

Advance Information for Summer 2022

AS Level

Classical Civilisation

H008

We have produced this advance information to support teachers and students with revision for the Summer 2022 examinations.

Information

- This notice covers all examined components.
- This notice does **not** apply to questions worth fewer than 16 marks.
- Topics not explicitly given in the list may appear in low tariff questions.
- The format/structure of the papers remains unchanged.
- There are no restrictions on who can use this notice.
- You are **not** permitted to take this notice into the exam.
- This document has **7** pages.

Advice

- The aim should still be to cover all specification content in teaching and learning.
- This notice is meant to help students to focus their revision time.
- Students and teachers should consider how to focus their revision of other parts of the specification which may be tested in lower mark questions.
- Students should refer to the advance information for compulsory and optional components for which they intend to sit examinations.
- Students and teachers can discuss this advance information.
- It is advised that teaching and learning should still cover the entire subject content in the specification. The government believes it is important that students cover the curriculum as fully as possible, so that they are as well prepared as possible for progression to the next stage of their education.

If you have any queries about this notice, please call our Customer Support Centre on **01223 553998** or email general.qualifications@ocr.org.uk.

The following summarises the subject content targeted in the June 2022 examination papers. For each paper, the list shows the major focus of the higher tariff extended response questions. Topics **not** included on the list below **may** appear in questions with a lower tariff.

H008/11: World of the Hero

Option 1: Section A

The **literary source** which will appear on the question paper will be drawn from the following prescribed books:

- *Iliad* Books 4, 6, 9, 24

Key topics

- Literary techniques and composition
- The heroic world: characterisation and themes
- The social, cultural and religious context

Wider knowledge of the *Iliad* is required to answer the essay question.

Option 1: Section B

Key topics

- Literary techniques and composition
- The heroic world: characterisation and themes
- The social, cultural and religious context

Knowledge of the prescribed books of the *Iliad* is required to answer the essay questions.

Option 2: Section A

The **literary source** which will appear on the question paper will be drawn from the following prescribed books:

- *Odyssey* Books 6, 7, 9, 10

Key topics

- Literary techniques and composition
- The heroic world: characterisation and themes
- The social, cultural and religious context

Wider knowledge of the *Odyssey* is required to answer the essay question.

Option 2: Section B

Key topics

- Literary techniques and composition
- The heroic world: characterisation and themes
- The social, cultural and religious context

Knowledge of the prescribed books of the *Odyssey* is required to answer the essay questions.

H008/21: Greek Theatre

Section A

The **literary source** which will be relevant to the questions in **Section A** will be drawn from the following prescribed plays:

- Euripides' *Bacchae* (from the 5th episode [line 881, page 65 in Cambridge Translations from Greek Drama] to the end of the play)
- Aristophanes' *Frogs*

The **visual/material sources** which will be relevant to the questions in **Section A** will be drawn from the following prescribed sources:

- Bell krater by McDaniel Painter, "Cheiron Vase"
- Black-figure chous (oenochoe) depicting two chorus-members dressed as birds
- Krater "Choregos Vase" or "Comic Angels", choregoi with Aegisthus and Pyrrhias
- Pelike by Phiale painter depicting tragic actors dressing
- Red-figure vase fragment Single actor possibly playing Perseus and 2 audience members / judges

The key topics for this section will be:

Key topics	Learners should have studied the following:
Drama and the theatre in ancient Athenian society	<ul style="list-style-type: none"> • role and significance of drama and the theatre in ancient Athenian society, including the religious context of the dramatic festivals • the representation in visual and material culture of theatrical and dramatic scenes
Nature of (old) comedy	<ul style="list-style-type: none"> • the origins of comedy and how it developed during the 5th century BC • the contribution of Aristophanes • use of actors and the Chorus • use of masks, costumes and props • types of humour, comic techniques and effects • the common themes of comedy • the relationship between the cultural context and subject matter of the plays
Literary techniques, structure, and dramatic conventions	<p>With reference to all the set plays:</p> <ul style="list-style-type: none"> • plot structure • plot devices, including messenger speeches, <i>agon</i>, <i>parabasis</i> • use and choice of language, literary devices and descriptive techniques, including imagery and dramatic irony • characterisation, including the role of the chorus

Section B

Prescribed literary sources

- Sophocles' *Oedipus the King*
- Euripides' *Bacchae*

The key topics for this section will be:

Key topics	Learners should have studied the following:
Nature of tragedy	<ul style="list-style-type: none"> • common themes of tragedy • the relationship between the cultural context and subject matter of the plays • Aristotle's theories about tragedy, including <i>peripeteia</i> (reversal of fortune), <i>hamartia</i> (tragic mistake), <i>catharsis</i> (purging of emotions)
Literary techniques, structure, and dramatic conventions	<p>With reference to all the set plays:</p> <ul style="list-style-type: none"> • plot structure • plot devices, including messenger speeches, <i>agon</i>, <i>parabasis</i> • use and choice of language, literary devices and descriptive techniques, including imagery and dramatic irony • characterisation, including the role of the chorus
Social, political and religious themes in tragedy	<p>With reference to <i>Oedipus the King</i> and <i>Bacchae</i>:</p> <ul style="list-style-type: none"> • ancient religious concepts, beliefs and practices, including: <ul style="list-style-type: none"> ○ the role of the gods ○ fate and free will ○ prophecy and prophets ○ religious rituals and acts • importance of the <i>polis</i> (city), including: <ul style="list-style-type: none"> ○ position and role of men, women and slaves in society ○ political ideas and ideals • importance of family relationships • tragic heroism, including: <ul style="list-style-type: none"> ○ the nature of heroes and heroism ○ justice and revenge • possible interpretation of these themes and motifs by both ancient and modern audiences

H008/22: Imperial Image

Section A

The **literary source** which will be relevant to the questions in **Section A** will be drawn from the following prescribed sources:

- *Res Gestae Divi Augusti*
- Ovid *Metamorphoses* 15.745-870
- Suetonius *The Lives of the Twelve Caesars: Augustus* 7-11, 17, 20-22

The **visual/material sources** which will be relevant to the questions in **Section A** will be drawn from the following prescribed sources:

- *Aureus*, obv. bare head of Octavian, rev. head of Julius Caesar with laurel wreath
- *Denarius*, obv. bare head of Octavian, rev. Pax standing left holding olive branch and cornucopia
- *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

The key topics for this section will be:

Key topics	Learners should have studied the following:
<i>Divi filius</i>	<ul style="list-style-type: none"> • the benefits for Augustus of associating himself with Julius Caesar, including: <ul style="list-style-type: none"> ○ popularity with the plebeian class and the army ○ military strength ○ the illustrious men and gods that are ancestors of the Julian clan • how he sought to achieve this association • the possible dangers of association with Julius Caesar and how Augustus sought to distance himself from the problematic aspects of Julius Caesar's public image
<i>Imperator</i>	<ul style="list-style-type: none"> • the presentation of Augustus as a capable military commander whose wars were glorious and impressive • the reality of the military victories, including the involvement of Agrippa • the portrayal and justification of civil wars • the significance of the triumph in Roman society and of Augustus' own triple triumph

Section B

Prescribed literary sources

- *Res Gestae Divi Augusti*
- Propertius *Elegies* 4.6
- Horace *Carmen Saeculare*
- 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

Prescribed visual/material sources

- The Ara Pacis Augustae
- Mausoleum of Augustus
- The Forum of Augustus in Rome
- Augustus of *Prima Porta* statue

The key topic for this section will be:

Key topics	Learners should have studied the following:
<i>Divi filius</i>	<ul style="list-style-type: none"> • the benefits for Augustus of associating himself with Julius Caesar, including: <ul style="list-style-type: none"> ○ popularity with the plebeian class and the army ○ military strength ○ the illustrious men and gods that are ancestors of the Julian clan • how he sought to achieve this association
'Augustus'	<ul style="list-style-type: none"> • the idea of Augustus as Rome's religious leader and representations of this role • Augustus' role in restoring religious observances that had fallen out of practice • the restoration and building of temples and altars • the positions Augustus held in Roman civic religion and changes to religious practice in his reign, including: <ul style="list-style-type: none"> ○ the worship of the Lares ○ the worship of Augustus' family genius • representations of Augustus as personally close to the gods, including his relationship with Apollo, and the notion that he was semi-divine himself
Culture hero	<ul style="list-style-type: none"> • Augustus' improvements to the city of Rome and the quality of life of Roman citizens, including the building programme • the use of the iconography and language of peace and plenty
<i>Pater Patriae</i>	<ul style="list-style-type: none"> • the significance of the title <i>Pater Patriae</i> and Augustus' presentation as a father to the Roman state • the encouragement of morality and "proper" behaviour regarding marriage, adultery, childbearing, religion and luxury • Augustus as a role model for proper Roman male behaviour, including: <ul style="list-style-type: none"> ○ modest living ○ personal qualities of <i>virtus</i> (valour, manliness, excellence and courage); <i>clementia</i> (mercy, clemency); <i>pietas</i> (duty to the gods, state, and family); <i>iustitia</i> (justice, fairness, equity) • the intended role of the imperial family as role models

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