

AS LEVEL

Examiners' report

CLASSICAL CIVILISATION

H008

For first teaching in 2017

H008/11 Summer 2019 series

Version 1

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates. The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.



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Paper 11 series overview

Examiners were impressed by the thorough knowledge of the story line presented by candidates in their study of both *Iliad* and *Odyssey* (although a few still refer to these epics as a “play” or “novel”). Keen to display such knowledge, some candidates could perhaps have pruned their accounts to ensure enough time for analysis.

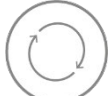
Overall it was felt that candidates spent more time on Question 8/18 than the essay questions in Section B. Opportunity to gain marks on Questions 9/10 and 19/20 were subsequently lost.

Candidate are required in the specification to have an understanding of:

- *kleos*
- *timé*
- *menis*
- *xenia*
- *nostos*.

These should be understood fully and used with confidence in responses. Other Greek terms are not expected.

Examiners expect some familiarity with the names of characters in the epics and credit recognisable spelling.

	Teaching Idea	An introductory task might be to test four or five key names, particularly those who will feature in the lessons.
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Option 1

Section A

Question 1 (a)

- 1 (a) How has Paris 'wronged' Menelaus (line 4 – Rieu/line 3 – Kline)? [1]

Most candidates knew that Paris had "stolen" Menelaus wife.

Question 1 (b)

- (b) Why do you think Paris did this? [1]

The weakest responses simply stated that "Paris fell in love" which did not gain credit. There was an expectation that candidates should know about the "beauty contest".

Question 2

- 2 How does the fight between Paris and Menelaus finish? Give **two** details. [2]

Some candidates only used the passage whereas this question was about what happened just after.

Question 3

- 3 Explain how Homer contrasts the characters of Paris and Menelaus in **Passage A**.

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

This was successfully answered. A very few did not use the passage drawing on elsewhere in the *Iliad* for examples. These question-types are passage based.

To achieve maximum credit, each point made in the response should be clearly different. Bullet points would help achieve that.

The response in Exemplar 1 is repetitive; it could be improved by making four different points. It received 1 mark for AO1 and 1 mark for AO2 from the part of the response shown in Exemplar 1.

Exemplar 1

Using adjectives to compare their dilligence, Homer pits ~~as~~ thoughtful Menelaus, who 'balanced' his spear ~~as~~, with a reckless Paris who 'hurled' his spear. #//

Homer uses spears as a metaphor for for the warriors. Paris is presented as weak and shallow, as he does not think about his actions. ~~Paris~~ Menelaus, however, paused^d to think, ^{he} 'balanced' his thoughts like his spear and asks Zeus for support. //

Question 4

4 Who killed Patroclus?

[1]

Whereas it is acknowledged that Apollo and Euphorbus set up the death of Patroclus it was Hector who actually killed him.

Question 5

5 What is the name of Achilles' 'lady mother/royal mother' (line 1)?

[1]

Nearly all candidates identified Thetis.

Question 6 (a)

6 (a) Name **one** of the 'requests/such things' (line 4 – Rieu/line 3 – Kline) said by Patroclus. [1]

In addition to the indicative answers in the Mark Scheme it was felt that Patroclus' request to be placed on a pyre was a legitimate response.

Question 6 (b)

(b) Why do you think Patroclus makes this request?

[1]

In this question-type, candidates are encouraged to give a personal response which tests their understanding of context within the classical world. Almost all candidates demonstrated understanding in their personal response.

Question 7

7 Explain how sympathy is created for Achilles in **Passage B**.

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

[8]

Good use of the passage and explanation again provided that examples were drawn from the passage. Candidates should make four different points. It helps examiners if each point is separated by bullet points or by leaving a line.

Question 8

8* Explain who, or what, is most important to Achilles in the *Iliad*. In your answer you should discuss **at least three** points. You may use **Passage B** as a starting point, and your own knowledge in your answer. [16]


Candidates were required to talk about at least three points. Examiners allowed any combination of *who* or *what*. Candidates should include a range of examples to support each point. For this extended response question, one example would not be a sufficient range. The most common points raised were Patroclus, Kleos, Thetis and quite a few suggested his father.

Section B overview

Question 9

- 9* In what ways, and for what reasons, do mortal women play an important role in the *Iliad*? Justify your response. [25]

Candidates needed to read the question carefully here. The women to be selected should be mortal. Less successful responses named mortal women and listed what they do or say. This is a narrative response lacking analysis, and therefore limited the marks they could gain under AO2.

	Misconception	This question did not involve a counterargument, so time was lost by some candidates and not all argument was consequently relevant.
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Exemplar 2

9	Mortal women are few and far between when it comes to lines
	during the epic. They say little of anything and if depicted they are
	cleaning, doing house work, comforting or mourning.

Frequently mortal women were dismissed when some more development of the cultural context of the position of women in Homeric society might have made a suitable introduction.

Question 10

- 10* Evaluate which book of the *Iliad* you think demonstrates epic poetry at its best. Justify your response. [25]

Very few candidates answered this question and some responses showed only limited knowledge and understanding of what exactly epic poetry is. Often argument centre on enjoyable, fun and exciting which gained limited credit under AO2.

Some responses became overly narrative in nature, being a summary of the plotline, thus lacking any AO2, or being very general. Candidates must make direct references to the epic which exemplify typical epic style and content.

Option 2

Section A

Question 11 (a)

11 (a) Why is Melanthius in the store-room? [1]

The key words here was “weapons” or “armour”. Not all candidates knew this.

Question 11 (b)

(b) Who left the door open which allowed Melanthius to get into the store-room? [1]

A few candidates assumed it was Odysseus or Eurycleia.

Question 12

12 Why do you think Melanthius is punished in this passage? [1]

In this question-type, candidates are encouraged to give a personal response which tests their understanding of context within the classical world. Almost all candidates demonstrated understanding in their personal response.

Question 13

13 What happens to Melanthius at the end of the battle? [1]

There were many graphic descriptions of Melanthius' end. “He dies” did not gain credit as it was not specific enough to Melanthius.

Question 14

14 Explain how Homer contrasts the characters of Melanthius and Eumaeus in **Passage A**.

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

This was successfully answered. A very few did not use the passage drawing on elsewhere in the *Odyssey* for examples. These question-types are passage based. To achieve maximum credit, each point made in the response should be clearly different. Bullet points could help achieve that.

Exemplar 3

		Similarly, Melanthius gave the impression that he was a rowdy suitor, who, in an earlier scene, taunts and abuses Odysseus for his appearance as a slave.
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This response gains no marks as a point made. There is no reference to the passage and detail is given from outside the passage. There is nothing in the passage which suggests that Melanthius is rowdy; in fact, he is the opposite.

Question 15

15 Who told Odysseus to visit the Underworld? [1]

Circe was mostly known.

Question 16 (a)

16 (a) Name the prophet Odysseus had to consult. [1]

Almost all candidates got the correct answer. Examiners accepted any recognisable spelling of Teiresias.

Question 16 (b)

(b) Give **one** detail of what this prophet told Odysseus. [1]

Some mistook Circe's advice or that of his mother.

Question 16 (c)

(c) Why do you think this detail was important for Odysseus to know? [1]

Again, a question-type to test candidates' understanding of context. Almost all candidates demonstrated understanding in their personal response.

Question 17

17 Explain how sympathy is created for Odysseus in **Passage B**.

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

On the whole candidates made good use of the passage and offered explanation. These question-types are passage based. To achieve maximum credit, each point made in the response should be clearly different. Bullet points could help achieve that.

Question 18

- 18*** Explain who, or what, is most important to Odysseus on his travels in Books 5–12 of the *Odyssey*. In your answer you should discuss **at least three** points. You may use **Passage B** as a starting point, and your own knowledge in your answer. **[16]**

Candidates needed to make sure they read the question. “on his travels” reminded candidates of the scope of Book 5–12. As a result, events in Ithaca were not relevant. Care was needed when referring to Penelope that supporting evidence really did relate to her and not Odysseus’ wish to get home. Negative importance on Odysseus was also valid so discussion of dangers such as the Cyclops was given credit. Candidates are urged to include a range of examples to support each point.

Section B

Question 19

19* In what ways, and for what reasons, is Athene's role in the *Odyssey* important? Justify your response. [25]

For many the response to this question involved a chronological account of what Athena does in the *Odyssey*. Whereas such responses could gain marks under AO1, hardly anything was credited under AO2 as it was necessary to explain *for what reasons* she is important.

?	Misconception	This question did not involve a counterargument, so time was lost by some candidates and not all argument was consequently relevant.
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Exemplar 4

Athene appears to Telemachus as one of Odysseus' old ~~friend~~ ~~friend~~ friends and convinces him to go and find out about him and his whereabouts. Athene is important to Telemachus' development into a man in place of Odysseus. In the later books of the *Odyssey* we see a significant change to how timid and scared Telemachus was in the beginning of the *Odyssey* to the end where he meets Odysseus. Telemachus is ~~no~~ stronger and more confident because of Athene's help.

This extract is from a response which achieved Level 5 by considering why Athene was important. It makes reference to two events in the *Odyssey* related to Telemachus. It analyses the change in Telemachus as a result of Athene's help and referred to "important". A good paragraph.

Question 20

20* Evaluate which book of the *Odyssey* you think demonstrates epic poetry at its best. Justify your response. [25]

Very few candidates answered this question and some responses showed only limited knowledge and understanding of what exactly epic poetry is. Often argument centre on enjoyable, fun and exciting which gained limited credit under AO2.

Some responses became overly narrative in nature, being a summary of the plotline, thus lacking any AO2, or being very general. Candidates must make direct references to the epic which exemplify typical epic style and content.

Exemplar 5

Books 9-12 are written in 1st person, a shift in tone from the rest of the books, suggesting that it is a long speech of Odysseus' journeys. Contributing to the use of storytelling in epic poetry. It also facilitates 'en media res' (starting in the middle) and further enforcing the technique of flashbacks to his journey through from Troy to the present moment;

Very few candidates answered this question but the extract above shows awareness of what is appropriate.

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