

GCSE (9–1) Classical Civilisation J199/21 The Homeric world

Date – Morning/Afternoon

Sample Question Paper

Time allowed: 1 hour 30 minutes

You must have:

- the Insert



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First name					
Last name					
Centre number					
Candidate number					

INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Write your answer to each question in the space provided.
- In section A answer questions 1 – 8 and **either** question 9 **or** question 10. In section B answer questions 11 – 18 and **either** 19 **or** question 20.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **90**.
- The marks for each question are shown in brackets [].
- Quality of written communication will be assessed in this paper.
- This document consists of **12** pages.

Section A
Culture

Answer *all* of questions 1 – 9

Study Source A.

1. Who was this object originally thought to represent, and why is this now thought to be incorrect?
.....
.....
.....[2]

2. In which part of Mycenae was this object found?
.....[1]

3. Give **two** ways in which archaeologists might know whether a tomb they have uncovered was for a man or a woman.
.....
.....
.....[2]

Study Source B.

4. What material were the Linear B tablets made from and why might this have been chosen?
.....
.....
.....[2]

5. a) Give **two** problems with using the Linear B tablets to show what life was like in Mycenaean times.
.....
.....
.....[2]

b) Identify **two** things that we can learn about Mycenaean written language from the Linear B tablets.
.....
.....
.....[2]

c) Give **one** way that Linear B tablets suggest a link between the Mycenaean written language and later Greek.

.....
.....[1]

Study Source C.

6. Select **two** features of the design of this vessel, and suggest what each tells us about the Mycenaean.

.....
.....
.....
.....
.....[4]

Study Source D.

7. Select **three** features of this armour, and describe how each is different from other examples of Mycenaean armour.

.....
.....
.....
.....
.....
.....
.....[6]

A series of horizontal dotted lines for writing.

Section B
Literature

Answer **all** of questions 12 – 19

Study **Source F**.

11. What task did the suitors have to complete in order to marry Penelope? Give **three** details.

.....
.....
.....
..... [3]

12. Who is speaking in the first line of the source?

..... [1]

13. a) Give **two** words or phrases from Source F which tell us about Leodes as a character.

.....
.....
..... [2]

b) What impression of Leodes does this passage create?

.....
..... [1]

14. Describe what happens later in Book 21 when Odysseus is asked to string the bow.

.....
.....
.....
..... [3]

Study **Source G**.

15. What does this passage tell us about Odysseus' leadership? Make **two** points, supported by evidence from the passage.

.....
.....
.....
..... [4]

Study Source H.

16. How does Homer make this passage interesting? Make **three** points, supported by evidence from the passage.

.....
.....
.....
.....
.....
.....
.....
..... **[6]**

17. a) '*wine-dark sea*' is an example of an epic formula. What is the name given to this type of formula?

..... **[1]**

b) Why is it thought that this technique was used in oral composition?

..... **[1]**

Dotted lines for writing.

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Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

GCSE (9–1) Classical Civilisation

J199/21 The Homeric world

SAMPLE MARK SCHEME

Duration: 1 hour 30 minutes

MAXIMUM MARK 90



This document consists of 24 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING ON SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *Scoris Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to Scoris and mark the **required number** of practice responses ('scripts') and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the Scoris messaging system.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)
8. There is a NR (No Response) option. Award NR (No Response) if:
 - there is nothing written at all in the answer space
 - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

9. The Scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your Team Leader, use the phone, the Scoris messaging system, or e-mail.
10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

SUBJECT-SPECIFIC MARKING INSTRUCTIONS

Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Question	Indicative Content	Marks (AO)	Guidance
Section A			
1	<p>Who was this object originally thought to represent, and why is this now thought to be incorrect?</p> <p>Agamemnon (1) Plus one from :</p> <ul style="list-style-type: none"> • it is from a different time period from when he lived (1) • it may not be a genuine Mycenaean artefact (1) • it may have been placed there at the time of the excavation (1) 	2 (AO1)	
2	<p>In which part of Mycenae was this object found?</p> <p>One from :</p> <ul style="list-style-type: none"> • Grave Circle A (1) • Grave V (1) 	1 (AO1)	
3	<p>Give two ways in which archaeologists might know whether a tomb they have uncovered was for a man or a woman.</p> <p>Two from :</p> <ul style="list-style-type: none"> • Male tombs have weapons (1) • Female tombs have jewellery (1) • The shape or size of the skeleton (1) 	2 (AO1)	
4	<p>What material were the Linear B tablets made from and why might this have been chosen?</p> <p>Clay (1) Plus one from:</p> <ul style="list-style-type: none"> • it was plentiful (1) • it was cheap (1) • it was soft and easy to write on (1) 	2 (AO1)	
5 a	<p>Give two problems with using the Linear B tablets to show what life was like in Mycenaean times.</p> <p>Two from :</p> <ul style="list-style-type: none"> • impossible to date precisely (1) • no literature or historical accounts (1) 	2 (AO1)	

Question	Indicative Content	Marks (AO)	Guidance
	<ul style="list-style-type: none"> • only record inventories (1) transactions (1) • only record a period of a few months at most (1) • seemingly random preservation (1) • unsure whether they are complete or not (1) 		
5 b	<p>Identify two things that we can learn about Mycenaean written language from the Linear B tablets.</p> <p>Two from: they used a form of alphabet / syllabic signs (1) which they used to form words (1) they used ideograms/logograms (1) which represent people/animals/plants/physical objects (1)</p>	2 (AO1)	
5 c	<p>Give one way that Linear B tablets suggest a link between the Mycenaeans written language and later Greek.</p> <p>One from :</p> <ul style="list-style-type: none"> • the use of an alphabet based language (1) • some of the words they spell / use are similar to Greek (1) • they give the gods the same names as the classical Greeks (1) 	1 (AO2)	
6	<p>Select two features of the design of this vessel, and suggest what each tells us about the Mycenaeans.</p> <p>Examples might include any two of:</p> <ul style="list-style-type: none"> • this uses both gold and silver (AO1) <ul style="list-style-type: none"> ○ as gold and silver are not found on Mycenae they must have traded items (AO2) • this is not the most practical container for drinking from (AO1) <ul style="list-style-type: none"> ○ they must have used this for something else, perhaps simply to show off wealth (AO2) or for a libation (AO2) • item made in the shape of a bull (AO1) <ul style="list-style-type: none"> ○ the bull must have been important in Mycenae (AO2) • it looks very Minoan in form (AO1) <ul style="list-style-type: none"> ○ there were probably links between Mycenae and Crete (AO2) 	2 (AO1) 2 (AO2)	<i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i>

<p>7</p>	<p>Select three features of this armour, and describe how each is different from other examples of Mycenaean armour.</p> <p>Examples might include any three of:</p> <ul style="list-style-type: none"> • cuirass has plates of bronze (AO1) <ul style="list-style-type: none"> ○ warrior vase has a waist-length leather corselet and leather apron (AO2) • armour uses large plates of bronze tied together with leather (AO1) <ul style="list-style-type: none"> ○ scale armour used in later period (many small pieces of metal attached to each other) (AO2) • boars tusk plates on helmet (AO1) <ul style="list-style-type: none"> ○ warrior vase shows leather helmets with bronze studs (AO2) ○ some helmets made entirely of bronze (AO2) • ivory cheek pieces (AO1) <ul style="list-style-type: none"> ○ some had bronze on cheek guards (AO2) • no crest on helmet (AO1) <ul style="list-style-type: none"> ○ ones at end of the period may have had crests (AO2) 	<p style="text-align: center;">3 (AO1) 3 (AO2)</p>	<p><i>One mark is awarded for identification of a relevant feature (AO1), and one for suitable analysis of it (AO2).</i></p>
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<p>8</p>	<p>What do you think is most impressive about Mycenaean frescoes? Use the source as a starting point and your own knowledge in your answer.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • frescoes painted on a fine lime plaster • sometimes on thicker coarse backing • mostly done when wet • range of colours from natural minerals • blue was being manufactured • men have red skin colour, women white, lions yellow, representation of animals, flames, spirals <p><u>AO2</u> Candidates should assess what they feel is most impressive about Mycenaean frescoes, this may include:</p> <ul style="list-style-type: none"> • some colours (e.g. blue) were rare and so use of them is unusual • regularity of use of colour creates a very impressive effect • sense of depth created by overlapping figures • fine detail in clothing and hairstyle is impressive • use of friezes is very effective • use of symmetry/repetition makes the frescoes seem very precise • division of walls into distinct bands is an impressive feature • frescoes on floors create a different, interesting effect 	<p>8 (See LoR)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
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Guidance on applying the marking grids for the 8-mark detailed response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> consistently accurate and detailed knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i> a well-argued response to the question which is supported by a range of well-selected evidence (AO2) <i>includes critical analysis, interpretation and evaluation</i>
3	5–6	<ul style="list-style-type: none"> accurate knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i> a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i>
2	3–4	<ul style="list-style-type: none"> sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i> engages with the general topic of the question, and is supported by limited range of evidence (AO2) <i>includes some analysis, interpretation and evaluation</i>
1	1–2	<ul style="list-style-type: none"> limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1) <i>shows limited understanding of the sources' cultural contexts and/or possible interpretations</i> little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) <i>includes isolated analysis, interpretation and evaluation</i>
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

<p>9</p>	<p>'The skill it took to build Mycenaean tombs should be admired more than the contents inside.' How far do you agree with this statement?</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • early burials were in shaft tomb, where a shaft was dug in the rock, with a separate chamber at the bottom • tombs could be opened up and reused, with stelai marking the burials • a chamber was created either by leaving a rock ledge to support the beams of a roof or having wooden posts • the body was buried under a pile of stones before a mound was raised over it • tholos tomb had a circular, subterranean burial chamber, covered in a mound of earth and roofed by a corbelled vault • after a burial, the entrance to the tomb was filled in with soil leaving a small mound with most of the tomb underground • they were approached by a narrowing passage (dromos) which opened into the tomb chamber • burials were either laid out on the floor of the tomb chamber or were placed in pits, cists, or shafts cut into this floor. Most famous examples are the treasury of Atreus and tomb of Clytaemnestra • 14kg of gold in tombs of Grave circle A, including death masks, diadems, jewellery, "Cup of Nestor", drinking cups, daggers with inlays of gold, silver depicting hunting and battle, amber beads, ostrich eggs, pottery, ivory etc • grave circle B less elaborate, but contains superb crystal image of a duck, electrum death mask, silver and gold vessels • some tombs robbed in antiquity <p><u>AO2</u> Candidates should assess what is more impressive about Mycenaean tombs, the building or the contents, this may include:</p> <ul style="list-style-type: none"> • The building is most impressive because: <ul style="list-style-type: none"> ○ cutting out the rock was a huge undertaking ○ circular roof using corbelling technique was complex ○ challenging to move stone to the intended site 	<p>15 (See LoR page 11)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
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	<ul style="list-style-type: none">○ spectacular dromos○ opening up and reusing tombs was impressive○ intricate stelai○ earliest and latest graves have fewer burial goods● The contents were more impressive because:<ul style="list-style-type: none">○ Goods show impressive range of materials and techniques (e.g. faience, inlay)○ exotic items (e.g ivory)○ items found in graves are very beautiful and striking		
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Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> • very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) • very good analysis and interpretation of a wide range of well-selected evidence (AO2) • coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> • good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) • good analysis and interpretation of a wide range of relevant evidence (AO2) • consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> • reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) • reasonable analysis and interpretation of a range of relevant evidence (AO2) • argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> • basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) • basic analysis and interpretation of some relevant evidence (AO2) • argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> • limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) • limited analysis and interpretation of little relevant evidence (AO2) • some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

<p>10</p>	<p>How safe do you think it would have been to have lived in Mycenae? Justify your response.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Mycenae is built on a craggy hill • two main entrances • narrow paths surrounded by high walls at entrance • Cyclopean wall • walls surround the city and follow natural contours • existence of sally port and underground cistern • details about everyday life and tasks such as hunting <p><u>AO2</u> Candidates should assess the safety of life in Mycenae, this may include:</p> <ul style="list-style-type: none"> • Mycenae as safe: <ul style="list-style-type: none"> ○ hill location offers some protection and a good vantage point for defence ○ only two entrances made defending the city easier ○ narrow paths meant attacks could not charge in in large numbers ○ entrances in allowed attackers to bombard invaders with missiles ○ Cyclopean walls hard to knock down or get over ○ all parts of the city secure thanks to surrounding walls ○ sally port could be used for surprise attacks ○ underground cistern could help defenders hold out in a siege ○ longevity of walls suggest they were effective ○ little evidence of siege equipment in Mycenaean warfare so sieges may have been rare • Mycenae as unsafe or dangerous: <ul style="list-style-type: none"> ○ town seems rich as shown by artefacts of grave circles and this would likely attract attacks ○ Mycenaean kingdoms were ruled by warlords; weapons and scenes of warfare on pottery daggers etc suggest a violent society ○ evidence from Iliad suggests cities did attack each other (e.g. Nestor's tales) 	<p style="text-align: center;">15 (See LoR page 13)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
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Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> • very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) • very good analysis and interpretation of a wide range of well-selected evidence (AO2) • coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> • good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) • good analysis and interpretation of a wide range of relevant evidence (AO2) • consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> • reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) • reasonable analysis and interpretation of a range of relevant evidence (AO2) • argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> • basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) • basic analysis and interpretation of some relevant evidence (AO2) • argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> • limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) • limited analysis and interpretation of little relevant evidence (AO2) • some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
Section B			
11	<p>What task did the suitors have to complete in order to marry Penelope? Give three details.</p> <p>String the bow (1) fire an arrow (1) through 12 axes (1)</p>	3 (AO1)	
12	<p>Who is speaking in the first line of the source?</p> <p>Telemachus (1)</p>	1 (AO1)	
13a	<p>Give two words or phrases from Source F which tell us about Leodes as a character.</p> <p>Two from : their seer/who used to officiate at their sacrifices (1) he alone despised/Unlike the rest, he abhorred (1) filled him with indignation (1) stride/took his stand (1) smooth and delicate hands/delicate, unhardened hands (1) quickly drained of strength/the effort of bending it tired out (1)</p>	2 (AO1)	
13b	<p>What impression of Leodes does this passage create?</p> <p>One from: honourable (1) thoughtful (1) weak (1) unused to fighting (1) uncomfortable with the Suitors (1)</p>	1 (AO2)	Accept any reasonable analysis of the evidence given in part a
14	<p>Describe what happens later in Book 21 when Odysseus is asked to string the bow.</p> <p>Three from: The suitors were furious (1) Antinous thought he was drunk (1) He told the tale of a drunk centaur (1) who tried to rape a bride at a wedding (1) and had his nose/ears cut off as a result (1) Odysseus was threatened with death (1) and was told to drink in peace (1) as the suitors were his superiors (1)</p>	3 (AO1)	

15	<p>What does this passage tell us about Odysseus' leadership? Make two points, supported by evidence from the passage.</p> <p>Examples might include any two of:</p> <ul style="list-style-type: none"> • he sacked the place and killed the men (AO1) <ul style="list-style-type: none"> ○ he appears ruthless (AO2) • he shared the plunder and women between the men (AO1) <ul style="list-style-type: none"> ○ so he appears fair (AO2) • his men refuse to leave (AO1) <ul style="list-style-type: none"> ○ which may make it seem like he lacks authority (AO2) 	<p style="text-align: center;">2 (AO1) 2 (AO2)</p>	<p><i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i></p>
16	<p>How does Homer make this passage interesting? Make three points, supported by evidence from the passage.</p> <p>Examples might include any three of:</p> <ul style="list-style-type: none"> • epithet of "inventive/resourceful" (AO1) <ul style="list-style-type: none"> ○ shows the cunning of Odysseus and gives us insight into his character (AO2) • 'wine dark-sea' or 'lovely (sea-girt) land' (AO1) <ul style="list-style-type: none"> ○ conveys the beauty of the setting (AO2) ○ creates a vivid image (AO2) • varied description of all the people (AO1) <ul style="list-style-type: none"> ○ creates an interesting and diverse image of the population (AO2) • description of Minos (AO1) <ul style="list-style-type: none"> ○ shows his majesty and creates an impression of his character (AO2) • exchange of gifts (AO1) <ul style="list-style-type: none"> ○ allows us to see the customs of the time (AO2) • catalogue (AO1) <ul style="list-style-type: none"> ○ creates an epic feel to the passage (AO2) • mixes truth with lies (AO1) <ul style="list-style-type: none"> ○ to show the persuasiveness of Odysseus (AO2) ○ makes Odysseus seem like an interesting, cunning character (AO2) 	<p style="text-align: center;">3 (AO1) 3 (AO2)</p>	<p><i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i></p>

17a	<p>'wine-dark sea' is an example of an epic formula. What is the name given to this type of formula?</p> <p>Epithet (1)</p>	1 (AO1)	
17b	<p>Why is it thought that this technique was used in oral composition?</p> <p>One of: to aid memory (1) because it fitted the metre easily (1) meant they didn't have to make up a new description (1)</p>	1 (AO1)	
18	<p>"The story of Circe has everything needed to entertain the reader." To what extent do you agree with this statement? Use the source as a starting point and your own knowledge in your answer.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • men are changed into pigs • Hermes aids Odysseus with moly • Odysseus rescues his men • Odysseus sleeps with Circe • Circe shows xenia to the crew • Elpenor falls from the roof <p><u>AO2</u> Candidates should assess how entertaining they find the story of Circe to be, this may include:</p> <ul style="list-style-type: none"> • slow build up creates tension, or may seem boring • Odysseus shows bravery and heroism • change into animals is unexpected • use of magic with moly and change to pigs • help from Hermes, and Circe sleeping with him, add to the heroism of Odysseus • after the initial change to pigs, not much happens • intervention of Hermes removes tension from story 	8 (See LoR)	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

Guidance on applying the marking grids for the 8-mark detailed response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> consistently accurate and detailed knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i> a well-argued response to the question which is supported by a range of well-selected evidence (AO2) <i>includes critical analysis, interpretation and evaluation</i>
3	5–6	<ul style="list-style-type: none"> accurate knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i> a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i>
2	3–4	<ul style="list-style-type: none"> sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i> engages with the general topic of the question, and is supported by limited range of evidence (AO2) <i>includes some analysis, interpretation and evaluation</i>
1	1–2	<ul style="list-style-type: none"> limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1) <i>shows limited understanding of the sources' cultural contexts and/or possible interpretations</i> little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) <i>includes isolated analysis, interpretation and evaluation</i>
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

<p>19</p>	<p>How similar are the characters of Telemachus and Odysseus in the <i>Odyssey</i>?</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • both of them plan the murder together • Telemachus seems to lead the suitors on in their demise in promoting the challenge. Odysseus does not stop the challenge either • Telemachus might have strung the bow the 4th time. Odysseus strung it first time • Telemachus orders Penelope to her room as Odysseus had ordered him to go previously • both fight side by side and kill the suitors • Odysseus kills Leodes, and Telemachus kills Melanthius and the maids • epithets (“thoughtful Telemachus”, “Odysseus, master of stratagems”) suggest both are cunning <p><u>AO2</u> Candidates should assess the similarity of Telemachus and Odysseus, this may include:</p> <ul style="list-style-type: none"> • They are similar because: <ul style="list-style-type: none"> ○ both make cunning plans to defeat the suitors ○ Telemachus is almost as strong as his father ○ both act as master in ordering members of the family to their room ○ both are merciless and merciful as appropriate • They are different because: <ul style="list-style-type: none"> ○ Odysseus does not make mistakes in the fight, but Telemachus does leave the store-room door open ○ Telemachus leaves a spear in the enemy, through uncertainty, but Odysseus is more experienced and does not ○ Odysseus seems arrogant and greedy during his adventures with his crew, but Telemachus does not show such traits. 	<p>15 (See LoR)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
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Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> • very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) • very good analysis and interpretation of a wide range of well-selected evidence (AO2) • coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> • good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) • good analysis and interpretation of a wide range of relevant evidence (AO2) • consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> • reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) • reasonable analysis and interpretation of a range of relevant evidence (AO2) • argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> • basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) • basic analysis and interpretation of some relevant evidence (AO2) • argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> • limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) • limited analysis and interpretation of little relevant evidence (AO2) • some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

<p>20</p>	<p>How important is the theme of justice in the books of the <i>Odyssey</i> you have read?</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • all the suitors die • Polyphemus is blinded • Some maids are killed, while others are spared • Melanthius tortured and killed for helping the suitors • loyal slaves (Phemius and Medon) are spared • Odysseus' crew die for eating sacred cattle • they are doomed for Odysseus blinding Polyphemus <p><u>AO2</u> Candidates should assess the importance of 'justice' to the <i>Odyssey</i>, this may include:</p> <ul style="list-style-type: none"> • Suitors deserve to die for their abuse of xenia, attempts to murder Telemachus etc • Polyphemus had not shown xenia and ate Odysseus' men, so he is treated similarly to how he treated other • Maids had answered Penelope back. They and Melanthius side with the suitors and taunt the beggar, so deserve to die • Melanthius' death seems more sadistic than mere justice would allow • He, like the other victims, is not given a trial • Crew pay the penalty for Odysseus' arrogance in giving his name which does not seem fair • Some "crimes" seem to have no repercussions or theme of justice (e.g. Circe, Laestrygonians) • Suitors all punished en masse, without assessing degrees of guilt • Ancient listeners might have been less forgiving than readers today 	<p>15 (See LoR grid)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
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Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> • very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) • very good analysis and interpretation of a wide range of well-selected evidence (AO2) • coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> • good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) • good analysis and interpretation of a wide range of relevant evidence (AO2) • consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> • reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) • reasonable analysis and interpretation of a range of relevant evidence (AO2) • argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> • basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) • basic analysis and interpretation of some relevant evidence (AO2) • argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> • limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) • limited analysis and interpretation of little relevant evidence (AO2) • some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Assessment Objective Grid

	AO1	AO2
Q1	2	0
Q2	1	0
Q3	2	0
Q4	2	0
Q5a	2	0
Q5b	2	0
Q5c	0	1
Q6	2	2
Q7	3	3
Q8	4	4
Q9/10	5	10
Q11	3	0
Q12	1	0
Q13a	2	0
Q13b	0	1
Q14	3	0
Q15	2	2
Q16	3	3
Q17a	1	0
Q17b	1	0
Q18	4	4
Q19/20	5	10
Total	50	40

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GCSE (9–1) Classical Civilisation

J199/21 The Homeric world

Insert

Version 2.3

Time allowed: 1 hour 30 minutes

INFORMATION FOR CANDIDATES

- The questions tell you which source you need to use.
- This document consists of **12** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

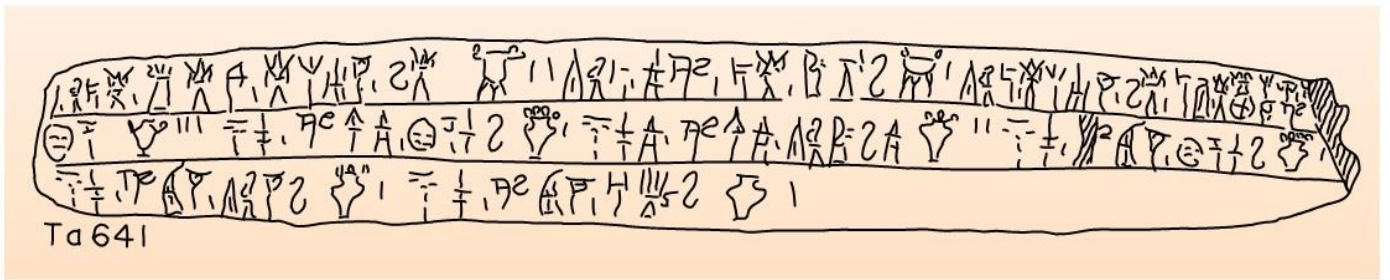
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Section A
Culture

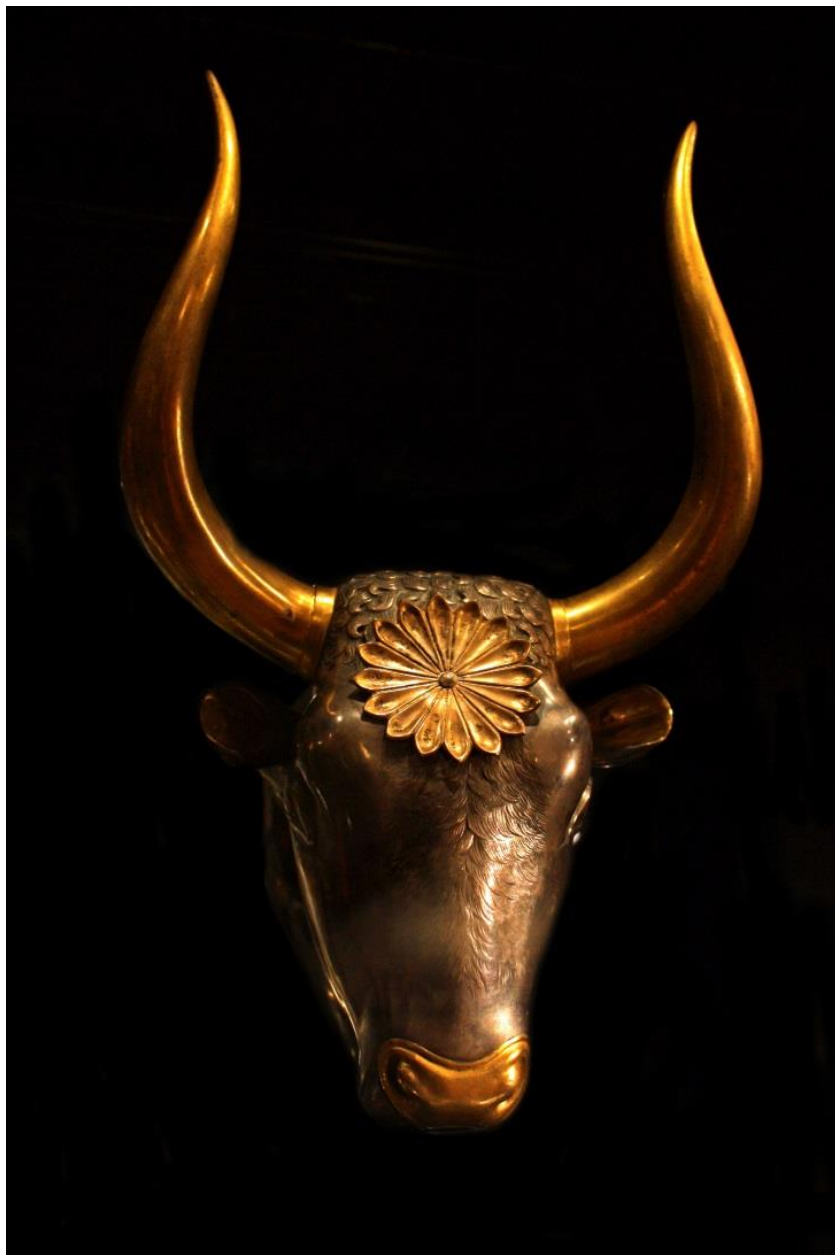
Source A: A death mask from Mycenae



Source B: example of a Linear B tablet



Source C: *Rhyton*



Source D: Mycenaean full-body armour



Source E: Mycenaean fresco



Section B**Literature**

Choose one of the following translations from the *Odyssey* and answer the questions in the question paper.

Source F:

‘You then, who have more strength than I, try the bow, and decide the contest.’

With this, he placed the bow on the ground, leaning it against the gleaming panels of the door, and the feathered arrow against the door-handle, and then resumed his seat.

Antinous, Eupheithes’ son, called out: ‘Come forward, all of you Suitors, one by one, from left to right, beginning from where the wine-steward sits.’ They welcomed his words, and the first to rise was Leodes, Oenops’ son, their seer, who always sat by the huge mixing bowl in the depths of the hall: he alone despised the Suitors’ acts of wantonness, and they filled him with indignation. Now he was first to take up the feathered arrow and the bow, stride to the threshold, and try to string it. But he failed, his smooth and delicate hands quickly drained of strength.

Odyssey 21.134–138 (trans. A. S. Kline)

‘Well, sirs, it is now up to you, who are stronger men than I; let’s get the contest settled.’

With this he put the bow down on the ground, propping the tip against polished woodwork of the door with the arrow resting against the beautiful door-handle. Then he resumed his seat. Antinous, Eupheithes’ son, called out: ‘Come forward, friends, one by one, from left to right, beginning from where the wine is poured.’ This was agreed, with the result that the first man to get up was Leodes, Oenops’ son, who used to officiate at their sacrifices and always sat by the great wine-bowl in the far corner. Unlike the rest, he abhorred the Suitors’ recklessness, and their conduct filled him with indignation. Rising now to take the first turn, he picked up the bow and arrow, took his stand on the threshold and tried the bow. But long before he could string it, the effort of bending it tired out his delicate, unhardened hands.

Odyssey 21.134–138 (trans. Rieu)

Source G:

‘The wind carried me from Ilium to Ismarus, city of the Cicones. I sacked the city and slew the men, and the women and riches we split between us, so that as far as I could determine no man lacked an equal share. Then as you might imagine I ordered us to slip away quickly, but my foolish followers wouldn’t listen.’

Odyssey 9.39–44 (trans. A. S. Kline)

‘The same wind that wafted me from Ilium brought me to Ismarus, the city of the Cicones. I sacked this place and destroyed its menfolk. The women and the vast plunder we took from the town we divided so that no one, as far as I could help it, should go short of his proper share. And then I said we must escape with all possible speed. But my fools of men refused.

Odyssey 9.39–44 (trans. Rieu)

Source H:

Resourceful Odysseus replied: ‘Honoured wife of Odysseus, Laertes’ son, must you ask me of my lineage? Very well, I will tell you, though you only add more pain to that I already suffer, as is ever the case when a man has been as long away from home as I have, roaming sadly from city to city. Nevertheless I will answer your questions.

Out in the wine-dark sea lies a land called Crete, a rich and lovely island. It is filled with countless people, in ninety cities. They are not of one language, but speak several tongues. There are Achaeans there, and brave native Cretans, Cydonians, three races of Dorians, and noble Pelasgians too. One of the ninety cities is mighty Cnossus, where Minos ruled, and every nine years spoke with mighty Zeus. He was brave Deucalion’s father, and so my grandfather. Deucalion had two sons, Lord Idomeneus and me. Idomeneus, my older brother, and a better man than I, sailed with the sons of Atreus in the curved ships to Ilium, so I the younger, Aethon is my name, was left behind, there to meet and entertain Odysseus. The wind had driven him to Crete as he headed for Troy, and blew him off course by Cape Malea. He anchored at Amnisus, a tricky harbour, near the cave of Eileithyia, and barely escaped shipwreck.

Odyssey 19.164–189 (trans. A. S. Kline)

‘Honoured wife of Laertes’ son Odysseus,’ answered the inventive Odysseus, ‘will you never stop asking me about my ancestry? Very well, I will tell you. Yet you will be making me more miserable than I already am – as is only to be expected when a man has spent as long a time as I have away from home, wandering through the world from town to town – a miserable existence. However, here is my tale and an answer to all your questions.

‘Out in the wine-dark sea there lies a land called Crete, a rich and lovely sea-girt land, densely peopled, with ninety cities and several different languages. First there are the Achaeans; then the genuine Cretans, proud of their native stock; next the Cydonians; the Dorians, with their three clans; and finally the noble Pelasgians. One of the ninety towns is a great city called Cnossus, and there King Minos ruled and every nine years conversed with mighty Zeus. He was the father of my father, the great Deucalion, who had two sons, myself and Prince Idomeneus. Now Idomeneus had gone in his beaked ship to Ilium with the sons of Atreus; so it fell to me, the younger son, Aethon by name, and not so good a man as my elder brother, to meet Odysseus and exchange the gifts of friendship. He had been driven to Crete by a gale which had blown him off his course at Cape Malea when bound for Troy. He put in at Amnisus, where the cave of Eileithyie is – a difficult harbour to make – only just escaping from the storm.

Odyssey 19.164–189 (trans. Rieu)

Source I:

Round it wolves and mountain lions prowled, bewitched by Circe with her magic drugs. Instead of rushing to attack my men, they rose on their hind legs and wagged their tails. Like dogs fawning round their master, back from a feast, bringing them the titbits they enjoy, the wolves and sharp-clawed lions fawned round my men, while they seeing these dread creatures were gripped by fear. They stood there at the gate of the goddess with lovely tresses, and they could hear Circe's sweet voice singing inside, as she went to and fro in front of a vast divine tapestry, weaving the finely-made, lovely, shining work of the goddesses.

Then Polites, the dearest and most trusted of my friends, a man of initiative, spoke: "Friends, a woman, a goddess perhaps, is singing sweetly within, walking to and fro in front of a great tapestry, and the whole place echoes. Let's call out to her, now."

At that, they shouted, and called to her, and Circe came to open the shining doors, and invite them to enter: and so they innocently followed her inside. Eurylochus alone, suspecting it was a trap, stayed behind. She ushered the rest in, and seated them on stools and chairs, and mixed them a brew of yellow honey and Pramnian wine, with cheese and barley meal. But she mixed in wicked drugs, as well, so they might wholly forget their native land.

Odyssey 10.212–236 (trans. A. S. Kline)

'Prowling about the place were mountain wolves and lions that Circe had bewitched with her magic drugs. They did not attack my men, but rose on their hind legs to fawn on them, with much wagging of their long tails, like dogs fawning on their master as he comes from table for the tasty bits he always brings. In the same way these wolves and lions with great claws fawned around my men. Terrified at the sight of the formidable beasts, they stood in the palace porch of the goddess with the lovely tresses. They could hear Circe within, singing in her beautiful voice as she went to and fro at her great and everlasting loom, on which she was weaving one of those delicate, graceful and dazzling fabrics that goddesses make.'

'Polites, an authoritative man and the one in my party whom I liked and trusted the most, now took the lead. "Friends," he said, "there is someone in the castle working at a loom. The whole place echoes to that lovely voice. It's either a goddess or a woman. Let us call to her immediately."

'So they called and Circe came out at once, opened the polished doors, and invited them to enter. In their innocence, the whole party followed her in. But Eurylochus suspected a trap and stayed outside. Circe ushered the rest into her hall, gave them seats and chairs to sit on, and then prepared them a mixture of cheese, barley-meal, and yellow honey flavoured with Pramnian wine. But into this dish she introduced a noxious drug, to make them lose all memory of their native land.'

Odyssey 10.212–236 (trans. Rieu)

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Summary of updates

Date	Version	Details
July 2022	2.3	Updated copyright acknowledgements.

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