

Advance Information for Summer 2022

A level

Classical Civilisation

H408

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.
- 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 **26** 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.

Version control table

Date	Version	Page number	Change
17/02/2022	Version 2	18	Correction to reference: Ovid, <i>Ars Amatoria: The Art of Love</i> , Book 3 Parts VIII-XV lines 555-666 corrected to: Parts XIII-XV lines 555-666

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.

Component Group 1

H408/11 The World of the Hero

Section A

Homer's *Iliad*

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

- *Iliad* Books 6, 9, 18, 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.

Homer's *Odyssey*

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.

Section B

Virgil's *Aeneid*

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

- *Aeneid* Books 1, 4 and 6

Key topics

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

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

Section C (essay questions only)**Homer's *Iliad***

The key topics for this section will be:

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

Homer's *Odyssey*

The key topics for this section will be:

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

Virgil's *Aeneid*

The key topics for this section will be:

- The heroic world: characterisation and themes
- The social, cultural and religious context
- Historical and political background

Knowledge of the prescribed books for each of the epics is required to answer the essay questions.

Component Group 2: Culture and the Arts

H408/21 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
- Red-figure bell krater by Schiller Painter, depicting scene with wine-skin & boots from Women at the Thesmophoria (Thesmophoriazusae)
- Krater "Choregos Vase" or "Comic Angels", choregoi with Aegisthus and Pyrrhias
- 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"> • 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

H408/22 Imperial Image

Section A

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

- *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 • the presentation of campaigns at the edges of the Empire as beneficial to Rome, and to individual Romans

Section B

Prescribed literary sources

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

Prescribed visual/material sources

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

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
'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"> • myths of the Saturnian Golden Age and Augustus as a new Saturn or a saviour • Augustus' improvements to the city of Rome and the quality of life of Roman citizens, including the building programme • the significance of the Secular Games • the use of the iconography and language of peace and plenty

Key topics	Learners should have studied the following:
<i>Pater Patriae</i>	<ul style="list-style-type: none">• the significance of the title <i>Pater Patriae</i> and Augustus' presentation as a father to the Roman state• the encouragement of morality and "proper" behaviour regarding marriage, adultery, childbearing, religion and luxury• Augustus as a role model for proper Roman male behaviour, including:<ul style="list-style-type: none">○ modest living○ personal qualities of <i>virtus</i> (valour, manliness, excellence and courage); <i>clementia</i> (mercy, clemency); <i>pietas</i> (duty to the gods, state, and family); <i>iustitia</i> (justice, fairness, equity)• the intended role of the imperial family as role models

H408/23 Invention of the Barbarian

Section A

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

- Aeschylus' *The Persians*
- Herodotus' *The Histories* Books 1.1, 1.131–140; 2.48–58; 4.110–117, 4.168–181

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

- Red figure kylix, Persian and a Greek fighting, by the Triptolemos Painter
- Attic red figure kylix depicting Achilles and Penthesilea, by the Penthesilea Painter
- Attic red figure krater depicting Hercules and the Amazons, attributed to Euphronios

The key topics for this section will be:

Key topics	Learners should have studied the following:
Greeks and barbarians	<ul style="list-style-type: none"> • the typical depiction of barbarians in classical Greek sources, including: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ the role of the Persian wars in crystallising images of foreign peoples
Depictions and portrayals; historical barbarians	<ul style="list-style-type: none"> • Aeschylus' portrayal of the Persians in <i>The Persians</i>, including: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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

Section B

Prescribed literary sources

- Aeschylus' *Persians*
- Herodotus' *The Histories*

Prescribed visual/material sources

- 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)
- The Tomb of Cyrus the Great, Pasargardae
- The Cyrus Cylinder
- Statue of Darius 1 from Susa
- Rock relief at Bisitun, showing Darius the Great after his victory over Gaumata and other rebel kings

The key topics for this section will be:

Key topics	Learners should have studied the following:
Greek identity	<ul style="list-style-type: none"> • the geographical extent of the Greek world and the range of cultures it encompassed • the autonomy of the <i>poleis</i> (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	<ul style="list-style-type: none"> • relations between Greek <i>poleis</i> (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; <i>poleis</i> (cities) which medised, and those which did not
Greeks and barbarians	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ the role of the Persian wars in crystallising images of foreign peoples

Key topics	Learners should have studied the following:
Depictions and portrayals; historical barbarians	<ul style="list-style-type: none"> • Aeschylus' portrayal of the Persians in <i>The Persians</i>, including: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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	<ul style="list-style-type: none"> • the Achaemenid dynasty and the Persian political system, including: <ul style="list-style-type: none"> ○ the king, his subjects and government of the empire including tributes and <i>satrapies</i> ○ the representation of kings and imperialism in Persian sources • the artistic and cultural achievements of the Achaemenid dynasty, including: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ the extent to which Herodotus shows familiarity with the reality of Persia

H408/24 Greek Art

Section A

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

Architectural sculpture: Ionic friezes

- Siphnian Treasury, Delphi
- Parthenon, Athens
- Temple of Apollo, Bassae

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
- Achilles and Ajax playing dice, belly amphora and Dionysus sailing on the ocean, kylix by Exekias
- Trojan War, hydria 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
- Perseus and Medusa, hydria and Boreas pursuing Oreithyia, oinochoe by the Pan Painter

The key topics for this section will be:

Key topics	Learners should have studied the following:
Stylistic features and development	<ul style="list-style-type: none"> • stylistic features and development of the <i>kouros</i> and the <i>kore</i>, including: <ul style="list-style-type: none"> ○ pose, archaic smile, hair, adornment, geometric anatomy, elaborate drapery • unity of theme and scale in architectural sculpture • stylistic features and development of the black-figure technique, including: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ bi-lingual pots, use of black-figure decorative motifs, development of profile eye • Pioneer and Mannerist movements
Composition	<ul style="list-style-type: none"> • dominant verticals, horizontals and diagonals • <i>chiastic</i> composition • pose • portrayal of anatomy and physical form • foreshortening and torsion • portrayal of movement • portrayal of emotion

Key topics	Learners should have studied the following:
Subject matter	<ul style="list-style-type: none"> • mythology, including reflection of everyday life in mythological scenes • themes in architectural sculpture, including: <ul style="list-style-type: none"> ○ Medusa, Centauromachy, Trojan War • themes in vase-painting, including: <ul style="list-style-type: none"> ○ Achilles, Athena, Dionysus, Herakles, Trojan War

Section B

Prescribed visual/material sources

- Free-standing sculpture
- Architectural sculpture
 - Pediments
 - Ionic friezes
 - Metopes

The key topics for this section will be:

Key topics	Learners should have studied the following:
Function	<ul style="list-style-type: none"> • functions of free-standing sculpture including: <ul style="list-style-type: none"> ○ cult statue, votive, grave marker, memorial • purpose and positioning of different types of architectural sculpture including: <ul style="list-style-type: none"> ○ <i>metopes</i>, Ionic friezes and pediments
Materials	<ul style="list-style-type: none"> • effects of different types of materials, including: <ul style="list-style-type: none"> ○ 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	<ul style="list-style-type: none"> • block method of carving statues • lost-wax method of casting bronze statues
Stylistic features and development	<ul style="list-style-type: none"> • stylistic features and development of the <i>kouros</i> and the <i>kore</i>, including: <ul style="list-style-type: none"> ○ pose, archaic smile, hair, adornment, geometric anatomy, elaborate drapery • stylistic features and development of the bronze statue, including: <ul style="list-style-type: none"> ○ action pose, chased detail; added detail in different metals • unity of theme and scale in architectural sculpture

Key topics	Learners should have studied the following:
Composition	<ul style="list-style-type: none"> • dominant verticals, horizontals and diagonals • <i>chiastic</i> composition • pose • <i>contrapposto</i> • portrayal of anatomy and physical form • foreshortening and torsion • portrayal of movement • portrayal of emotion
Subject matter	<ul style="list-style-type: none"> • mythology, including reflection of everyday life in mythological scenes • themes in free-standing sculpture, including: <ul style="list-style-type: none"> ○ mortals and gods ○ concepts in 4th century BC sculpture • themes in architectural sculpture, including: <ul style="list-style-type: none"> ○ Medusa, Centauromachy, Trojan War

Component Group 3: Belief and Ideas

H408/31 Greek Religion

Section A

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

- Black figure Panathenaic Amphora, 333-332 BC
- Red figure amphora depicting sacrifice, the Nausicaa Painter, c.450 BC
- Attic red-figure kylix depicting a consultation of the Pythia, by the Kodros painter, c.440-430 BC
- The site of Delphi, including the Temple of Apollo, the Theatre, the Sacred Way, the stadium

The key topics for this section will be:

Key topics	Learners should have studied the following:
The nature of the Olympian gods	<ul style="list-style-type: none"> • The Olympian deities and the traditional understanding of their nature: <ul style="list-style-type: none"> ○ 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
Religion and society	<ul style="list-style-type: none"> • Levels of religious participation; household, <i>deme</i>, <i>polis</i>, <i>Panhellenic</i> • Religious authority and where it lay, including ideas about 'impiety' • The links between 'politics' and religion
Rituals and priests	<ul style="list-style-type: none"> • Ideas about why ritual was performed • Priests and priestesses, including: <ul style="list-style-type: none"> ○ 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

Section B

Prescribed visual/material sources

- Red-figure plaque depicting the cult of Eleusis, c.400-300 BC
- Marble relief/anatomical votive from the shrine of Asklepios
- The Athenian Acropolis, including the Parthenon and the Erechtheion
- The site of Olympia, including the Temple of Zeus and Pheidias' statue, the ash altar of Olympian Zeus, the treasuries, the Echo Stoa and the stadium

The key topics for this section will be:

Key topics	Learners should have studied the following:
The nature of the Olympian gods	<ul style="list-style-type: none"> • The Olympian deities and the traditional understanding of their nature: <ul style="list-style-type: none"> ○ 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	<ul style="list-style-type: none"> • mystery cults, including: <ul style="list-style-type: none"> ○ the importance of initiation, personal religious choice and individual participation ○ The Eleusinian Mysteries and the Great Eleusinia • the healing cult of Asclepius, including: <ul style="list-style-type: none"> ○ his characterisation as both god and hero ○ incubation and miracles • the oracle at Dodona, including: <ul style="list-style-type: none"> ○ the nature of the help and advice sought from the oracle by private individuals
Religion and society	<ul style="list-style-type: none"> • Levels of religious participation; household, <i>deme</i>, <i>polis</i>, <i>Panhellenic</i> • Religious authority and where it lay, including ideas about 'impiety' • The links between 'politics' and religion • The Panathenaia and its significance for Athens
Places of worship	<p>The layout, significance, role and functions of:</p> <ul style="list-style-type: none"> • 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 Panhellenic significance
Rituals and priests	<ul style="list-style-type: none"> • Ideas about why ritual was performed • Priests and priestesses, including: <ul style="list-style-type: none"> ○ the role of the priest in conducting rituals

Key topics	Learners should have studied the following:
	<ul style="list-style-type: none">○ 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

H408/32 Love and Relationships

Section A

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

Sappho, extant works as listed in 'OCR Literary Sources for Love and Relationships'

- Poem 30 May the maidens sing
- Poem 31 He is as blessed as a god
- Poem 94 Honestly, I want to die
- Poem 112 Lucky bridegroom

Ovid, *Ars Amatoria: The Art of Love*, Book 3

- Parts II-VI lines 99-310
- Parts XIII-XV lines 555-666

The key topics for this section will be:

Key topics	Learners should have studied the following:
Men and women	<ul style="list-style-type: none"> • Greek and Roman thinking regarding: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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
Seneca on love and desire	<ul style="list-style-type: none"> • Seneca's ideas about love and desire, including: <ul style="list-style-type: none"> ○ 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 these ideas might have been received by his contemporary audience
Ovid	<ul style="list-style-type: none"> • learners should be able to identify and respond to the following: <ul style="list-style-type: none"> ○ 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	<ul style="list-style-type: none"> • in the work of Sappho and Ovid (as prescribed) the representation of: <ul style="list-style-type: none"> ○ love and desire

Key topics	Learners should have studied the following:
	<ul style="list-style-type: none"> ○ 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

Section B

Prescribed literary sources

- Sappho
- Ovid, *Ars Amatoria: The Art of Love*, Book 3

The key topics for this section will be:

Key topics	Learners should have studied the following:
Men and women	<ul style="list-style-type: none"> ● Greek and Roman thinking regarding: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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	<ul style="list-style-type: none"> ● Plato's ideas about love and desire, including: <ul style="list-style-type: none"> ○ 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
Sappho	<ul style="list-style-type: none"> ● learners should be able to identify and respond to the following: <ul style="list-style-type: none"> ○ 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

Key topics	Learners should have studied the following:
Love and relationships in poetry	<ul style="list-style-type: none">• in the work of Sappho and Ovid (as prescribed) the representation of:<ul style="list-style-type: none">○ 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

H408/33 Politics of the Late Republic

Section A

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

Cicero, *in Verrem* 1

Cicero, *Letters*

- to Atticus, *Att* 9.4
- to Atticus, *Att.* 14.4
- to Trebonius, *Fam.* 10.28
- to Plancus, *Fam.* 10.6

The key topics for this section will be:

Key topics	Learners should have studied the following:
Caesar as <i>popularis</i> and <i>dictator</i>	<ul style="list-style-type: none"> • 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
Cicero and the <i>res publica</i>	<ul style="list-style-type: none"> • Cicero’s ideas about the ideal state and how it had developed in Rome, including: <ul style="list-style-type: none"> ○ the role of <i>concordia ordinum</i> (‘agreement of the Orders’) • ○ the ideal state of affairs as <i>cum dignitate otium</i> (‘peace with dignity’) ○ how actions during his career can be rationalised with his political ideals • his attempt to reconcile senators and <i>equites</i> in the <i>concordia ordinum</i> and the reasons why this failed • explanation of his relationships with, and attitudes toward: <ul style="list-style-type: none"> ○ the <i>optimates</i>, including Cato ○ the <i>populares</i>, 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 <i>Verrem</i> 1	<ul style="list-style-type: none"> • 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

Key topics	Learners should have studied the following:
	<ul style="list-style-type: none"> the themes of corruption, justice and the necessity of upholding the state his portrayal of Verres and his corruption, and how this is created

Section B

Prescribed literary sources

Cicero, *Letters*

- to Pompey Fam. 5.7
- to Atticus, *Att.* 2.18
- to Atticus, *Att.* 8.8
- to Caesar, *Att.* 9.11a
- to Atticus, *Att.* 13.40

The key topics for this section will be:

Key topics	Learners should have studied the following:
The background of the late Republic	<ul style="list-style-type: none"> Roman social hierarchy; patrician and plebeian families, the <i>nobiles</i> (nobles) the <i>equites</i>, and the idea of a <i>novus homo</i> (new man) the <i>res publica</i> and the organisation of the state, including: <ul style="list-style-type: none"> the offices of the <i>cursus honorum</i> (course of offices) elections the tribal assembly, centuriate assembly and senate the government of the provinces <i>imperium</i> (command) dictatorship the ideas and views of the <i>populares</i> (favouring the people) and <i>optimates</i> or <i>boni</i> (aristocrats or Good Men) the role and importance of patronage, <i>amicitia</i> (alliance) and <i>inimicitia</i> (personal hostility), idealism and personal ambition
Cato and the politics of the <i>optimates</i>	<ul style="list-style-type: none"> the influence of Stoic philosophy on Cato's political life Cato's allegiance to the <i>optimates</i> or <i>boni</i> 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 <i>popularis</i> and <i>dictator</i>	<ul style="list-style-type: none"> 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 relationships with other political figures, including Cicero, Cato, Pompey and reasons for these

Key topics	Learners should have studied the following:
Cicero and the <i>res publica</i>	<ul style="list-style-type: none"> • Cicero's ideas about the ideal state and how it had developed in Rome, including: <ul style="list-style-type: none"> ○ the role of <i>concordia ordinum</i> ('agreement of the Orders') ○ the ideal state of affairs as <i>cum dignitate otium</i> ('peace with dignity') ○ how actions during his career can be rationalised with his political ideals • his attempt to reconcile senators and <i>equites</i> in the <i>concordia ordinum</i> and the reasons why this failed • explanation of his relationships with, and attitudes toward: <ul style="list-style-type: none"> ○ the <i>optimates</i>, including Cato ○ the <i>populares</i>, including Clodius and Caesar ○ Pompey ○ the 'first triumvirate' ○ Catiline ○ the provinces ○ land reform ○ the Civil War between Pompey and Caesar ○ Mark Antony

H408/34 Democracy and the Athenians

Section A

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

- Thucydides, *The Peloponnesian War*, 2.36–42; 2.65
- Old Oligarch ('Pseudo-Xenophon'), *Constitution of the Athenians*, Sections 1.1–1.20; 2.9–2.10; 2.14–3.13

The key topics for this section will be:

Key topics	Learners should have studied the following:
Solon	<ul style="list-style-type: none"> • Solon's reforms <ul style="list-style-type: none"> ○ <i>seisachtheia</i> ○ 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	<ul style="list-style-type: none"> • reforms of Cleisthenes: <ul style="list-style-type: none"> ○ <i>demes</i> ○ tribes ○ Council of 500 (<i>Boule</i>) ○ sortition ○ possible introduction of ostracism ○ subsequent introduction of <i>strategoí</i> (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	<ul style="list-style-type: none"> • selection of archons by lot • the reforms of Ephialtes and Pericles and their consequences <ul style="list-style-type: none"> ○ change in powers of the Areopagus ○ payment for office ○ citizenship laws • the organs of democracy <ul style="list-style-type: none"> ○ the Assembly: organisation of meetings and importance of public speaking skills ○ the <i>Boule</i>: function and powers ○ the law-courts: function and powers ○ qualification and accountability of magistrates

Section B

Prescribed literary sources

- 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

The key topics for this section will be:

Key topics	Learners should have studied the following:
5th Century developments	<ul style="list-style-type: none"> • the organs of democracy <ul style="list-style-type: none"> ○ the Assembly: organisation of meetings and importance of public speaking skills ○ the <i>Boule</i>: 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	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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	<ul style="list-style-type: none"> • the ideas in the set sections of the Old Oligarch's <i>Constitution of the Athenians</i>: <ul style="list-style-type: none"> ○ 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 <i>Republic</i>: <ul style="list-style-type: none"> ○ 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

Key topics	Learners should have studied the following:
Democracy and comedy	<ul style="list-style-type: none"> • 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

END OF ADVANCE INFORMATION

OCR

Oxford Cambridge and RSA

Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact The OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.