none"> ◦ the worship of the Lares ◦ the worship of Augustus’ family genius • representations of Augustus as personally close to the gods, including his relationship with Apollo, and the notion that he was semi-divine himself
<i>Culture hero</i>	<ul style="list-style-type: none"> • myths of the Saturnian Golden Age and Augustus as a new Saturn or a saviour • Augustus’ improvements to the city of Rome and the quality of life of Roman citizens, including the building programme • the significance of the Secular Games • the use of the iconography and language of peace and plenty

Key topics	Learners should have studied the following:
<i>Pater Patriae</i>	<ul style="list-style-type: none"> the significance of the title <i>Pater Patriae</i> and Augustus' presentation as a father to the Roman state the encouragement of morality and "proper" behaviour regarding marriage, adultery, childbearing, religion and luxury Augustus as a role model for proper Roman male behaviour, including: <ul style="list-style-type: none"> modest living personal qualities of <i>virtus</i> (valour, manliness, excellence and courage); <i>clementia</i> (mercy, clemency); <i>pietas</i> (duty to the gods, state, and family); <i>iustitia</i> (justice, fairness, equity) the intended role of the imperial family as role models
Later representations	<ul style="list-style-type: none"> The effectiveness of Augustus' self-presentation in creating an imperial image that lasted beyond his lifetime through an examination of later sources, including: <ul style="list-style-type: none"> selections from Suetonius' <i>Lives of the Twelve Caesars</i> the Sebasteion at Aphrodisias

Prescribed Literary Sources	<p><i>Res Gestae Divi Augusti</i></p> <p>Horace</p> <ul style="list-style-type: none"> <i>Epodes 9</i> <i>Odes 1.37, 3.6, 3.14, 4.4, 4.15</i> <i>Carmen Saeculare</i> <p>Propertius</p> <ul style="list-style-type: none"> <i>Elegies 3.4, 3.11, 3.12, 4.6</i> 	<p>Ovid</p> <ul style="list-style-type: none"> Metamorphoses 15.745–870 <p>Suetonius</p> <ul style="list-style-type: none"> <i>The Lives of the Twelve Caesars: Augustus 7–11, 17, 20–22, 26, 28–29, 31, 34, 53, 56–58, 64–65, 68–71, 95</i>
<i>When studying literature learners will be required to show knowledge and understanding of:</i>	<ul style="list-style-type: none"> ways in which writers shape meanings in classical texts ways in which classical texts might be interpreted by different readers or audiences both in an ancient and modern context ways in which classical texts relate to the historical, social, political, religious and cultural contexts in which they are written and received ways in which classical texts relate to literary traditions and genres of the classical world. 	
<i>When studying literature learners should be able to:</i>	<ul style="list-style-type: none"> respond critically to texts and consider how the attitudes and values of the classical world or author are expressed apply their knowledge of cultural contexts to support, substantiate and inform evidence-based judgements about the classical texts use classical texts to demonstrate an understanding of the social, historical and cultural context of the classical world, with recognition, where appropriate, of the complex issues of reliability and the difference between what a text might say and what can be inferred from this critically explore and explain the possibility of different responses to a text from different audiences, from the classical period, up until the modern day. 	

Learners may use any translation of the text. Where a translation is printed on the question paper it will be taken from the 'OCR Literary Sources for Imperial Image' booklet available for free on the OCR website, with such modifications as seem appropriate to the examiners.

<p>Prescribed Visual/ Material Sources</p>	<p>The Ara Pacis Augustae Mausoleum of Augustus The Forum of Augustus in Rome The Sebasteion at Aphrodisias Augustus of Prima Porta statue Octavian and Isis: relief from the Kalabsha Gate Head of Livia <i>Aureus</i>, obv. bare head of Octavian, rev. head of Julius Caesar with laurel wreath <i>Aureus</i>, obv. head of Octavian, rev. Octavian seated on bench holding scroll</p>	<p><i>Denarius</i>, obv. bare head of Octavian, rev. Pax standing left holding olive branch and cornucopia <i>Aureus</i>, Gaius and Lucius as <i>princeps iuventutis</i>, obv. Augustus head laureate, rev. Gaius and Lucius Caesar standing veiled with shields and priestly symbols <i>Denarius</i>, obv. Bareheaded portrait of Augustus, rev. sacrificial implements above tripod and patera <i>Denarius</i>, obv. Portrait of Augustus with oak wreath, rev. eight rayed comet with tail pointing upward</p>
<p><i>When studying visual/material culture learners will be required to show knowledge and understanding of:</i></p>	<ul style="list-style-type: none"> • the appearance, style, content and original location (as applicable) of the sources • what the sources can tell us about the classical world, and what they cannot • the ways in which the social, political, religious and cultural context of production impacts on the creation of visual/material culture • appropriate methods of analysis and interpretation, including issues of purpose, production and form • the range of possible interpretations of visual/material culture when looked at from different perspectives, in an ancient and modern context. 	
<p><i>When studying visual/material culture learners should be able to:</i></p>	<ul style="list-style-type: none"> • respond critically to artefacts, identifying different possible interpretations, taking account of issues such as those of audience and purpose • know and understand how materials and artefacts relate to their wider context and how this social, historical, political, religious and cultural context affected their creation and interpretation • evaluate the usefulness of visual/material culture when investigating the classical world • apply their knowledge of cultural contexts to support, substantiate and inform their judgements • use their understanding of visual/material culture to demonstrate an understanding of the social, historical and cultural context of the classical world with recognition, of the limitations of evidence (such as the issue of fragmentary or relocated material) • critically explore and explain the possibility of different responses to materials from different audiences, from the classical period, up until the modern day. 	

Specific references for the visual/material sources can be found in Appendix 5c of this specification.

2d. Prior knowledge, learning and progression

Learners undertaking this AS Level course may have followed a Key Stage 4 programme of study which included Classical Civilisation or related subjects, and this specification builds on the knowledge, understanding and skills specified for GCSE (9–1) Classical Civilisation. However, prior knowledge or learning related to the subject is not a requirement.

OCR's AS Level in Classical Civilisation provides a suitable foundation for A Level Classical Civilisation, and also the study of Classical Civilisation, related courses, or those using the same skills of analysis,

evaluation and extended written argument in Further and Higher Education.

In addition, due to its wide ranging, engaging material, and emphasis on critical analysis, it also offers a worthwhile course of study for learners who do not wish to progress onto a higher level of education. The various skills required provide a strong foundation for progression directly in to employment.

Find out more at www.ocr.org.uk

3 Assessment of AS Level in Classical Civilisation

3a. Forms of assessment

OCR's AS Level in Classical Civilisation consists of two components that are externally assessed.

The World of the Hero (H008/11)

This **compulsory** component is an externally assessed, written examination testing AO1 and AO2.

The examination is worth **65 marks** and lasts **1 hour and 30 minutes**. This represents **50%** of the total marks for the AS Level.

This component has two options: Option 1 contains questions on Homer's *Iliad* while Option 2 contains questions on Homer's *Odyssey*. Learners should answer the questions relevant to the text they have studied. Both options have two sections.

Section A contains short answer questions, responses to two stimuli from the prescribed books, and a shorter essay question.

Section B contains a choice of one from two essays.

There are four question types in this exam, they are:

- short answer questions
- 8 mark stimulus questions
- 16 mark essay
- 25 mark essay.

Culture and the Arts (H008/21, H008/22)

Learners must study **one** component from this component group chosen from:

- Greek Theatre (H008/21)
- Imperial Image (H008/22)

This component is an externally assessed, written examination testing AO1 and AO2.

The examination is worth **65 marks** and lasts **1 hour and 30 minutes**. This represents **50%** of the total marks for the AS Level.

There are **two** sections in each component.

Section A contains short answer questions, responses to two stimuli from the prescribed books, and a shorter essay question.

Section B contains a choice of one from two essays.

There are four question types in this exam, they are:

- short answer questions
- 8 mark stimulus questions
- 16 mark essay
- 25 mark essay.

3b. Assessment objectives (AO)

There are two Assessment Objectives in OCR's AS Level in Classical Civilisation. These are detailed in the table below.

Learners are expected to:

	Assessment Objective
AO1	Demonstrate knowledge and understanding of: <ul style="list-style-type: none">• literature and either visual/material culture or classical thought• how sources and ideas reflect, and influence, their cultural contexts• possible interpretations of sources, perspectives and ideas by different audiences and individuals.
AO2	Critically analyse, interpret and evaluate literature and either visual/material culture or classical thought, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Mark distribution of AO weightings in OCR's AS Level in Classical Civilisation

The relationship between the assessment objectives and the components in terms of **marks** are shown in the following table:

Component	AO1	AO2	Total
The World of the Hero (H008/11)	32	33	65
Greek Theatre (H008/21) Imperial Image (H008/22)	32	33	65
Total	64	66	130

3c. Assessment availability

There will be one examination series available each year in May / June to **all** learners.

This specification will be certificated from the June 2018 examination series onwards.

All examined components must be taken in the same examination series at the end of the course.

3d. Retaking the qualification

Learners can retake the qualification as many times as they wish. They must take H008/11, and **one** from H008/21 and H008/22.

3e. Assessment of extended response

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained and

coherent line of reasoning and marks for extended responses are integrated into the marking criteria.

3f. Synoptic assessment

Synoptic assessment is the learners' understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding within different parts of the AS Level course.

The emphasis of synoptic assessment is to encourage the understanding of Classical Civilisation as a discipline.

Synopticity is embedded in this specification by requiring students to study options which contain material from more than one of the areas of study of literature and visual/material culture. This combining of different types of material, ideas and sources will enable learners to demonstrate synthesis of knowledge, skills and understanding, and provide a challenging, engaging course for all learners.

3g. Calculating qualification results

A learner's overall qualification grade for AS Level in Classical Civilisation will be calculated by adding together their marks from the two components taken to give their total weighted mark.

This mark will then be compared to the qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about the processes and deadlines involved at each stage of the assessment cycle can be found in the Administration area of the OCR website.

OCR's *Admin overview* is available on the OCR website at www.ocr.org.uk/administration.

4a. Pre-assessment

Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries

should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking an AS Level in Classical Civilisation must be entered for one of the following entry options:

Entry option		Components		
Entry code	Title	Code	Title	Assessment type
H008 A	Classical Civilisation Option A	11	The World of the Hero	External Assessment
		21	Greek Theatre	External Assessment
H008 B	Classical Civilisation Option B	11	The World of the Hero	External Assessment
		22	Imperial Image	External Assessment

4b. Special consideration

Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

4c. External assessment arrangements

Regulations governing examination arrangements are contained in the JCQ *Instructions for conducting examinations*.

Head of centre annual declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that the centre is meeting all of the requirements detailed in the specification.

Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

Private Candidates

Private candidates may enter for OCR assessments.

A private candidate is someone who pursues a course of study independently but takes an examination or assessment at an approved examination centre. A private candidate may be a part-time student, someone taking a distance learning course, or someone being tutored privately. They must be based in the UK.

Private candidates need to contact OCR approved centres to establish whether they are prepared to host them as a private candidate. The centre may charge for this facility and OCR recommends that the arrangement is made early in the course.

Further guidance for private candidates may be found on the OCR website: <http://www.ocr.org.uk>

4d. Results and certificates

Grade Scale

AS Level qualifications are graded on the scale: A, B, C, D, E, where A is the highest. Learners who fail to reach the minimum standard for E will be Unclassified (U).

Only subjects in which grades A to E are attained will be recorded on certificates.

Results

Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

The following supporting information will be available:

Centres will have access to the following results' information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

- raw mark grade boundaries for each component
- weighted mark grade boundaries for each entry option.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

A learner's final results will be recorded on an OCR certificate. The qualification title will be shown on the certificate as 'OCR Level 3 Advanced Subsidiary GCE in Classical Civilisation'.

4e. Post-results services

A number of post-results services are available:

- **Review of results** – If you are not happy with the outcome of a learner's results, centres may request a review of marking. Full details of the post-results services are provided on the OCR website.
- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.
- **Access to scripts** – Centres can request access to marked scripts.

4f. Malpractice

Any breach of the regulations for the conduct of examinations and non-exam assessment work may constitute malpractice (which includes maladministration) and must be reported to OCR as soon as it is detected.

Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

5 Appendices

5a. Overlap with other qualifications

There is a small degree of overlap between the content of this specification and those for AS Levels in Latin, Classical Greek and Ancient History.

5b. Accessibility

Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found in the *JCQ Access Arrangements and Reasonable Adjustments*.

The AS Level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected Characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

5c. References for visual/material sources

The following lists contain detailed references, using museum numbers or other common approaches to identification, which will enable teachers and

learners to be clear and confident about what examples of visual/material culture they are expected to study.

Greek Theatre (H008/21)

- Theatre of Dionysus at Athens
- Theatre of Thorikos, a coastal deme of Attica
- Volute krater by the “Pronomos” painter, depicting team of actors celebrating, with costumes, masks, aulos-player, playwright, Dionysus, c.410 BC, in the Naples Museo Nazionale (3240)
- Bell krater by McDaniel Painter, “Cheiron Vase”, Cheiron and Xanthias slave – comic scene, steps & low stage, c.380–370 BC, in British Museum (1849,0620.13)
- Red-figure column krater in mannerist style, “Basel Dancers”, tragic chorus in action, in front of stepped altar, c.500–490 BC, in Antikenmuseum, Basel (BS 415)
- Black-figure chous depicting two chorus-members dressed as birds, c.480 BC in British Museum (B509)
- Red-figure bell krater by Schiller Painter, depicting scene with wine-skin & boots from *Women at the Thesmophoria (Thesmophoriazusae)*, c.380–370 BC, in Martin von Wagner Museum, Wurzburg (H5697)
- The death of Pentheus, red-figure kylix attributed to Douris, c.480 BC, in Kimball Art Museum, Fort Worth, Texas, USA
- Red-figure Volute Krater, “Choregos Vase” or “Comic Angels”, choregoi with Aegisthus and Pyrrhios, c.400–390 BC in Paul Getty Museum, California (No. 96.AE.29. J)
- Red-figure calyx krater fragment by Capodarso painter, depicting Jocasta and Oedipus the King, c.330 BC in Museo Archeologico Regionale, Syracuse (“P. Orsi” 66557)
- Red-figure Calyx Krater depicting Medea’s escape, c.400–380 BC, in Cleveland Museum of Art (91.1)
- Red-figure pelike by Phiale painter depicting tragic actors dressing, c.450 BC, in Museum of Fine Arts, Boston (98.883–11)
- Red-figure ‘maenad’ stamnos by Dinos Painter, late 5th century, in Naples, Museo Nazionale Archeologico
- Red-figure vase fragment single actor possibly playing Perseus and two audience members/judges, c.420–410 BC, Vlastos collection, Athens (ARV2, 1215, 1)

Imperial Image (H008/22)

- The Ara Pacis Augustae
- Mausoleum of Augustus
- The Forum of Augustus in Rome
- The Sebasteion at Aphrodisias
- Augustus of Prima Porta statue
- Octavian and Isis: relief from the Kalabsha Gate, Ägyptisches Museum, Berlin
- Head of Livia, Louvre, Paris, (www.louvre.fr/en/oeuvre-notices/livia)
- Caesar's heir *aureus*, obv. bare head of Octavian, rev. head of Julius Caesar with laurel wreath, 43 BC (LACTOR 17.H2, RRC 490/2, BMCRR Gaul 74)
- *Aureus*, obv. head of Octavian, rev. Octavian seated on bench holding scroll with scroll box at feet, 28 BC, British Museum (1995,0401.1)
- *Denarius*, obv. bare head of Octavian, rev. Pax standing left holding olive branch and cornucopia, 32–29 BC (RIC 252, RSC 69)
- Gaius and Lucius as *princeps iuventutis*, *aureus*, obv. Augustus head laureate, rev. Gaius and Lucius Caesar standing veiled with shields and priestly symbols, 2 BC–AD 11 (LACTOR 17.J58, RIC Augustus 205, BMC Augustus 513)
- *Denarius*, obv. Bareheaded portrait of Augustus, rev. sacrificial implements above tripod and patera, c.13 BC (RIC I 410; RSC 347)
- *Denarius*, obv. Potrait of Augustus with oak wreath, rev. eight rayed comet with tail pointing upward, c.19 BC (RIC I 37a; RSC 98)

Summary of updates

Date	Version	Section	Title of section	Change
May 2018	1.1	Front cover	Disclaimer	Addition of disclaimer
April 2019	1.2	2c	Content of The World of the Hero (H008/11) Content of Culture and the Arts (H008/21 and H008/22)	Clarification on the use of resources
July 2019	1.3	2c 5c	Content of Imperial Image (H008/22) References for visual/ material sources	Minor typographical amends
January 2020	1.4	1e Covers 4e	How do I find out more information? Post-results services	References to the Online Support Centre included Wording updated to Review of results.
February 2021	1.5			Update to specification covers to meet digital accessibility standards
January 2022	1.6	2c 5c	Content of Greek Theatre (H008/21) References for visual/ material sources	Black-figure oinochoe changed to black-figure chous in order to align with the British Museum.





YOUR CHECKLIST

Our aim is to provide you with all the information and support you need to deliver our specifications.

- Bookmark [OCR website](#) for all the latest resources, information and news on AS Level Classical Civilisation
 - Be among the first to hear about support materials and resources as they become available – register for [Classics updates](#)
 - Find out about our [professional development](#)
 - View our range of [skills guides](#) for use across subjects and qualifications
 - Learn more about [Active Results](#)
 - Visit our [Online Support Centre](#)
-

Download high-quality, exciting and innovative AS Level Classical Civilisation resources from ocr.org.uk/alevelclassicalcivilisation

Resources and support for our AS Level Classical Civilisation qualification, developed through collaboration between our Classics Subject Advisor, teachers and other subject experts, are available from our website. You can also contact our Classics Subject Advisor who can give you specialist advice, guidance and support.

Contact the team at:

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