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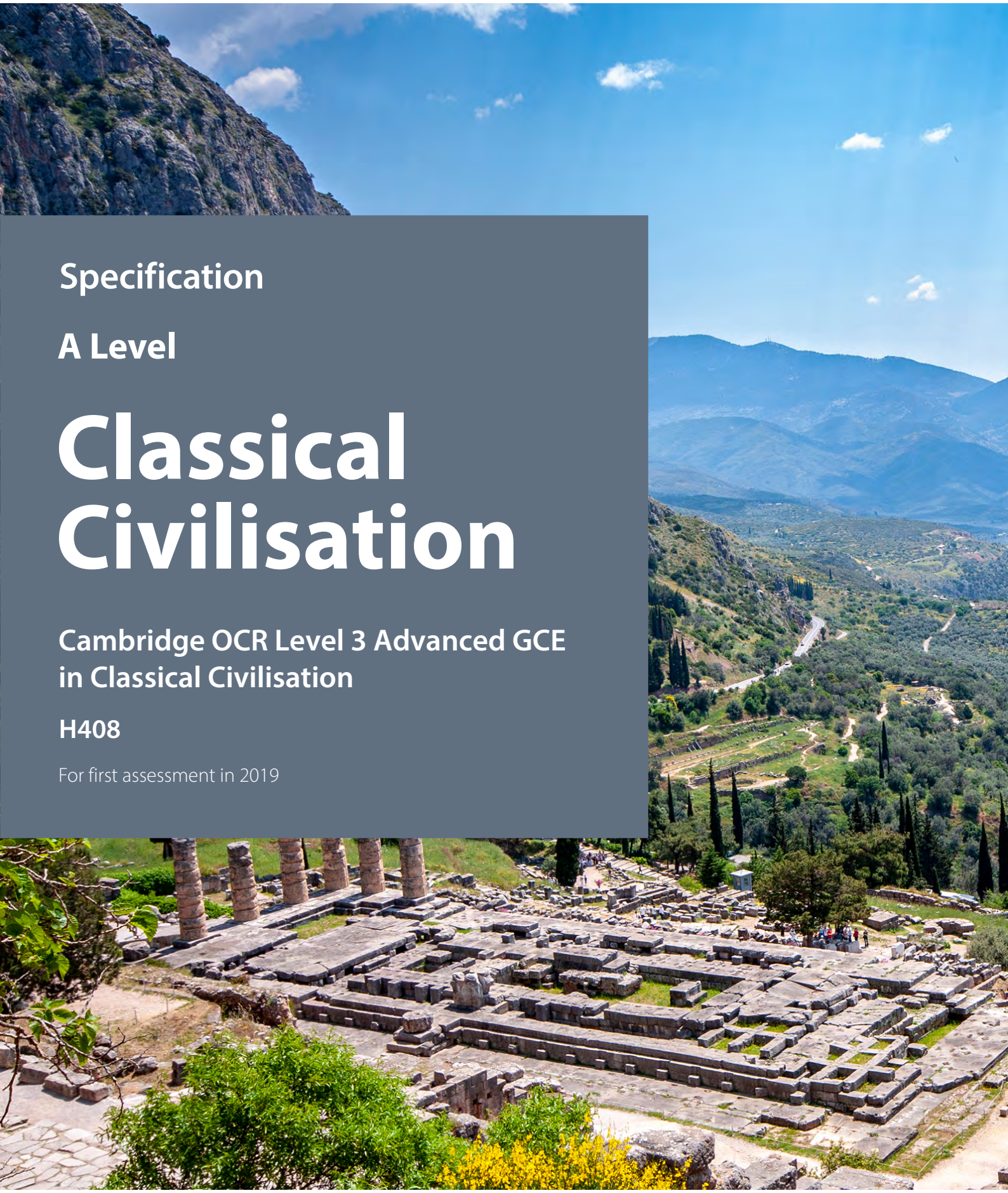

Specification

A Level

Classical Civilisation

Cambridge OCR Level 3 Advanced GCE in Classical Civilisation

H408

For first assessment in 2019

Version 2.0 (June 2026)

ocr.org.uk/alevelclassicalcivilisation

About our new name

As of September 2025, our name is Cambridge OCR.

Students who sat an exam **in summer 2025** will receive a Cambridge OCR branded exam certificate (our new brand), which will be the same for all future exam series.

You'll continue to see the OCR or Oxford Cambridge and RSA Examinations name while we work to update our material to our new name, Cambridge OCR. This will take some time, and you can still access all up-to-date qualification resources and materials via Teach Cambridge.

Important: We'll keep the OCR/Oxford Cambridge and RSA name on existing teaching resources while the content of these remains applicable to the specification being taught. **New and refreshed** resources will be produced using the Cambridge OCR name/logo.

Are you using the latest version of this specification?

The latest version of our specifications will always be on our website and may differ from printed versions. We will inform centres about changes to specifications.

Tell us what you think

Your feedback plays an important role in how we develop, market, support and resource qualifications now and into the future. We want you and your students to enjoy and get the best out of our qualifications and resources, but to do that we need your honest opinions to tell us whether we're on the right track or not.

You can email your thoughts to support@ocr.org.uk or visit our feedback page to learn more about how you can help us improve our qualifications.

Designing and testing in collaboration with teachers and students

Helping young people develop an ethical view of the world

Equality, diversity, inclusion and belonging (EDIB) are part of everything we do

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1 Why choose an OCR A Level in Classical Civilisation?

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 A 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 teachers, employers, and universities to create qualifications that support the needs of all students and help them prepare for their future. We offer A Levels, GCSEs, vocational qualifications, and other academic options to schools, colleges, workplaces, and other organisations.

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 A Level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's A Level in Classical Civilisation is QN603/0726/2.

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

OCR's A 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 supplemented by innovative, exciting new ones, to form a creative, new approach to the study of the classical world.

OCR's A 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 A 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 A Level in Classical Civilisation for you and your learners are:

- the study of three 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 both Greek and Roman epic, including the oldest surviving works of literature in the Western literary canon
- a wide range of options in both of the other component groups, with no prohibited routes and maximum flexibility in choosing your course of study
- co-teachable options allowing for the AS Level in Classical Civilisation to be taught alongside the first year of the A Level
- the opportunity to study a wide 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 the classical world.

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

This section is intended for teachers using OCR's current A Level in Classical Civilisation. It highlights the differences between the current A Level in Classical Civilisation (H441) and the new version (H408) for first teaching in September 2017:

What stays the same?	What's changing?
• 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	• Prescribed ancient sources for all components • New topic areas, including those addressing Classical Thought • Simplified assessment with fewer optional questions and lower tariff questions • OCR provided translations, free to use and available online

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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

2 The specification overview

2a. OCR's A Level in Classical Civilisation (H408)

Learners must take component H408/11, **one** from components H408/21 to H408/24 and **one** from H408/31 to H408/34 to be awarded OCR's A 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: • **one** of Homer's *Iliad* or *Odyssey* • **and** Virgil's *Aeneid* This component is solely focused on the study of literature in translation.	**The World of the Hero** H408/11 100 marks 2 hours 30 minutes Written paper	**40%** of total A Level
Component Group 2: Culture and the Arts Learners must study **one** component in this component group, chosen from: • Greek Theatre (H408/21) • Imperial Image (H408/22) • Invention of the Barbarian (H408/23) • Greek Art (H408/24) Components in this group involve the study of visual and material culture. In all except Greek Art this is combined with the study of literature in translation.	**Culture and the Arts** H408/21, H408/22, H408/23, H408/24 75 marks 1 hour 45 minutes Written paper	**30%** of total A Level
Component Group 3: Beliefs and Ideas Learners must study **one** component in this component group, chosen from: • Greek Religion (H408/31) • Love and Relationships (H408/32) • Politics of the Late Republic (H408/33) • Democracy and the Athenians (H408/34) Components in this group involve of an area of classical thought, in combination with either the study of literature in translation or visual/material culture.	**Beliefs and Ideas** H408/31, H408/32, H408/33, H408/34 75 marks 1 hour 45 minutes Written paper	**30%** of total A Level

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2b. Content of A Level in Classical Civilisation (H408)

OCR's A 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.

All learners will study material from both Greece and Rome and their surrounding worlds, drawn from diverse time periods ranging from Archaic Greece to Imperial Rome. This material will encompass aspects of literature, visual/material culture and classical thought 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 H408/11, *The World of the Hero,* and two further components, one from each of the two component groups; *Culture and the Arts* (H408/21 to H408/24) and *Beliefs and Ideas* (H408/31 to H408/34). 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* (H408/11). This component will explore both Greek and Roman epic, with the study of either Homer's *Iliad* or *Odyssey* and Virgil's *Aeneid*. The works of Homer are the foundation of the Western literary canon, and the Greeks themselves considered them the cornerstone of Greek culture. In his *Aeneid* Virgil pays homage to Homer, but also to Rome and its leader, Augustus. 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* (H408/21 to H408/24) contains four options for study, all of which involve the study of visual/material culture. The study of the physical remains of the ancient world is crucial to a comprehensive understanding of it, and this component group includes a variety of possible options and a great deal of flexibility for teachers. These components make the classical world more tangible for learners, engaging them more fully in their studies.

Finally, in *Beliefs and Ideas* (H408/31 to H408/34) learners are given the opportunity to explore some of the ideas and ideals important not only to the ancient world but also to the modern one. From ideas about love to those about democracy, learners will examine thought provoking and interesting concepts that will develop their ability to evaluate and analyse ideas as well as sources.

Knowledge, Understanding and Skills

In **all components** of OCR's A 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
- develop their knowledge, skills and understanding over the two year linear A Level course to evaluate with appropriate levels of sophistication, demonstrating a deep, complex understanding of the literature, ideas and materials studied, as well as their cultural context
- make use of knowledge and understanding of relevant secondary scholars and academics in order to further develop their analysis and argument. Examples of such secondary scholars and academic works for each component can be found in Appendix 5d, these are not a prescriptive list however, and are intended as guidance and support only.

2c. Content of The World of the Hero (H408/11)

In this **compulsory** component learners will study one of either Homer's *Iliad* or *Odyssey*, as well as Virgil's A*eneid.* 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. Both texts should be studied in equal levels of depth and should require an equal amount of teaching time.

The poems of Homer were considered by the Greeks themselves to be a 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.

This component also provides learners with the opportunity to appreciate Virgil's *Aeneid*, a cornerstone and landmark in Western literature. Drawing inspiration from Homer, as well as from his own cultural and political context, Virgil explored what it was to be a hero in the Roman world and created a work which has proven enduringly popular.

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, including the requirement to make use of relevant secondary scholars and academics to support their analysis and argument. Examples of such secondary scholars and academic works for this component can be found in Appendix 5d. These are not a prescriptive list and are intended as guidance and support only.

Homer's *Iliad*

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

Key topics	Learners should have studied the following:
Literary techniques and composition	• 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 *Iliad* was created and handed down including: ◦ oral tradition and context ◦ transmission of the text ◦ whether it was the work of one or more poets
The heroic world: characterisation and themes	• concept, values and behaviour of a hero including the ideas of *timē* (honour) and *kleos* (reputation) • life in Troy and the Greek war camp • characterisation of major and minor characters • the portrayal of war • death and mortality • *menis* (wrath, anger) • reconciliation
The social, cultural and religious context	• power of fate • role of the immortals and relationship between immortals and mortals • family and friendship • hospitality and guest friendship (*xenia*) • 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**
When studying literature learners will be required to show knowledge and understanding of:	• 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.
When studying literature learners should be able to:	• 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	• 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 *Odyssey* was created and handed down including: ◦ oral tradition and context ◦ transmission of the text ◦ whether it was the work of one or more poets
The heroic world: characterisation and themes	• concept, values and behaviour of a hero, including the ideas of *timē* (honour) and *kleos* (reputation) • how the different societies depicted in the *Odyssey* are characterised and portrayed • characterisation of major and minor characters • *nostos* (homecoming) • disguise • recognition • fantasy and the supernatural
The social, cultural and religious context	• power of fate • role of the immortals • relationship between immortals and mortals • justice and revenge • hospitality and guest friendship (*xenia*) • family • 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, 5, 6, 7, 8, 9, 10, 11, 12, 13, 16, 17, 18, 19, 21, 22, 23**
When studying literature learners will be required to show knowledge and understanding of:	• 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.
When studying literature learners should be able to:	• 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*

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Virgil's *Aeneid*

*This **must** be studied as part of this component.*

Key topics	Learners should have studied the following:
Literary techniques and composition	• composition of the epic • structure and plot of the epic • language of the epic including the use of speeches, themes, flashback, similes and other narrative and descriptive techniques and their effects • Homeric influence
The heroic world: characterisation and themes	• concepts, values and behaviour of a Greek and Roman hero • characterisation of major and minor characters • role of Aeneas in Rome's Imperial destiny • portrayal of war • the portrayal of different nations; Trojans, Greeks, Carthaginians, Italians
The social, cultural and religious context	• moral values implicit in the *Aeneid* including *pietas* (duty to gods, state and family) and its contrast with *furor* • importance of fate and destiny • role of the immortals and the relationship between mortals and immortals • family and friendship • relationships between men and women, parents and children • part played by women in the epic and their position in society
Historical and political background	• Augustan context in which the *Aeneid* was produced including: ◦ the political and historical background of the civil war ◦ Augustus' rise to power and consolidation of his rule • Virgil's relationship to Augustus and his regime and the extent to which they are promoted within the epic • promotion of the Roman Empire

Prescribed Books	**1, 2, 4, 6, 7, 8, 9, 10, 11, 12**
When studying literature learners will be required to show knowledge and understanding of:	• 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.
When studying literature learners should be able to:	• 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:

- *Virgil, 'Aeneid' translated by D. West (Penguin)*
- *Virgil, 'The Aeneid', translated by A.S. Kline, online at http://www.poetryintranslation.com*

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2c. Content of Culture and the Arts (H408/21, H408/22, H408/23 and H408/24)

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

- Greek Theatre (H408/21)
- Imperial Image (H408/22)
- Invention of the Barbarian (H408/23)
- Greek Art (H408/24)

Learners must study **one** of these components.

All of these components include a study of visual/material culture; from the study of theatres and vases depicting performances, to Persian art and archaeological sites, to Roman coins and architecture. The sources for components H408/21, H408/22 and H408/23 are equally weighted between visual/material culture and literature. The sources for component H408/24, Greek Art, are entirely visual/material however, as befits the focus of the component.

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, including the requirement to make use of relevant secondary scholars and academics to support their analysis and argument. Examples of such secondary scholars and academic works for each option within this component can be found in Appendix 5d. These are not a prescriptive list and are intended as guidance and support only.

2c. Content of Greek Theatre (H408/21)

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	• 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: ○ 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	• 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 *peripeteia* (reversal of fortune), *hamartia* (tragic mistake), *catharsis* (purging of emotions)

Key topics	Learners should have studied the following:
Nature of (old) comedy	• the origins of comedy and how it developed during the 5th century BC, including 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	With reference to all the set plays: • plot structure • plot devices, including messenger speeches, *agon, parabasis* • 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	With reference to *Oedipus the King* and *Bacchae*: • ancient religious concepts, beliefs and practices, including: ◦ the role of the gods ◦ fate and free will ◦ prophecy and prophets ◦ religious rituals and acts • importance of the *polis* (city), including: ◦ position and role of men, women and slaves in society ◦ political ideas and ideals • importance of family relationships • tragic heroism, including: ◦ 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	With reference to *Frogs*: • the representation and satire of tragedy • ancient religious concepts, beliefs and practices, including: ◦ the role of the gods ◦ death and the afterlife • importance of the *polis* (city), including: ◦ 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' *Oedipus the King* Euripides' *Bacchae* Aristophanes' *Frogs*
When studying literature learners will be required to show knowledge and understanding of:	• 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.
When studying literature learners should be able to:	• 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:

- for *Oedipus the King*, translation by Fagles, in *The Three Theban Plays* (Penguin)
- Cambridge OCR Prescribed source booklet for *Oedipus the King*, available for free on the Cambridge OCR website.
- for *Bacchae* and *Frogs*, the appropriate volume of *Cambridge Translations from Greek Drama*
- Cambridge OCR Prescribed source booklet for *Bacchae*, available for free on the Cambridge OCR website.
- Cambridge OCR Prescribed source booklet for *Frogs*, available for free on the Cambridge OCR website.

Prescribed Visual/Material Sources	**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 and Dionysus** **Bell krater by McDaniel Painter, "Cheiron Vase"** **Red-figure column krater in mannerist style, "Basel Dancers"** **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)**	**The death of Pentheus, red-figure kylix attributed to Douris, c.480 BC** **Krater "Choregos Vase" or "Comic Angels", choregoi with Aegisthus and Pyrrhias** **Calyx krater fragment by Capodarso painter, depicting Jocasta and Oedipus the King** **Red-figure calyx krater depicting Medea's escape** **Pelike by Phiale painter depicting tragic actors dressing** **Red-figure 'maenad' stamnos by Dinos Painter** **Red-figure vase fragment Single actorpossibly playing Perseus and 2 audience members / judges**

When studying visual/ material culture learners will be required to show knowledge and understanding of:	• 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.
When studying visual/ material culture learners should be able to:	• 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 (H408/22)

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:

Divi filius	• the benefits for Augustus of associating himself with Julius Caesar, including:
	  ○ 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

Imperator	• 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

'Augustus'	• 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:
	  ○ 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

Key topics	Learners should have studied the following:
Culture hero	• 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
Pater Patriae	• the significance of the title *Pater Patriae* 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: ◦ modest living ◦ personal qualities of *virtus* (valour, manliness, excellence and courage); *clementia* (mercy, clemency); *pietas* (duty to the gods, state, and family); *iustitia* (justice, fairness, equity) • the intended role of the imperial family as role models
Later representations	• The effectiveness of Augustus' self-presentation in creating an imperial image that lasted beyond his lifetime through an examination of later sources, including: ◦ selections from Suetonius' *Lives of the Twelve Caesars* ◦ the Sebasteion at Aphrodisias

Prescribed Literary Sources	***Res Gestae Divi Augusti*** **Horace** • ***Epodes 9*** • ***Odes 1.37, 3.6, 3.14, 4.4, 4.15*** • ***Carmen Saeculare*** **Propertius** • ***Elegies 3.4, 3.11, 3.12, 4.6***	**Ovid** • **Metamorphoses 15.745–870** ***Suetonius*** • ***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***
When studying literature learners will be required to show knowledge and understanding of:	• 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.	
When studying literature learners should be able to:	• 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.

Prescribed Visual/ Material Sources	**The Ara Pacis Augustae** **Mausoleum of Augustus** **The Forum of Augustus in Rome** **The Sebasteion at Aphrodisias** **Augustus of Prima Porta statue** **Relief depicting Octavian from the Kalabsha Gate** **Head of Livia** ***Aureus*, obv. bare head of Octavian, rev. head of Julius Caesar with laurel wreath** ***Aureus*, obv. head of Octavian, rev. Octavian seated on bench holding scroll**	***Denarius*, obv. bare head of Octavian, rev. Pax standing left holding olive branch and cornucopia** ***Aureus*, Gaius and Lucius as *princeps iuventutis*, obv. Augustus head laureate, rev. Gaius and Lucius Caesar standing veiled with shields and priestly symbols** ***Denarius*, obv. Bareheaded portrait of Augustus, rev. sacrificial implements above tripod and patera** ***Denarius*, obv. Portrait of Augustus with oak wreath, rev. eight rayed comet with tail pointing upward**
When studying visual/ material culture learners will be required to show knowledge and understanding of:	• 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	
When studying visual/ material culture learners should be able to:	• 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 Invention of the Barbarian (H408/23)

This component allows learners to explore how the Greeks saw themselves as distinct from their 'barbarian' neighbours. With issues of race and stereotypes so prevalent in the modern world, this component raises matters which will resonate with learners and encourage them to think about their own society and beliefs.

The first topic introduces the learner to the Greek world and asks how united the Greeks were as a people. The second explores the possible lack of cohesion of the Greeks during the events of the Persian Wars. Learners will then look into how the image of the barbarian as being distinct from, and inferior to, the Greeks emerged and persisted.

In the innovative topic focusing on the reality of Persian culture, learners will analyse how far the Greek stereotype of the Persians was based on fact or prejudice. They will be encouraged to question assumptions and think critically about portrayals of difference and identity.

Finally, learners will examine depictions of the Persians in the work of Herodotus and Aeschylus, and the idea of barbarians in Greek myth, including why the Greeks were fascinated by female barbarians in particular. This close analysis of literary and artistic sources gives learners the opportunity to work with a variety of material, creating an engaging course of study.

Key topics	Learners should have studied the following:
Greek identity	• the geographical extent of the Greek world and the range of cultures it encompassed • the autonomy of the *poleis* (cities) and relations between them • the extent to which a 'Greek' cultural identity could be said to exist
The Persian Wars and Greek (dis) unity	• relations between Greek *poleis* (cities) and attempts to unify the Greeks during this period of conflict • the divisions and unity of the Greeks as reflected in Herodotus' narrative of key events • varying responses to the Persian threat; *poleis* (cities) which medised, and those which did not

Greeks and barbarians	• pre-Classical ideas of the 'barbarian' including the origin of the term and its original connotations
	• the role of binary oppositions (for example Greek/foreigner; man/woman; slave/free) in the Greek world view
	• the typical depiction of barbarians in classical Greek sources, including:
	  ◦ the standard visual depiction of 'barbarians' in Greek art
	  ◦ their way of life and customs
	  ◦ their character
	  ◦ politics and hierarchy
	  ◦ their religion and rituals
	• the role of the historical context in this 'invention' of the barbarian, including:
	  ◦ the role of the Persian wars in crystallising images of foreign peoples

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Key topics	Learners should have studied the following:

Depictions and portrayals; mythical barbarians	• the Amazons, including:
	  ◦ their appearance and behaviour
	  ◦ how their behaviour and values set them apart from the Greeks
	• Medea, with study of Euripides' *Medea,* including:
	  ◦ the plot, structure, characterisation and themes
	  ◦ the context in which the play was produced
	  ◦ how the plot and Medea's character is formed by her status as a barbarian
	  ◦ how Medea's actions may have been viewed by the audience
	• how gender is linked to the sense of 'other' and danger associated with barbarian characters

Depictions and portrayals; historical barbarians	• Aeschylus' portrayal of the Persians in *The Persians*, including:
	  ◦ the plot, structure, characterisation (including chorus) and themes
	  ◦ the context in which the play was produced
	  ◦ characteristics and 'un-Greek' nature of the Persians
	  ◦ the behaviour and characterisation of Xerxes
	• Herodotus' portrayal of the Persians in the prescribed sections, including:
	  ◦ characteristics and 'un-Greek' nature of the Persians
	  ◦ the behaviour and characterisation of Xerxes
	  ◦ the tyrannical and quasi-godlike behaviour of Xerxes
	  ◦ Herodotus' accounts of the supernatural (including oracles)
	  ◦ Herodotus' narrative and literary devices
	• comparison of Aeschylus' and Herodotus' depictions of the Greeks, Persians and the Greek victory

The reality of Persia	• the Achaemenid dynasty and the Persian political system, including:
	  ◦ the king, his subjects and government of the empire including tributes and *satrapies*
	  ◦ the representation of kings and imperialism in Persian sources
	• the artistic and cultural achievements of the Achaemenid dynasty, including:
	  ◦ the cultural significance of Persepolis and the Palace of Darius at Susa
	  ◦ the relationship between Achaemenid and Greek art, and the influence of each on the other
	• the contrast of the 'reality' of Persian culture and society with the Greek view, including:
	  ◦ the extent to which Herodotus shows familiarity with the reality of Persia

Prescribed Literary Sources	**Aeschylus' *Persians*** **Euripides' *Medea*** **Herodotus' *The Histories Books* 1.1, 1.131–140; 2.48–58; 4.110–117, 4.168–181; 7.8–19, 7.33–37, 7.100–105, 7.145–152; 8.49–63, 8.67–69, 8.70–103, 8.108–110, 8.117–120, 8.140–144**
When studying literature learners will be required to show knowledge and understanding of:	• 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.
When studying literature learners should be able to:	• 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:

- *Herodotus: 'OCR Literary Sources for Invention of the Barbarian (H408/23)' available for free on the OCR website*
- for *Medea*, the appropriate volume of *Cambridge Translations from Greek Drama*, trans. Harrison
- for *The Persians* translation by Vellacott, as in *Prometheus Bound and Other Plays* (Penguin)

Prescribed Visual/ Material Sources	**Red figure kylix, Persian and a Greek fighting, by the Triptolemos Painter** **South frieze of the Temple of Athena Nike from the Acropolis, Athens, depicting the Greeks fighting the Persians** **Attic red figure kylix depicting Achilles and Penthesilea, by the Penthesilea Painter** **The battle of Achilles and Penthesileia. Lucanian red-figure bell-krater** **Attic red figure krater depicting Hercules and the Amazons, attributed to Euphronios** **Frieze of temple of Apollo at Bassae (British Museum), showing Amazons**	**The site of Persepolis, including the Gate of All Nations and the Apadana (including the relief on the eastern staircase showing delegations from the different peoples of the empire)** **Gold armlets with griffins from the Oxus Treasure** **Statuette of a naked youth from the Oxus Treasure** **The Tomb of Cyrus the Great, Pasargardae** **The Cyrus Cylinder** **Statue of Darius I from Susa** **Rock relief at Bisitun, showing Darius the Great after his victory over Gaumata and other rebel kings** **Head of a young Persian prince in lapis lazuli, from the Apadana at Persepolis** **Silver *rhyton* ending in a griffin**
When studying visual/ material culture learners will be required to show knowledge and understanding of:	• 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.	
When studying visual/ material culture learners should be able to:	• 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 Greek Art (H408/24)

The 6th–4th centuries BC was a period of great change in the Greek world, and this is reflected in the art which was produced. In this component learners will gain a thorough knowledge of the selected aspects of Greek art, but they will also gain some understanding of, and insight into, the context in which it was created, particularly the areas of religion, society, values and history/politics.

Learners will have the opportunity to explore and engage with a range of the visual arts produced by the Greeks in 6th–4th centuries BC, including free-standing sculpture, architectural sculpture and vase-painting.

Having undertaken this study, learners will appreciate the profound effect Greek art has had on the art of later periods. This component will hone learners' visual and analytical skills, develop their ability to offer critical analyses, and enable them to articulate an informed personal response to the works under consideration.

Key Topics	Learners should have studied the following:
Function	• functions of free-standing sculpture including: ◦ cult statue, votive, grave marker, memorial • purpose and positioning of different types of architectural sculpture including: ◦ *metopes*, Ionic friezes and pediments • shapes and uses of pots, including: ◦ storage vessels, mixing pots, water pots, jugs and drinking cups, cosmetic and athletic equipment
Materials	• effects of different types of materials, including: ◦ marble and bronze in free-standing sculpture ◦ limestone and marble in architectural sculpture ◦ clay, added colour and slip • advantages and limitations of different materials and shapes • usefulness and limitations of damaged and/or reconstructed pieces • usefulness and limitations of copies of free-standing sculpture
Techniques	• block method of carving statues • lost-wax method of casting bronze statues • black figure technique in vase-painting, the use of added colour and incision • red-figure technique in vase-painting, the use of different sized brushes and diluted slip to create effects

Key Topics	Learners should have studied the following:

Stylistic features and development	• stylistic features and development of the *kouros* and the *kore,* including:
	  ○ pose, archaic smile, hair, adornment, geometric anatomy, elaborate drapery
	• stylistic features and development of the bronze statue, including:
	  ○ action pose, chased detail; added detail in different metals
	• unity of theme and scale in architectural sculpture
	• stylistic features and development of the black-figure technique, including:
	  ○ added white paint for female flesh, use of profile, frontal eye in profile head, long fingers and feet, decorative motifs
	• stylistic features and development of the red-figure technique, including:
	  ○ bi-lingual pots, use of black-figure decorative motifs, development of profile eye
	• Pioneer and Mannerist movements

Composition	• dominant verticals, horizontals and diagonals • *chiastic* composition • pose • *contrapposto* • portrayal of anatomy and physical form • foreshortening and torsion • portrayal of movement • portrayal of emotion

Subject matter	• mythology, including reflection of everyday life in mythological scenes
	• themes in free-standing sculpture, including:
	  ○ mortals and gods
	  ○ concepts in 4th century BC sculpture
	• themes in architectural sculpture, including:
	  ○ Medusa, Centauromachy, Trojan War
	• themes in vase-painting, including:
	  ○ Achilles, Athena, Dionysus, Herakles, Trojan War

Prescribed Visual/ Material Sources	***Free-standing sculpture*** **New York Kouros** **Kleobis and Biton** **Berlin Standing Goddess** **Anavysos Kouros** **Peplos Kore** **Aristodikos Kouros** **Delphic Charioteer** **Artemision Zeus** **Diskobolos by Myron** **Doryphoros by Polykleitos** **Aphrodite of the Agora** **Eirene and Ploutos by Kephisodotos** **Hermes and Dionysus** **Aphrodite of Knidos by Praxiteles** **Apoxyomenos by Lysippos** **Antikytheran Youth** ***Architectural sculpture*** • **Pediments** ○ **Temple of Artemis, Corcyra** ○ **Temple of Aphaia, Aigina** ○ **Temple of Zeus, Olympia** ○ **Parthenon, Athens** • **Ionic friezes** ○ **Siphnian Treasury, Delphi** ○ **Parthenon, Athens** ○ **Temple of Apollo, Bassae** • **Metopes** ○ **Temple C, Selinus; Herakles and the Kerkopes** ○ **Temple of Zeus, Olympia; Cretan Bull, Garden of the Hesperides, Stables of Augeas** ○ **Parthenon, Athens; XXVI, XXVII, XXVIII** ***Vase-painting*** • **Gorgons pursuing Perseus, dinos and stand by the Gorgon Painter** • **Francois vase, volute krater by Kleitias** • **Wedding of Peleus and Thetis, dinos and stand by Sophilos** • **Dionysus and the Maenads, neck amphora by the Amasis Painter** • **Achilles and Ajax playing dice, belly amphora and Dionysus sailing on the ocean, kylix by Exekias** • **Dionysus / Herakles feasting in the presence of Athena, bi-lingual belly amphora by the Lysippides Painter and the Andokides Painter** • **Trojan War, hydria by the Kleophrades Painter** • **Dionysus and the Maenads, pointed amphora by the Kleophrades Painter** • **Achilles and Hector / Memnon, volute krater by the Berlin Painter** • **Herakles and Antaios, calyx krater by Euphronios** • **Herakles and the Amazons, volute krater by Euphronios** • **Hector arming / Three men carousing, belly amphora by Euthymides** • **Perseus and Medusa, hydria and Boreas pursuing Oreithyia, oinochoe by the Pan Painter**

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When studying visual/material culture learners will be required to show knowledge and understanding of:	• 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.
When studying visual/material culture learners should be able to:	• 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 Beliefs and Ideas (H408/31, H408/32, H408/33 and H408/34)

The following pages outline the components available for study in Component Group 3: Beliefs and Ideas.

- Greek Religion (H408/31)
- Love and Relationships (H408/32)
- Politics of the Late Republic (H408/33)
- Democracy and the Athenians (H408/34)

Learners must study **one** of these components.

All of these components include the study of classical thought; from ideas about politics and correct governance, to what is 'right' and 'wrong' when it comes to love and desire, to the nature of the gods and their relationship with mankind. The content of all components is equally split between classical thought and either literature (H408/32, H408/33 and H408/34) or visual/material culture (H408/31).

The listed topics should form the focus of study, and give 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 and ideas 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.

The area of classical thought targeted by each component is also noted in the specification, with its corresponding knowledge, skills and understanding. The study of classical thought and key thinkers focuses on the ideas themselves, rather than the sources for them, as illustrated by the Knowledge, Skills and Understanding outlined in Section 2b. Questions focusing on these will not, therefore, be source based. Instead questions will expect learners to discuss the ideas and their context rather than show knowledge of specific sources. This means that, despite there being fewer prescribed sources for these components, the amount of teaching time and volume of material to be covered is considered to be equal to components in Component Group 2.

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, including the requirement to make use of relevant secondary scholars and academics to support their analysis and argument. Examples of such secondary scholars and academic works for each option within this component can be found in Appendix 5d. These are not a prescriptive list and are intended as guidance and support only.

2c. Content of Greek Religion (H408/31)

Religion was an essential part of ancient Greek identity, permeating all strata of society and all aspects of an individual's daily life. Religion could be connected to the household, to life in the city or life in the countryside; moreover politics and religion were intertwined to the extent that political decisions were sometimes made on the basis of divine oracular intervention. Religion was also an important tool for the creation of local and Panhellenic identities, as well as of competition between the Greek city-states.

Studying the practicalities of religious ritual, and the role it played in society, alongside the functions and layout of famous temple complexes, will make this component tangible for learners and help develop their sense of the central role religion played in the life of everyday people.

Learners will also explore the nature of the gods and their relationship with mortals. Key to this is the depiction of the gods by Homer and Hesiod, whom Herodotus credited with giving the Greeks their first understanding of the characters and responsibilities of the gods. Also included are the very different role of Mystery Cults, and the tensions caused by the rise of philosophical thinking.

Key topics	Learners should have studied the following:

The nature of the Olympian gods	• The Olympian deities and the traditional understanding of their nature:
	  ◦ anthropomorphism and the scope of their power
	  ◦ the reciprocal relationship between gods and mortals
	  ◦ the significance of Homer and Hesiod for Greek ideas about the gods
	• The different roles, contexts and functions of the Olympians as reflected in their common epithets (e.g. Zeus Agoraios, Zeus Phratrios, Zeus Philios and Zeus Herkeios) and the extent to which these were thought of as separate, distinct entities
	• the role and nature of hero cults
	• the extent to which worship of the gods and heroes were Panhellenic, localised or personal

Personal experience of the divine	• mystery cults, including:
	  ◦ the importance of initiation, personal religious choice and individual participation
	  ◦ The Eleusinian Mysteries and the Great Eleusinia
	• the healing cult of Asclepius, including:
	  ◦ his characterisation as both god and hero
	  ◦ incubation and miracles
	• the oracle at Dodona, including:
	  ◦ the nature of the help and advice sought from the oracle by private individuals

Religion and society	• Levels of religious participation; household, *deme, polis, Panhellenic* • Religious authority and where it lay, including ideas about 'impiety' • The links between 'politics' and religion • The Panathenaia and its significance for Athens

Key topics	Learners should have studied the following:
Places of worship	The layout, significance, role and functions of: • the Athenian Acropolis and its civic importance to Athens • Delphi and state and private consultation of Delphic Oracle • Olympia and the Olympic games and their the Panhellenic significance
Rituals and priests	• Ideas about why ritual was performed • Priests and priestesses, including: ◦ the role of the priest in conducting rituals ◦ the connection between aristocratic families and priesthoods ◦ role of women in religious rituals • The purpose, process and significance of blood sacrifices • The role of libations in both state and private contexts • The role of votive offerings in both state and private contexts
Religion and philosophy	• The rise of philosophical thinking and how this was viewed within Greek society, including the extent to which these ideas were truly 'new' • The critique of the 'gods of Homer' and their anthropomorphism, as voiced by Xenophanes • Socrates and accusations of 'impiety', including: ◦ Socrates' ideas on the divine, justice and why he may have disagreed with the Homeric/Hesiodic idea of the gods ◦ the extent to which his ideas were radical or controversial

Area of classical thought studied	Religion and belief in the classical world
When studying classical thought learners will be required to show knowledge and understanding of:	• the development of thought and ideas; how and why they emerged and how this was influenced by their broader cultural context • the influence of thought and ideas on the social, political, religious and cultural context of the classical world • ways in which these ideas and concepts can be interpreted, both in an ancient and modern context.
When studying classical thought learners should be able to:	• respond critically to the ideas and concepts studied, considering how they reflect the social, historical, political, religious and cultural context • apply their knowledge of cultural contexts to support, substantiate and inform their judgements • use their understanding of classical ideas and thinkers to demonstrate an understanding of the social, historical, and cultural context of the classical world • critically explore and explain the possibility of different interpretations of ideas from different audiences, from the classical period, up until the modern day.

Prescribed Visual/ Material Sources	• **Black figure Panathenaic Amphora, 333–332 BC, in the British Museum (1856,1001.1)** • **Red-figure plaque depicting the cult of Eleusis, c.400–300 BC, in the National Museum in Athens (vase number 231)** • **Red-figure amphora depicting sacrifice, the Nausicaa Painter, c.450 BC, in the British Museum (1846,0128.1)** • **Marble relief/anatomical votive from the shrine of Asklepios, in British Museum (1867,0508.117)** • **Attic red-figure kylix depicting a consultation of the Pythia, by the Kodros painter, c.440–430 BC, in the Antikensammlung Berlin (Ident.Nr. F 2538)** • **The following archaeological sites, with particular reference to the listed parts:** ○ **The Athenian Acropolis, including the Parthenon and the Erechtheion** ○ **Delphi, including the Temple of Apollo, the Theatre, the Sacred Way, the stadium** ○ **Olympia, including the Temple of Zeus and Pheidias' statue, the ash altar of Olympian Zeus, the treasuries, the Echo Stoa and the stadium**
When studying visual/ material culture learners will be required to show knowledge and understanding of:	• 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.
When studying visual/ material culture learners should be able to	• 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 Love and Relationships (H408/32)

Ideas about love and relationships are key aspects of the literature, thoughts, and ethics of any society. This component offers the opportunity for learners to recognise and relate to the passions, frustrations and delights of love in the ancient world. The ethical questions raised by these ideas continue to be wrestled over by successive generations and this unit will generate interesting and important discussions about love, desire, sex, sexuality and the institution of marriage.

Ancient ideas about men, women and marriage enable learners to discuss the reality of love and relationships in everyday life, whilst study of Seneca and Plato provides a more conceptual approach. Throughout this material learners will be able to draw comparisons and make judgements about ideal and reality, and the nature of 'right' and 'wrong' ways to love or be loved.

The study of poetry forms the second half of the unit. Sappho provides a link between the Homeric poems and the literature of 5th and 4th century Athens. She is one of very few female voices from the ancient world; the context of her life is fascinating, and her verse is powerful and evocative. Ovid offers a lighter presentation of relationships and concentrates on the fun and flirtation of budding romances.

Key topics	Learners should have studied the following:

Men and women	• Greek and Roman thinking regarding:
	  ◦ the ideal qualities of men and women
	  ◦ the relative status of men and women domestically, civically and legally
	• Greek and Roman thoughts about marriage, including:
	  ◦ what makes a good marriage
	  ◦ the joy and benefits of marriage
	  ◦ relative sexual freedom allowed for men and women
	  ◦ attitudes towards adultery
	• ideas regarding the nature of 'good' and 'bad' conduct which emerge

Plato on love and desire	• Plato's ideas about love and desire, including:
	  ◦ the definitions of love
	  ◦ the physical symptoms of desire
	  ◦ the differences between love and desire
	  ◦ how and why desire should be controlled
	  ◦ how and why desire can be resisted
	  ◦ homoerotic relationships
	• ideas regarding the nature of 'good' and 'bad' conduct which emerge
	• how Plato's contemporary context influenced his ideas
	• how these ideas might have been received by his contemporary audience

Key topics	Learners should have studied the following:
Seneca on love and desire	• Seneca's ideas about love and desire, including: ◦ the definitions of love ◦ the physical symptoms of desire ◦ the differences between love and desire ◦ how and why desire should be controlled ◦ how and why desire can be resisted ◦ homoerotic relationships • ideas regarding the nature of 'good' and 'bad' conduct which emerge • the influence of Stoicism on the ideas of Seneca • how Seneca's contemporary context influenced his ideas • how these ideas might have been received by his contemporary audience
Sappho	• learners should be able to identify and respond to the following: ◦ purpose and intended audience of her poetry ◦ the social and poetic context including the genre of the work ◦ the issues of fragmentary material ◦ use of literary devices and choice of language ◦ use of themes and motifs ◦ use of mythology ◦ use of humour
Ovid	• learners should be able to identify and respond to the following: ◦ purpose and intended audience of his poetry ◦ the social and poetic context including the genre of the work ◦ use of literary devices and choice of language ◦ use of didactic style ◦ use of themes and motifs ◦ use of mythology ◦ use of humour
Love and relationships in poetry	• in the work of Sappho and Ovid (as prescribed) the representation of: ◦ love and desire ◦ men and women ◦ sex ◦ marriage ◦ society and values • comparisons between the views in the literature and the thoughts put forward by Plato and Seneca, and societal ideas about men, women and marriage

Area of classical thought studied	Ethics and values relating to love, desire and relationships
When studying classical thought learners will be required to show knowledge and understanding of:	• the development of thought and ideas; how and why they emerged and how this was influenced by their broader cultural context • the influence of thought and ideas on the social, political, religious and cultural context of the classical world • ways in which these ideas and concepts can be interpreted, both in an ancient and modern context.
When studying classical thought learners should be able to:	• respond critically to the ideas and concepts studied, considering how they reflect the social, historical, political, religious and cultural context • apply their knowledge of cultural contexts to support, substantiate and inform their judgements • use their understanding of classical ideas and thinkers to demonstrate an understanding of the social, historical, and cultural context of the classical world • critically explore and explain the possibility of different interpretations of ideas from different audiences, from the classical period, up until the modern day.

Prescribed Literary Sources	• **Sappho, extant works as listed in *'OCR Literary Sources for Love and Relationships (H408/32)'*** • **Ovid, *Ars Amatoria: The Art of Love*, Book 3**
When studying literature learners will be required to show knowledge and understanding of:	• 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.
When studying literature learners should be able to:	• 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 Love and Relationships (H408/32)' booklet available for free on the OCR website, with such modifications as seem appropriate to the examiners.

2c. Content of Politics of the Late Republic (H408/33)

The Late Roman Republic was a period of upheaval and conflicting views on how the Roman state should function. These conflicts eventually led to the downfall of the Republican *res publica* (state) and the rise of the Roman Emperors.

In this component learners will study the political thought of the period from Sulla's retirement in 79 BC to the death of Cicero in 43 BC, through examining Marcus Porcius Cato ('Cato the Younger'), Gaius Julius Caesar, and Marcus Tullius Cicero. The exploration of the very different ideas of three contemporary political figures brings this tumultuous period to life for learners and moves beyond simply studying ideals and abstracts, and into discussion of the practical difficulties familiar to states throughout history. By examining their distinctive attitudes, political beliefs, conduct, and impact, learners will explore the ways in which the later Republican *res publica* (state) developed, changed, and ultimately fell.

The final two topics are devoted to an in depth study of two of Cicero's major works: his early speech against Verres, and a selection of his letters. Learners will study these works in stylistic terms as well in order to see Cicero's ideas in action.

Key Topics	Learners should have studied the following:
The background of the late Republic	• Roman social hierarchy; patrician and plebeian families, the *nobiles* (nobles) the *equites*, and the idea of a *novus homo* (new man) • the *res publica* and the organisation of the state, including: ◦ the offices of the *cursus honorum* (course of offices) ◦ elections ◦ the tribal assembly, centuriate assembly and senate ◦ the government of the provinces ◦ *imperium* (command) ◦ dictatorship • the ideas and views of the *populares* (favouring the people) and *optimates* or *boni* (aristocrats or Good Men) • the role and importance of patronage, *amicitia* (alliance) and *inimicitia* (personal hostility), idealism and personal ambition
Cato and the politics of the *optimates*	• the influence of Stoic philosophy on Cato's political life • Cato's allegiance to the *optimates* or *boni* and how this position affected his legal and political activities • his relationships with other political figures, including Cicero, Caesar, and Publius Clodius Pulcher, and reasons for these • his idealism compared to more pragmatic approaches to politics • his significance as a conservative in a changing political world
Caesar as *popularis* and *dictator*	• the reasons for, and significance of, the 'first triumvirate' • his first consulship and its 'popular' programme • the politics of the Civil War and Caesar's reasons for pursuing it • his dictatorship, 'anti-Republican' behaviour and attitude to the Republic • his plans for 'popular' reform • the reasons for his assassination • his relationships with other political figures, including Cicero, Cato, Pompey and reasons for these

Key Topics	Learners should have studied the following:
Cicero and the *res publica*	• Cicero's ideas about the ideal state and how it had developed in Rome, including: ◦ the role of *concordia ordinum* ('agreement of the Orders') ◦ the ideal state of affairs as *cum dignitate otium* ('peace with dignity') ◦ how actions during his career can be rationalised with his political ideals • his attempt to reconcile senators and *equites* in the *concordia ordinum* and the reasons why this failed • explanation of his relationships with, and attitudes toward: ◦ the *optimates,* including Cato ◦ the *populares,* including Clodius and Caesar ◦ Pompey ◦ the 'first triumvirate' ◦ Catiline ◦ the provinces ◦ land reform ◦ the Civil War between Pompey and Caesar ◦ Mark Antony
Cicero as orator: *In Verrem* 1	• the courtroom setting, partial delivery and subsequent publication of the Verrine speeches • the form, structure and style of Roman legal oratory including devices such as anaphora, apostrophe, tricolon, and hyperbole • the ways in which the speech is typical of Roman rhetorical practice • the themes of corruption, justice and the necessity of upholding the state • his portrayal of Verres and his corruption, and how this is created
Cicero as correspondent: *Selected Letters*	• Cicero's correspondents and his relationship to them • the form, structure and style of Roman letter writing • the extent to which letters can be informal or formal in tone, and the choices of language and devices which create this • recurring ideas and themes in the letters and their relationship to Cicero's life and political career • the public or private nature of the letters and their history of publication

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Area of classical thought studied	Classical political theory and philosophy
When studying classical thought learners will be required to show knowledge and understanding of:	• the development of thought and ideas; how and why they emerged and how this was influenced by their broader cultural context • the influence of thought and ideas on the social, political, religious and cultural context of the classical world • ways in which these ideas and concepts can be interpreted, both in an ancient and modern context.
When studying classical thought learners should be able to:	• respond critically to the ideas and concepts studied, considering how they reflect the social, historical, political, religious and cultural context • apply their knowledge of cultural contexts to support, substantiate and inform their judgements • use their understanding of classical ideas and thinkers to demonstrate an understanding of the social, historical, and cultural context of the classical world • critically explore and explain the possibility of different interpretations of ideas from different audiences, from the classical period, up until the modern day.

Prescribed Literary Sources	**Cicero, *In Verrem* 1** **Cicero, Letters** **to Pompey, *Fam.* 5.7** **to Atticus, *Att.* 2.18** **to Curio, *Fam.* 2.4** **to Caelius, *Fam.* 2.11** **to Atticus, *Att.* 8.8** **to Atticus, *Att.* 9.4** **to Caesar, *Att.* 9.11a** **to Atticus, *Att.* 13.40** **to Atticus, *Att.* 14.4** **to Trebonis, *Fam.* 10.28** **to Plancus, *Fam.* 10.6**
When studying literature learners will be required to show knowledge and understanding of:	• 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.
When studying literature learners should be able to:	• 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 Politics of the Late Republic (H408/33)' booklet available for free on the OCR website, with such modifications as seem appropriate to the examiners.

2c. Content of Democracy and the Athenians (H408/34)

The aim of this component is to examine the concept of Democracy; what this meant to the Athenians, and its positive and negative aspects. Learners will study the reforms of two key thinkers in depth, Solon and Cleisthenes, and assess the extent to which they laid the foundations for the democracy of the 5th century BC.

Learners will look at how democracy permeated Athenian identity, how it was celebrated and idealised, but also how it was criticised. The concepts of 'popular' leaders who mislead the people, or give them what they want rather than what they need, and a voting public who may not be fully informed on the issues, may resonate with today's learners and make this study of one of the West's foundational political ideas engaging and relevant.

Finally, learners will study extracts from the comedies of Aristophanes, whose biting wit and political satire can still capture a modern audience as well as it did an ancient one.

Key topics	Learners should have studied the following:

Solon	• Solon's reforms
	  ○ *seisachtheia*
	  ○ property classes, their rights and obligations
	  ○ possible introduction of a Council of 400
	  ○ archonship
	  ○ Areopagos
	  ○ assembly
	  ○ changes to Draco's lawcode
	• responses to and consequences of his reforms, and their relationship to the development of democracy

Cleisthenes	• reforms of Cleisthenes:
	  ○ *demes*
	  ○ tribes
	  ○ Council of 500 (*Boule*)
	  ○ sortition
	  ○ possible introduction of ostracism
	  ○ subsequent introduction of *strategoi* (generals)
	• responses to and consequences of his reforms
	• the extent to which these reforms redefined how Athenians viewed themselves in relation to each other and the state

5th Century developments	• selection of archons by lot
	• the role of the Athenian Empire in the development of democracy
	• the reforms of Ephialtes and Pericles and their consequences
	  ○ change in powers of the Areopagus
	  ○ payment for office
	  ○ citizenship laws

Key topics	Learners should have studied the following:

	• the organs of democracy
	  ○ the Assembly: organisation of meetings and importance of public speaking skills
	  ○ the *Boule:* function and powers
	  ○ the law-courts: function and powers
	  ○ qualification and accountability of magistrates
	• demagogues and their influence, including exploitation of the lawcourts

Democracy idealised	• the ways in which the Athenians viewed democracy as giving them a distinct identity
	• what were regarded as the main benefits of democracy to the Athenians
	• how and why this identity and these benefits were portrayed by 5th century BC sources, including:
	  ○ the portrayal of Athens and its democracy by tragic dramatists
	  ○ Thucydides' portrayal of Athens under Pericles and the contrast with Athens under his successors

Democracy critiqued	• the ideas in the set sections of the Old Oligarch's *Constitution of the Athenians*:
	  ○ why he feels democracy works for the Athenians, and its main beneficiaries
	  ○ why he disapproves of the Athenian democratic constitution
	• Plato's criticisms of democracy as illustrated in the set sections of the *Republic:*
	  ○ the idea of a common good
	  ○ the benefits of philosopher rulers
	  ○ the dangers of rule by the people
	  ○ the dangers of 'popular' leaders and sophists

Democracy and comedy	• likely or actual reception at the time of performance • Aristophanes' portrayal of political leaders, political issues and the Athenian people • nature of his comments on the developed democracy and its institutions • similarities and differences between Aristophanes' views and those of the other Athenian authors studied • how serious the ideas and points put forward in the selected extracts might have been intended to be

Area of classical thought studied	Classical political theory and philosophy
When studying classical thought learners will be required to show knowledge and understanding of:	• the development of thought and ideas; how and why they emerged and how this was influenced by their broader cultural context • the influence of thought and ideas on the social, political, religious and cultural context of the classical world • ways in which these ideas and concepts can be interpreted, both in an ancient and modern context.

Area of classical thought studied	Classical political theory and philosophy
When studying classical thought learners should be able to:	• respond critically to the ideas and concepts studied, considering how they reflect the social, historical, political, religious and cultural context • apply their knowledge of cultural contexts to support, substantiate and inform their judgements • use their understanding of classical ideas and thinkers to demonstrate an understanding of the social, historical, and cultural context of the classical world • critically explore and explain the possibility of different interpretations of ideas from different audiences, from the classical period, up until the modern day.

Prescribed Literary Sources		
	Aeschylus, *Eumenides*, 674–710 **Euripides, *Suppliants*, 399–456** **Aristophanes** • ***Acharnians* 1–203** • ***Ecclesiazusae (Assemblywomen)* 1–310** • ***Knights* 147–395** • ***Peace* 729–760** • ***Wasps* 471–712; 824–862; 891–994** • ***Frogs* 686–737**	**Thucydides, *The Peloponnesian War*, 2.36–42; 2.65** **Plato, *Republic*, 6.485–487a; 6.488–489; 6.493** **Old Oligarch ('Pseudo-Xenophon'), *Constitution of the Athenians*, Sections 1.1–1.20; 2.9–2.10; 2.14–3.13**
When studying literature learners will be required to show knowledge and understanding of:	• 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.	
When studying literature learners should be able to:	• 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 Democracy and the Athenians (H408/34)' booklet available for free on the OCR website, with such modifications as seem appropriate to the examiners.

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2d. Prior knowledge, learning and progression

Learners undertaking this A 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 A Level in Classical Civilisation provides a suitable foundation for 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 A Level in Classical Civilisation

3a. Forms of assessment

OCR's A Level in Classical Civilisation consists of three components that are externally assessed.

The World of the Hero (H408/11)

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

The examination is worth **100 marks** and lasts **2 hours and 30 minutes**. This represents **40%** of the total marks for the A Level.

The examination will consist of three sections.

Section A focuses solely on Homer and will contain two sets of questions; one on the *Iliad* and one on the *Odyssey*. Learners should answer the questions on the text they have studied.

Section B contains questions focusing solely on Virgil's *Aeneid,* and all questions in this section are compulsory.

Section C contains a stimulus question in which students draw on both a passage from Homer (either the *Odyssey* or the *Iliad*) and one from Virgil; and a choice of essays. In these essays learners will be expected to make use of secondary sources and academic views to support their argument.

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

- 10 mark stimulus question
- 20 mark essay
- 30 mark essay.

Culture and the Arts (H408/21, H408/22, H408/23, H408/24)

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

- Greek Theatre (H408/21)
- Imperial Image (H408/22)
- Invention of the Barbarian (H408/23)
- Greek Art (H408/24)

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

The examination is worth **75 marks** and lasts **1 hours and 45 minutes**. This represents **30%** of the total marks for the A Level.

The examination will consist of two sections. All questions in Section A are compulsory. These will involve short answer questions and commentary questions which respond to two stimuli from the prescribed sources list of differing types, and a shorter essay question which takes one or both sources as its starting point.

Section B contains a choice of one from two essays. In these essays learners will be expected to make use of secondary sources and academic views to support their argument

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

- Short answer question
- 10 mark stimulus question
- 20 mark essay
- 30 mark essay.

Beliefs and Ideas (H408/31, H408/32, H408/33, H408/34)

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

- Greek Religion (H408/31)
- Love and Relationships (H408/32)
- Politics of the Late Republic (H408/33)
- Democracy and the Athenians (H408/34)

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

The examination is worth **75 marks** and lasts **1 hours and 45 minutes**. This represents **30%** of the total marks for the A Level.

The examination will consist of two sections.

All questions in Section A are compulsory. These will involve short answer and a commentary question responding to one stimulus from the prescribed sources list, and the same style of questions discussing an idea from one of the key thinkers, and a shorter essay question which takes the source, idea or both as a starting point.

Section B contains a choice of one from two essays. In these essays learners will be expected to make use of secondary sources and academic views to support their argument

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

- short answer question
- 10 mark stimulus question
- 10 mark idea question
- 20 mark essay
- 30 mark essay.

3b. Assessment objectives (AO)

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

Learners are expected to:

	Assessment Objective
AO1	Demonstrate knowledge and understanding of: • literature, visual/material culture and 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, visual/material culture, and classical thought, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

AO weightings in A Level in Classical Civilisation

The relationship between the assessment objectives and the components are shown in the following table:

Component	% of overall A Level	
	AO1	AO2
The World of the Hero (H408/11)	18	22
Greek Theatre (H408/21) Imperial Image (H408/22) Invention of the Barbarian (H408/23) Greek Art (H408/24)	14	16
Greek Religion (H408/31) Love and Relationships (H408/32) Politics and the Late Republic (H408/33) Democracy and the Athenians (H408/34)	14	16
Total	**46**	**54**

3c. Total qualification time

Total qualification time (TQT) is the total amount of time, in hours, expected to be spent by a learner to achieve a qualification. It includes both guided learning hours and hours spent in preparation, study and assessment. The total qualification time for A Level Classical Civilisation is 360 hours. The total guided learning time is 360 hours.

3d. Qualification availability outside of England

This qualification is available in England. For Wales and Northern Ireland please check the Qualifications in Wales Portal (QIW) or the Northern Ireland Department of Education Performance Measures / Northern Ireland Entitlement Framework Qualifications Accreditation Number (NIEFQAN) list to see current availability.

3e. Language

This qualification is available in English only. All assessment materials are available in English only and all candidate work must be in English.

3f. Assessment availability

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

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

This specification will be certificated from the June 2019 examination series onwards.

3g. Retaking the qualification

Learners can retake the qualification as many times as they wish. They retake component H408/11, and **one** from components H408/21 to H408/24, and **one** from components H408/31 to H408/34.

3h. 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.

3i. 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 A 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, visual/material culture and classical thought. 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.

3j. Calculating qualification results

A learner's overall qualification grade for A Level in Classical Civilisation will be calculated by adding together their marks from the three 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.

4a. Pre-assessment

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 A Level in Classical Civilisation must be entered for one of the following entry options:

Entry option		Components		
Entry code	**Title**	**Code**	**Title**	**Assessment type**
H408 A	Classical Civilisation Option A	11	The World of the Hero	External Assessment
		21	Greek Theatre	External Assessment
		31	Greek Religion	External Assessment
H408 B	Classical Civilisation Option B	11	The World of the Hero	External Assessment
		21	Greek Theatre	External Assessment
		32	Love and Relationships	External Assessment
H408 C	Classical Civilisation Option C	11	The World of the Hero	External Assessment
		21	Greek Theatre	External Assessment
		33	Politics of the Late Republic	External Assessment
H408 D	Classical Civilisation Option D	11	The World of the Hero	External Assessment
		21	Greek Theatre	External Assessment
		34	Democracy and the Athenians	External Assessment
H408 E	Classical Civilisation Option E	11	The World of the Hero	External Assessment
		22	Imperial Image	External Assessment
		31	Greek Religion	External Assessment

Entry option		Components		
Entry code	Title	Code	Title	Assessment type
H408 F	Classical Civilisation Option F	11	The World of the Hero	External Assessment
		22	Imperial Image	External Assessment
		32	Love and Relationships	External Assessment
H408 G	Classical Civilisation Option G	11	The World of the Hero	External Assessment
		22	Imperial Image	External Assessment
		33	Politics of the Late Republic	External Assessment
H408 H	Classical Civilisation Option H	11	The World of the Hero	External Assessment
		22	Imperial Image	External Assessment
		34	Democracy and the Athenians	External Assessment
H408 J	Classical Civilisation Option J	11	The World of the Hero	External Assessment
		23	Invention of the Barbarian	External Assessment
		31	Greek Religion	External Assessment
H408 K	Classical Civilisation Option K	11	The World of the Hero	External Assessment
		23	Invention of the Barbarian	External Assessment
		32	Love and Relationships	External Assessment
H408 L	Classical Civilisation Option L	11	The World of the Hero	External Assessment
		23	Invention of the Barbarian	External Assessment
		33	Politics of the Late Republic	External Assessment
H408 M	Classical Civilisation Option M	11	The World of the Hero	External Assessment
		23	Invention of the Barbarian	External Assessment
		34	Democracy and the Athenians	External Assessment
H408 N	Classical Civilisation Option N	11	The World of the Hero	External Assessment
		24	Greek Art	External Assessment
		31	Greek Religion	External Assessment
H408 O	Classical Civilisation Option O	11	The World of the Hero	External Assessment
		24	Greek Art	External Assessment
		32	Love and Relationships	External Assessment
H408 P	Classical Civilisation Option P	11	The World of the Hero	External Assessment
		24	Greek Art	External Assessment
		33	Politics of the Late Republic	External Assessment
H408 Q	Classical Civilisation Option Q	11	The World of the Hero	External Assessment
		24	Greek Art	External Assessment
		34	Democracy and the Athenians	External Assessment

Collecting evidence of student performance to ensure resilience in the qualifications system

Regulators have published guidance on collecting evidence of student performance as part of long-term contingency arrangements to improve the resilience of the qualifications system. You should review and consider this guidance when delivering this qualification to students at your centre.

For more detailed information on collecting evidence of student performance please visit our website at: https://www.ocr.org.uk/administration/general-qualifications/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.*

4

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 centres 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

A Level qualifications are graded on the scale: A*, 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.

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.

The following supporting information will be available:

- 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.

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 A 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 A 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 (H408/21)

- 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 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", Choregos with Aegisthus and Pyrrhias, 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 (H408/22)

- The Ara Pacis Augustae
- Mausoleum of Augustus
- The Forum of Augustus in Rome
- The Sebasteion at Aphrodisias
- Augustus of Prima Porta statue, in the Vatican Museum
- Relief depicting Octavian 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–AD11, (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)

5

Invention of the Barbarian (H408/23)

- Red-figure Attic kylix of type B, by the Triptolemos Painter, showing a Persian and a Greek fighting, c.460 BC in the Museum of Scotland, Edinburgh, (1887.213)
- South frieze of the Temple of Athena Nike from the Acropolis, Athens, depicting the Greeks fighting the Persians, now in British Museum
- Attic red figure kylix depicting Achilles and Penthesilea, the Penthesilea Painter, in Staatliche Antikensammlungen, Munich
- The battle of Achilles and Penthesileia. Lucanian red-figure bell-krater, in the National Archaeological Museum of Spain
- Frieze of temple of Apollo at Bassae, showing the Amazons, in the British Museum
- Red-figure krater, c.550–500 BC, depicting Heracles and the Amazons, attributed to Euphronios, in Arezzo, Museo Nazionale Archeologico (1465)
- The site of Persepolis, with reference to the Gate of All Nations and the Apadana (including the relief on the eastern staircase showing delegations from the different peoples of the empire)
- The Tomb of Cyrus the Great, Pasargardae
- The Cyrus Cylinder, in the British Museum (90920)
- Statue of Darius I from Susa, in the National Museum of Iran
- Rock relief at Bisitun, Western Iran, showing Darius the Great after his victory over Gaumata and other rebel kings
- Head of a young Persian prince in lapis lazuli, from the Apadana at Persepolis, in the National Museum of Iran
- Silver *rhyton* ending in a griffin, in British Museum (124081)
- Gold armlets with griffins from the Oxus Treasure, in the British Museum (124017)
- Statuette of a naked youth from the Oxus Treasure, in the British Museum (123905)

Greek Art (H408/24)

Free-standing sculpture

- New York Kouros, The Metropolitan Museum of Art, New York (32.11.1)
- Kleobis and Biton, Delphi Archaeological Museum 467, 1524
- Berlin Standing Goddess, Staatliche Museen, Berlin
- Anavysos Kouros, National Archaeological Museum, Athens (3851)
- Peplos Kore, Acropolis Museum, Athens
- Aristodikos Kouros, National Archaeological Museum, Athens (3938)
- Delphic Charioteer, Delphi Archaeological Museum
- Artemision Zeus, National Archaeological Museum, Athens (X 15161)
- Diskobolos by Myron, Museo Nazionale Romano, Palazzo Massimo
- Doryphoros by Polykleitos, Archaeological Museum of Naples
- Aphrodite of the Agora, Agora Archaeological Museum, Athens
- Eirene and Ploutos by Kephisodotos, Glyptothek, Munich
- Hermes and Dionysus, Archaeological Museum, Olympia
- Aphrodite of Knidos by Praxiteles, Museo Pio Clementino, Musei Vaticani
- Apoxyomenos by Lysippos, 1185 Museo Pio Clementino, Musei Vaticani
- Antikytheran Youth, X 13396, National Archaeological Museum, Athens

Architectural sculpture

Pediments

- Parthenon, Athens, British Museum
- Temple of Zeus, Olympia, Archaeological Museum, Olympia
- Temple of Artemis, Corcyra, Corfu Museum
- Temple of Aphaia, Aigina, Staatliche Antikensammlungen, Munich

Ionic friezes

- Siphnian Treasury, Delphi, Delphi Archaeological Museum
- Parthenon, Athens British Museum
- Temple of Apollo, Bassae, British Museum

Metopes

- Temple C, Selinus; Herakles and the Kerkopes, National Museum, Palermo
- Temple of Zeus, Olympia; Cretan Bull, Garden of the Hesperides, Stables of Augeas Archaeological Museum, Olympia
- Parthenon, Athens; XXVI, XXVII, XXVIII, British Museum

Vase-painting

- Gorgons pursuing Perseus, dinos and stand by the Gorgon Painter, Musée du Louvre, Paris
- Francois vase, volute krater by Kleitias, Archaeological Museum, Florence
- Wedding of Peleus and Thetis, dinos and stand by Sophilos, British Museum (1971,1101.1)
- Dionysus and the Maenads, neck amphora by the Amasis Painter, Bibliothèque Nationale, Paris
- Achilles and Ajax playing dice, belly amphora by Exekias, Musei Vaticani
- Dionysus sailing on the ocean, kylix by Exekias, Staatliche Antikensammlungen, Munich
- Dionysus/Herakles feasting in the presence of Athena, bi-lingual belly amphora by the Lysippides Painter and the Andokides Painter, Staatliche Antikensammlungen, Munich
- Trojan War, hydria by the Kleophrades Painter, Museo Nazionale, Naples
- Dionysus and the Maenads, pointed amphora by the Kleophrades Painter, Staatliche Antikensammlungen, Munich
- Achilles and Hector/Memnon, volute krater by the Berlin Painter, British Museum (1848,0801.1)
- Herakles and Antaios, calyx krater by Euphronios, Musée du Louvre, Paris
- Herakles and the Amazons, volute krater by Euphronios Museo Civico, Arezzo (1465)
- Hector arming/Three men carousing, belly amphora by Euthymides, Staatliche Antikensammlungen, Munich
- Perseus and Medusa hydria, by the Pan Painter British Museum (1873,0820.352)
- Boreas pursuing Oreithyia oinochoe by the Pan Painter, British Museum (1836,0224.68)

Greek Religion (H408/31)

- Black figure Panathenaic Amphora, 333–332 BC, in the British Museum (1856,1001.1)
- Red-figure plaque depicting the cult of Eleusis, c.400–300 BC, in the National Museum in Athens (vase number 231)
- Red-figure amphora depicting sacrifice, the Nausicaa Painter, c.450 BC, in the British Museum (1846,0128.1)
- Marble relief/anatomical votive from the shrine of Asklepios, in British Museum (1867,0508.117)
- Attic red-figure kylix depicting a consultation of the Pythia, by the Kodros painter, c.440–430 BC, in the Antikensammlung Berlin (Ident.Nr. F 2538)
- The following archaeological sites, with particular reference to the listed parts:
  - The Athenian Acropolis, including the Parthenon and the Erechtheion
  - Delphi, including the Temple of Apollo, the Theatre of Dionysus, the Sacred Way, the stadium
  - Olympia, including the Temple of Zeus and Pheidias' statue, the ash altar of Olympian Zeus, the treasuries, the Echo Stoa and the stadium

5d. Suggested secondary sources, scholars and academic works

This list is included only to support teachers. The works listed here should be considered a 'starting point' or helpful guide to the type of material teachers may wish to use. Items on these lists will not be directly referenced in assessment materials, or specifically expected in responses, but have been included to exemplify the kind of material learners may use to support their answers. This is not to be taken as a definitive or prescriptive list.

The Levels of Response grids, used for the marking of the 30 mark essay questions in assessments, credit learners for use of "secondary sources, scholars and academic works" to support their arguments. Learners will be given credit for referring to any appropriate scholarly views or academic approaches, not only those suggested in this specification document.

The World of the Hero (H408/11)

Homer's 'Iliad' and 'Odyssey'

Edwards, M. W. (1987) *Homer: Poet of the Iliad*, John Hopkins

Fowler, R. (ed) (2004) *The Cambridge Companion to Homer*, Cambridge University Press

Griffin, J. (2013) *Homer (Ancients in Action),* Bloomsbury

Griffin, J. (2010) *Homer The Odyssey (Landmarks of World Literature),* Cambridge University Press

Jones, P. (1989) *Homer's Odyssey: A Companion to the Translation of Richmond Lattimore*, Southern Illinois University Press

Owen, E. T. (1994) *The Story of the Iliad,* Bristol Classical Press

Nicholson, A. (2015) *The Mighty Dead: Why Homer Matters,* William Collins

Silk, M. S. (1986) *Homer The Iliad (Landmarks of World Literature)* Cambridge University Press

Weil, S. (1939) *The Iliad or the Poem of Force,* various editions available

Virgil's 'Aeneid'

Camps, W. A. (1969) *An Introduction to Virgil's Aeneid*, Oxford University Press

Deryck Williams, R. (2013) *Aeneas and the Roman Hero (Inside the Ancient World)* Bloomsbury

Gransden, K. W. (2004) *Virgil: The Aeneid (Landmarks of World Literature),* Cambridge University Press

Griffin, J. (2013) *Virgil (Ancients in Action),* Bloomsbury

Martindale, C. (ed) (1997) *The Cambridge Companion to Virgil,* Cambridge University Press

Greek Theatre (H408/21)

Belgian School at Athens (2007) *Thorikos*, online [http://www.ebsa.info/Thorikos1.html]

Csapo E. and Slater W. J. (1994) *The Context of Ancient Drama*, University of Michigan

Dugdale E. (2008) *Greek Theatre in Context,* Cambridge University Press

Easterling P. E. (ed), (1997)*The Cambridge Companion to Greek Tragedy*, Cambridge University Press

Storey, I. C. and Allan, A. (2013) *A Guide to Ancient Greek Drama (Blackwell Guides to Classical Literature)*, John Wiley & Sons

Wiles, D. (2000) *Greek Theatre Performance: An Introduction,* Cambridge University Press

Imperial Image (H408/22)

Galinsky, K. (1996) *Augustan Culture: An Interpretive Introduction*, Princeton University Press

Goldsworthy, A. (2015) *Augustus: From Revolutionary to Emperor*, W&N

Thorpe, M. (2001) *Roman Architecture*, Bristol Classical Press

Wallace-Hadrill, A. (2013) *Augustan Rome (Classical World Series),* Bloomsbury

Zanker, P. (1990) *The Power of Images in the Age of Augustus*, University of Michigan Press

Invention of the Barbarian (H408/23)

Cartledge, P. (2002) *The Greeks: A Portrait of Self and Others,* Oxford University Press

Green, P. (1996) *The Greco-Persian Wars*, University of California Press

Hall, E. (1989) *Inventing the barbarian: Greek Self Definition through Tragedy,* Oxford University Press

Harrison, T. (ed) (2001) *Greeks and Barbarians (Edinburgh Readings on the Ancient World),* Edinburgh University Press

Wiesehöfer, J. (2006) *Ancient Persia from 550 BC to 650 AD,* I.B. Tauris

Greek Art (H408/24)

Boardman, J. (1974) *Athenian Black Figure Vases*, Thames and Hudson Ltd

Boardman, J. (1975) *Athenian Red Figure Vases*, Thames and Hudson Ltd

Boardman, J. (1978) *Greek Sculpture: the Archaic Period*, Thames and Hudson Ltd

Boardman, J. (1987) *Greek Sculpture: the Classical Period*, Thames and Hudson Ltd

Jenkins, I. (2008) *Greek Architecture and Its Sculpture*, Harvard University Press

Moignard, E. (2006) *Greek Vases: An Introduction (Classical World Series),* Bristol Classical Press

Woodford, S. (1997) *An Introduction to Greek Art; Sculpture and Vase Painting in the Archaic and Classical Periods*, Bloomsbury

Greek Religion (H408/31)

Brut Zaidman, L. (1992) *Religion in the Ancient Greek City,* Cambridge University Press

Emerson, M. (2007) *Greek Sanctuaries: An Introduction,* Bristol Classical Press

Garland, R. (2013) *Religion and the Greeks (Classical World Series),* Bloomsbury

Parker, R. (2007) *Polytheism and Society at Athens,* Oxford University Press

Price, S. (1999) *Religions of the Ancient Greeks (Key Themes in Ancient History),* Cambridge University Press

Love and Relationships (H408/32)

Freeman, P. (2016) *Searching for Sappho*, W W Norton & Co Inc

Goldhill, S. (2004) *Love, Sex and Tragedy,* John Murray

Hardie, P. (ed) (2002) *Cambridge companion to Ovid,* Cambridge University Press

Lefowitz, M. R. and Fant, M. B. (2005) *Women's Life in Greece and Rome: a sourcebook in translation*, Duckworth

Skinner, M. B. (2013) *Sexuality in Greek and Roman Culture,* Wiley Blackwell

Politics of the late Republic (H408/33)

Brunt, P. A. (1971) *Social Conflicts in the Roman Republic,* New York: Norton

Crawford, M. (2011)*The Roman Republic* 2nd edition, London: Fontana Press

Paterson, J. (1985) 'Politics in the Late Republic', in T.P. Wiseman (ed.), *Roman Political Life 90 BC–AD 69,* (Exeter Studies in History, 7.) pp. 21–44, Exeter: Exeter University Publications

Scullard, H. H. (2011) *From the Gracchi to Nero,* (Routledge Classics.) Abingdon: Routledge

Syme, R. (2002) *The Roman Revolution,* Oxford: Oxford University Press

Democracy and the Athenians (H408/34)

Barrow, R. (2013) *Athenian Democracy (Inside the Ancient World)* Bloomsbury

Cartledge, P. (2016) *Democracy: A Life*, OUP

Ehrenberg, V. (2010) *From Solon to Socrates: Greek History and Civilization During the 6th and 5th Centuries BC*, Routledge

Jones, A. H. M. (2011) *Athenian Democracy,* Nabu Press

MacDowell, D. M. (1999) *Aristophanes and Athens: An Introduction to the Plays*, Oxford University Press

Osborne, R. (2000) *Classical Greece: 500–323 BC*, Oxford University Press

Summary of updates

Date	Version	Section	Title of section	Change
May 2018	1.1	Front cover	Disclaimer	Addition of disclaimer
April 2019	1.2	Various		Clarification on the use of resources
July 2019	1.3	2c 5c 5d	Content of Imperial Image (H408/22) Content of Invention of the Barbarian (H408/23) Content of Greek Art (H408/24) References for visual/ material sources Suggested secondary sources, scholars and academic works	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				Update to specification covers to meet digital accessibility standards
January 2022	1.6	2c 5c	Content of Greek Theatre (H408/21) References for visual/ material sources	Black-figure oinochoe changed to black-figure chous in order to align with the British Museum
December 2022	1.7	3c	Total qualification time	Insertion of new section
September 2023	1.8	2a 3a 2c	 Content of Greek Theatre	Change to time allowed for component 1 examination Change to learner guidance

Date	Version	Section	Title of section	Change
May 2024	1.9	3d, 3e 4a Checklist	Qualification availability, Language Pre-assessment	Inclusion of disclaimer regarding availability and language Update to include resilience guidance Inclusion of Teach Cambridge
June 2026	2.0	4a Covers, page footers, section 1a and 4d	Pre-assessment	Deletion of subsection “Estimated entries”. Updated covers, footers and certificate title to reflect the new Cambridge OCR brand. Inside cover includes statement: 'About our new name'. Minor rewording in generic section 1a.

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