

**AS LEVEL**

**Examiners' report**

# **CLASSICAL CIVILISATION**

**H008**

For first teaching in 2017

**H008/11 Summer 2022 series**

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## Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

### Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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## Paper 11 series overview

Examiners were impressed by the overall knowledge of the epics presented by candidates in their study of both *Iliad* and *Odyssey*. The *Odyssey* still proves to be the more popular option.

Given the far from favourable conditions which many of these candidates would have experienced throughout their year's study, their performance is that much more creditable. Recall of AO1 was sometimes achieved at the expense of AO2 and some candidates would have gained further marks by explaining exactly why their chosen example was relevant. Timing did not seem to be much of an issue, although some of the essays might have been fuller, and rubric errors were minimal.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> <li>• demonstrated a detailed knowledge of the epics</li> <li>• maintained the focus on the question at all times</li> <li>• planned responses for extended pieces of writing.</li> </ul>	<ul style="list-style-type: none"> <li>• were unable to support their views with reference to the epics</li> <li>• did not always explain why/how their chosen examples were relevant.</li> </ul>

## Option 1: The *Iliad*

### Section A overview

Candidates generally displayed good knowledge of the *Iliad* and understanding of *xenia* and its importance within the Homeric world and could select relevant sections of the passage for discussion.

Some candidates' marks were limited by a lack of analysis regarding how the evidence presented made a passage memorable or how it demonstrated good *xenia*.

Introductions are not necessary for 8-mark questions and this can save valuable time.

#### Question 1

- 1 Which goddess is helping Menelaus in line 1? (Rieu/Kline) 'With her own hand she guided / She deflected it'? [1]

Nearly all of the responses successfully identified Athene.

#### Question 2

- 2 Why was the wounding of Menelaus an important moment in the Trojan war? [1]

This question posed little difficulty and candidates were able to demonstrate their understanding of the importance of this episode.

#### Question 3

- 3 Briefly describe how Menelaus' life was saved after this passage. Make **two** points. [2]

Some candidates only used the passage, whereas this question was about what happened soon afterwards.

#### Question 4

- 4 Explain how **Passage A** is a memorable piece of writing.

Make **four** points and support each point with reference to **Passage A**. [8]

Ideas under AO1 were usually sound but selected examples needed to be unpacked and developed for AO2. Figures of speech were accurately identified, but there was sometimes limited comment on their effect. Some responses commented well on cultural matters such as the armour, the expense of purple dye, women's roles in making clothing and the wound as a badge of courage.

### Question 5

5 Where did the meeting between Priam and Achilles in **Passage B** take place? [1]

This question posed little difficulty, although not all responses specifically identified Achilles' tent.

### Question 6

6 Why was it important for Priam to meet with Achilles? [1]

By far the most popular response was to arrange for the return of his son's body.

### Question 7

7 Briefly describe **two** things Achilles has done to the body of Hector since killing him. [2]

Candidates answered this question well and demonstrated a strong knowledge of the text.

### Question 8

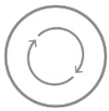
8 Explain how good hospitality (*xenia*) is demonstrated in **Passage B**.  
 Make **four** points and support each point with reference to **Passage B**. [8]

Candidates needed to go further into the AO2 significance of the facts they identified. There was good work on compassion for Priam, in not letting him see the body until it was ready. Few addressed the mutual grief, but some spotted his respect for Zeus in containing his anger and in using the fine garments Priam had brought in preparing the body. There were, however, also many good responses to this question where candidates had clearly been well-prepared for this topic.

### Exemplar 1

8.		Good hospitality ( <i>xenia</i> ) was something that was expected especially of those who were upper class and had been raised so, as <i>xenia</i> could ruin the family.

### Assessment for learning



There is no need for an introduction for the 8-mark question.  
Exemplar 1 is an example of an unnecessary opening paragraph to this question.

### Question 9\*

\*9 Explain how the importance of hospitality (*xenia*) is demonstrated in the *Iliad*.

You should include a range of examples of *xenia* which show why hospitality is important. You may use **Passage B** as a starting point, and your own knowledge of the *Iliad* in your answer.

[16]

The episode in the extract and the embassy to Achilles were the favoured choices of episodes. Some considered Thetis with Zeus and with Hephaestus, and noted how indebted Hephaestus was to her for having cared for him in the past. The Glaucus and Diomedes episodes were also popular for discussion.

### Assessment for learning



Centres would be advised to practice this type of question as examination preparation: asking candidates to collect examples pertaining to a specific theme from throughout the epic and then analysing how important they are in the narrative.

### Misconception



This question did not involve a counter-argument: time was lost by some candidates and not all argument was relevant.

## Section B overview

As ever, essays generally benefited from better structuring if some form of initial planning had taken place. Question 10 was by far the more popular choice of essay.

### Question 10\*

**\*10** Assess whether you think Hector behaves in a heroic way in the *Iliad*. Justify your response. **[25]**

Candidates clearly had explored the concept of an Homeric hero and concepts that were important to the hero such as a desire for kleos and time. Candidates generally did well in explaining heroic aspects of Hector, such as his refusal to stay with his family in Book 6 or his killing of Patroclus and the stripping of the body. Most responses could also discuss his refusal to retreat in Book 22 and acceptance of his death as heroic qualities. The best responses were from those who could also back up their points with detailed reference to the epic.

### Question 11\*

**\*11** 'The *Iliad* is an epic in every sense of the word.'

Explain how far you agree with this statement. Justify your response.

**[25]**

Perhaps unsurprisingly, this was not a popular question. There were some excellent responses which demonstrated a sound understanding of what epic poetry entails and supported this with detailed knowledge culled from the whole of the *Iliad*. Unfortunately, other responses showed only limited knowledge and understanding of what exactly epic poetry is, and made points which could be relevant to any action film or novel – which qualified for limited credit under AO2. Some responses became overly narrative in nature, being a summary of the plot line, thus lacking any AO2, or being very general. Candidates needed to make direct references to the *Iliad* which exemplify typical epic style and content.



## Option 2: The *Odyssey*

### Section A overview

Candidates generally displayed good knowledge of the *Odyssey* and understanding of *xenia* and its importance within the Homeric world, and could select relevant sections of the passage for discussion.

Some responses were limited by a lack of analysis regarding how the evidence presented either made a passage memorable or how it demonstrated bad *xenia*.

Introductions are not necessary for 8-mark questions and this can save valuable time.

#### Question 12

12 Which goddess had Odysseus just met in the land of the Phaeacians? [1]

Nearly all of the candidates successfully managed to identify Athene.

#### Question 13

13 Briefly describe what this goddess said about the Phaeacian royal family. Make **two** points. [2]

Some responses were too brief in their recall of detail and struggled to make two points. The majority, however, demonstrated detailed knowledge of Phaeacian society, but not always about the royal family.

#### Question 14

14 Why was his visit to the Phaeacians important to Odysseus? [1]

This question posed little difficulty and candidates were able to demonstrate their understanding of the importance of this episode.

#### Question 15

15 Explain how **Passage A** is a memorable piece of writing.

Make **four** points and support each point with reference to **Passage A**. [8]

As with Question 8, candidates needed to dig more deeply and comment more on effect. It is not enough just to say that the use of the simile makes the passage memorable. That said, there were many responses which managed to achieve full marks for AO1.

## Exemplar 2

15		One way passage A is a memorable piece of
		writing is <del>that</del> the use of epithet. 'valiant
		Alcunous'. This makes it more memorable.

Exemplar 2 is a response which gains credit for AO1, but needs to explain exactly why the chosen example is memorable.

## Question 16

16 Why did Odysseus decide to wait for the return of the Cyclops?

[1]

Most responses were able to suggest a valid reason for this.

## Question 17

17 Why did the Cyclops want to know where Odysseus had moored his ship (lines 10–11 Rieu / lines 9–10 Kline)?

[1]

Most responses said to find/kill Odysseus' other men, although other valid responses were given.

## Question 18

18 Briefly describe how Odysseus and his men later escape from the Cyclops' cave. Make **two** points.

[2]

Candidates answered this question well and demonstrated a strong knowledge of the text.

## Question 19

**19** Explain how bad hospitality (*xenia*) is demonstrated in **Passage B**.

Make **four** points and support each point with reference to **Passage B**.

**[8]**

Often the AO1 mark was higher than that given for AO2. The bad acts of hospitality were accurately identified but sometimes there was insufficient explanation as to why they were bad; Zeus as the patron of *xenia*, not feeding before asking questions, attempting to trick the guest, not offering accommodation, hospitality involves kindness not brutality. Few candidates identified Odysseus' lie as poor *xenia* or made reference to Odysseus' initial poor *xenia* in entering the Cyclops' cave. There were, however, also many good responses to this question where candidates had clearly been well prepared for this topic.

### Exemplar 3

19		One way bad xenia is demonstrated in passage B is that he ate Odysseus' crew. 'eating the flesh and entrails.
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Exemplar 3 is an example of a response which gains credit for AO1, but needs to explain exactly how bad *xenia* is shown.

### Assessment for learning



There is no need to write an introduction for the 8-mark question.

## Question 20\*

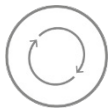
**\*20** Explain how the importance of hospitality (*xenia*) is demonstrated in the *Odyssey*.

You should include a range of examples of *xenia* which show why hospitality is important. You may use **Passage B** as a starting point, and your own knowledge of the *Odyssey* in your answer.

**[16]**

This question was generally well done. There was a range of detailed examples offered for AO1 culled from the breadth of the *Odyssey*. AO2 could be compromised for some candidates who listed examples or categorised them into examples of good and bad without exploring their importance to *xenia*. There were, however, many responses covering civilisation/barbarism, moral character denoted, punishment and reward, and plot advancement.

### Assessment for learning



Centres would be advised to practice this type of question as examination preparation: asking candidates to collect examples pertaining to a specific theme from throughout the epic and then analysing how important they are in the narrative.

### Misconception



This question did not involve a counter-argument, so time was lost by some candidates and not all argument was consequently relevant.

## Section B overview

As ever, essays generally benefited from better structuring if some form of initial planning had taken place. Question 21 was by far the more popular choice of essay.

### Question 21\*

**\*21** 'Goddesses are the clever ones in the *Odyssey*, not Odysseus.'

Explain how far you agree with this statement. Justify your response.

**[25]**

The AO1 was good in many responses to this question. Where some candidates lost marks was in not commenting on why particular acts were clever and so earning less well for AO2. There was much good work on Athene as goddess of wisdom and strategy and on Odysseus' epithets. There was some perceptive work on Circe and entrapment and on Odysseus outwitting her. Calypso's outburst to Hermes was also well studied. There was sound work on the balance between the cleverness and foolhardiness of Odysseus himself. Some erroneously included male gods or mortal women. The best responses were those which directly compared the actions of the goddesses with Odysseus as much as possible rather than simply listing things that goddesses or Odysseus did that were clever.

### Question 22\*

**\*22** 'The *Odyssey* is an epic in every sense of the word.'

Explain how far you agree with this statement. Justify your response.

**[25]**

There were some excellent responses which demonstrated a sound understanding of what epic poetry entails and supported this with detailed knowledge culled from the whole of the *Odyssey*. Unfortunately, other responses showed only limited knowledge and understanding of what exactly epic poetry is and made points which could be relevant to any action film or novel – which qualified for limited credit under AO2. Some responses became overly narrative in nature, being a summary of the plotline, thus lacking any AO2, or being very general. Candidates needed to make direct references to the *Odyssey* which exemplify typical epic style and content

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