



# SPECIMEN

**Advanced Subsidiary GCE  
GCE CLASSICS**

Unit CC2: Homer's *Odyssey* and Society

**Specimen Paper**

Additional Materials: Answer Booklet (8 pages)

**F382 QP**

Morning/Afternoon

Time: 1 hour 30 minutes



## INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and **one** question from Section B.

## INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **100**.

## ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **5** printed pages and **1** blank page.

Answer **one** question from Section A and **one** question from Section B.

**Section A: Commentary Questions**

Answer **either** Question 1 **or** Question 2.

1 Read the passage and answer the questions.

As she spoke the goddess gave him the veil, and then like a gull she dived back into the turbulent sea and the dark waters swallowed her up. Stalwart Odysseus was left in perplexity and distress, and once more took counsel with his indomitable soul, saying with a groan, 'I'm afraid this is one of the immortals setting a snare to catch me, with her advice to abandon my raft. No, I will not leave the raft for the moment. I saw with my own eyes how far the land is where she promised me salvation. I shall do what I myself think best. As long as the joints of the planks hold fast, I shall stay where I am and endure the suffering. But when the seas break up my raft, I'll swim for it. I cannot think of anything better.'

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As Odysseus was turning this over in his heart and mind, Poseidon the Earthshaker sent him another monster wave. Grim and menacing it curled above his head, then hurtled down and scattered the long timbers of his raft, as a boisterous wind will toss a dry heap of chaff and scatter it in all directions. Odysseus scrambled on to one of the beams, and sitting astride like a rider on horseback cast off the clothes that the divine Calypso had given him. Then he wound the veil round his waist, and with arms out stretched plunged headlong into the sea and boldly struck out.

15

From *The Odyssey* by Homer, translated by E.V. Rieu, Penguin Classics, Revised Edition 1991, pp80-1

- (a) Briefly describe what has happened since the beginning of Book 5. [10]
- (b) How does the passage arouse the reader's sympathy for Odysseus? In your answer you should include discussion of what happens and the language used to describe it. [20]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

- (c) To what extent do you think Odysseus is arrogant? In your answer you should consider both the passage and the whole of the epic and discuss what Odysseus says and does. [25]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

Do **not** answer this question if you have already answered Question 1.

**2** Read the passage and answer the questions.

'Alcinous, it is unseemly and unlike your royal ways to let a stranger sit in the ashes at the hearth, while the guests around you must patiently await your lead. Sir, tell him to get up and sit on one of the silver chairs, and tell your squires to mix some more wine so that we can make a fresh libation, to Zeus the Thunderer, patron of suppliants, who deserve respect. And let the housekeeper give him a meal from all she has available.'

5

The mighty King Alcinous listened to what Echeneus said, took the wise and subtle Odysseus by the hand, raised him from the hearth and seated him on a tall polished chair, from which he moved the friendly Laodamas, his favourite son, who was sitting next to him. A maid came with water in a beautiful golden jug and poured it out over a silver basin to rinse his hands. Then she drew a wooden table to his side, and the faithful housekeeper brought some bread and put it by him with a choice of delicacies, helping him liberally to all she could offer. While the much-enduring, good Odysseus ate and drank, mighty Alcinous gave an order to his squire:

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'Pontonous, mix a bowl of wine and fill the cups of all the company in the hall, so that we may now make a drink-offering to Zeus the Thunderer, patron of suppliants, who deserve respect.'

From *The Odyssey* by Homer, translated by E.V. Rieu, Penguin Classics, Revised Edition 1991, pp 99-100

- (a) Briefly describe what has happened to Odysseus in the land of the Phaeacians from the time that he left the beach. [10]
- (b) How vivid an impression of the Phaeacian court does Homer create in this passage? In your answer you should include discussion of the language he uses. [20]
- You are reminded that marks are awarded for the quality of written communication of your answer.**
- (c) How well is Odysseus received in this passage? How typical is the 'xenia' he is shown in this passage with the welcome he receives on other occasions in the *Odyssey*? [25]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

**Section A Total [55]**

**Section B: Essays**

Answer **one** question.

**You are reminded that marks are awarded for the quality of written communication of your answer.**

**3** Discuss the extent to which the gods are an essential part of the *Odyssey*.

In your answer, you should:

- consider the characters and actions of the immortals in the *Odyssey*;
- include an analysis of their contribution to the plot;
- support your answer with evidence from the *Odyssey*.

[45]

**4** What features in the composition of the *Odyssey* suggest a background of oral poetry?

In your answer, you should:

- consider the structures and language used in the *Odyssey*;
- include an analysis of how these structures and the language used in the *Odyssey* might have developed from the oral tradition;
- support your answer with evidence from the *Odyssey*.

[45]

**5** 'The portrayal of **Greek** society in the *Odyssey* suggests that women were not important.' How far do you agree with this view?

In your answer, you should:

- consider what mortal women do and say in Ithaca, Sparta and the land of the Phaeacians;
- include an analysis of their influence on events in the *Odyssey*;
- support your answer with evidence from the *Odyssey*.

[45]

**Section B Total [45]**

**Paper Total [100]**

*Copyright Acknowledgements:*

*Sources*

1. From The Odyssey by Homer, translated by E.V. Rieu, Penguin Classics, Revised Edition 1991, pp80-1
2. From The Odyssey by Homer, translated by E.V. Rieu, Penguin Classics, Revised Edition 1991, pp 99-100

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SPECIMEN



OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

**GCE CLASSICS**

**F382 MS**

Unit CC2: Homer's *Odyssey* and Society

**Specimen Mark Scheme**

The maximum mark for this paper is **100**.

SPECIMEN

This document consists of **10** printed pages.

Section A		
Question Number	Answer	Marks
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.</p>	
<p><b>1</b> <b>1(a)</b></p>	<p><b>Read the passage and answer the questions.</b> <b>Briefly describe what has happened since the beginning of Book 5.</b> Answers might include:</p> <ul style="list-style-type: none"> <li>• Athene is distressed by Odysseus' imprisonment on Calypso's island;</li> <li>• Zeus sends Hermes to tell Calypso to free Odysseus;</li> <li>• he obeys and finds Calypso singing and weaving on her island. Odysseus is not there;</li> <li>• Hermes says that she has detained a man who fought at Troy. Zeus now wants Odysseus to leave;</li> <li>• Calypso is outraged but she is unable to disobey and unwillingly agrees;</li> <li>• she finds Odysseus weeping on the shore, says he can go and gives him more help than she told Hermes she would. Odysseus is mistrustful and makes her swear an oath;</li> <li>• she tries once more to entice him to stay and they have sex for a final time. In the morning Odysseus starts constructing his raft. Eventually he leaves with a following wind provided by Calypso;</li> <li>• after eighteen days he is spotted by Poseidon who raises a mighty storm. Odysseus is in despair and wishes he could have died at Troy;</li> <li>• he is spotted by Ino who gives him instructions on how he can safely get to land.</li> </ul>	<p><b>[10]</b></p>
<p><b>1(b)</b></p>	<p><b>How does the passage arouse the reader's sympathy for Odysseus? In your answer you should include discussion of what happens and the language used to describe it.</b> Answers might include:</p> <ul style="list-style-type: none"> <li>• the power of the sea is emphasised and is clearly a force to be reckoned with. It is described as being "turbulent" and the use of personification in the "dark waters swallowed her up" adds to this effect;</li> <li>• Odysseus is clearly suffering – "saying with a groan", "endure the suffering". He is so close and yet so far from the land he desires;</li> <li>• his suspicion of Ino's advice also might increase our sympathy for the hero as the gods in general have not so far been reliable;</li> <li>• the power of the storm is highlighted in the "monster" wave and the simile which clearly makes out that he and his raft are a plaything of the winds;</li> <li>• the fact Odysseus is forced to adopt Ino's advice shows that he is at wits end.</li> </ul>	<p><b>[20]</b></p>



Section A		
Question Number	Answer	Marks
1(c)	<p><b>To what extent do you think Odysseus is arrogant? In your answer you should consider both the passage and the whole of the epic and discuss what Odysseus says and does.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Odysseus might be described as being arrogant in the Cyclops episode;</li> <li>• his general mistrust of the gods, particularly goddesses (Ino, Calypso and Circe– instructions);</li> <li>• in Phaeacia he does not reveal his identity for Books 7 and 8 until his name is established;</li> <li>• on the other hand he is god fearing and prays and makes numerous sacrifices;</li> <li>• he is caring and loyal to his companions;</li> <li>• he is polite to Nausicaa and Arete;</li> <li>• the cultural context where what we call arrogance was considered extending kleos in Homeric society.</li> </ul>	[25]
2 2(a)	<p><b>Read the passage and answer the questions.</b></p> <p><b>Briefly describe what has happened to Odysseus in the land of the Phaeacians from the time that he left the beach.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Odysseus walked with the maids behind Nausicaa's wagon;</li> <li>• he stopped at the grove of Athene at the edge of the city and waited there;</li> <li>• after praying to Athene, Odysseus set out, covered in a mist sent by Athene;</li> <li>• he met the goddess disguised as a young girl carrying a pitcher, and she guided him to the palace of Alcinous and told him some family history;</li> <li>• Odysseus stood and admired the palace before entering. He went straight to the queen and clasped her knees, and it was at this moment that the mist rolled away and revealed him to the people in the palace;</li> <li>• Odysseus asked Arete for an escort home, and then he sat down by the fire. There was silence before Echeneus spoke.</li> </ul>	[10]

Section A		
Question Number	Answer	Marks
2(b)	<p><b>How vivid an impression of the Phaeacian court does Homer create in this passage? In your answer you should include discussion of the language he uses.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>the Phaeacian court is initially shown as rather unfriendly: Odysseus has to sit in the ashes by the fire though others have silver chairs;</li> <li>the customs of <i>xenia</i> are eventually observed in a manner far beyond the basic expectations, and we are given the impression of a court of a rich and god-fearing king;</li> <li>Homer uses visual detail to convey the impression of wealth; “beautiful golden jug”, “silver basin”, “shining chair” etc.;</li> <li>the servants are plentiful and attentive;</li> <li>Homer emphasises the importance of the libation to Zeus by mentioning it twice.</li> </ul>	[20]
2(c)	<p><b>How well is Odysseus received in this passage? How typical is the ‘<i>xenia</i>’ he is shown in this passage with the welcome he receives on other occasions in the <i>Odyssey</i>?</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>although the welcome is initially stilted, it becomes lavish, with a good place to sit, a silver basin for washing and a choice of delicacies to eat;</li> <li>given that Odysseus is not obviously a great hero, it is exceptionally generous. His slightly unkempt appearance, and the fact that the Phaeacians received few visitors, might account for the initial hesitation;</li> <li>Odysseus is rarely received so well. Nausicaa treated him well, despite his wild appearance, providing opportunity to wash and eat, but she did not have the resources available at the riverbank for more lavish hospitality;</li> <li>Circe’s welcome was initially deceptive (the drugged drink), but then becomes extravagant: food, bath and sex;</li> <li>other generous welcomes are offered by Aeolus, Calypso and Eumaeus;</li> <li>Odysseus encounters hostility from Polyphemus and the Suitors.</li> </ul>	[25]
<b>Section A Total</b>		<b>[55]</b>

Section B		
Question Number	Answer	Marks
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.</p>	
3	<p><b>Discuss the extent to which the gods are an essential part of the <i>Odyssey</i>.</b></p> <p><b>In your answer, you should:</b></p> <ul style="list-style-type: none"> <li>• <b>consider the characters and actions of the immortals in the <i>Odyssey</i>;</b></li> <li>• <b>include an analysis of their contribution to the plot;</b></li> <li>• <b>support your answer with evidence from the <i>Odyssey</i>.</b></li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Poseidon's hatred for Odysseus. This is essential to the plot since it delays Odysseus' homecoming;</li> <li>• Athene favours Odysseus and helps him and his family. This enhances his status as a hero and provides moments of light relief when we see the two together, as when Odysseus arrives in Ithaca;</li> <li>• immortals are used to explain coincidences in the plot, for instance the presence of Nausicaa when Odysseus wakes up in the land of the Phaeacians;</li> <li>• the gods provide a sub-plot: Athene persuades her father to give in to her;</li> <li>• the gods contribute morality. The Suitors have to be punished because the gods do not like injustice.</li> </ul> <p>Candidates might also discuss the Sun God or even Calypso and Hermes and their importance to the plot.</p>	[45]
4	<p><b>What features in the composition of the <i>Odyssey</i> suggest a background of oral poetry?</b></p> <p><b>In your answer, you should:</b></p> <ul style="list-style-type: none"> <li>• <b>consider the structures and language used in the <i>Odyssey</i>;</b></li> <li>• <b>include an analysis of how these structures and the language used in the <i>Odyssey</i> might have developed from the oral tradition;</b></li> <li>• <b>support your answer with evidence from the <i>Odyssey</i>.</b></li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• the likelihood that in origin the <i>Odyssey</i> was an oral work by a group of bards over a period of time;</li> <li>• language in the <i>Odyssey</i> is an artificial literary dialect where most of the word-forms are variants drawn from the dialects of different places and periods;</li> </ul>	

Section B		
Question Number	Answer	Marks
4 cont'd	<ul style="list-style-type: none"> <li>the style of writing contains the usual characteristic traits of oral poetry;</li> <li>metre, the problems caused by the dactylic hexameter, and the way epithets and the formulaic approach were deployed to overcome this;</li> <li>the inclusion of long, formal speeches even when scenes demand a shorter, more conversational tone;</li> <li>the frequent use of similes makes the heroic nature of the epic more accessible and memorable for the audience;</li> <li>repetition is also typical of oral poetry as it lessens the difficulties of composition and makes it easier to commit to memory.</li> </ul>	[45]
5	<p><b>'The portrayal of Greek society in the <i>Odyssey</i> suggests that women were not important.'</b> How far do you agree with this view?</p> <p><b>In your answer, you should:</b></p> <ul style="list-style-type: none"> <li><b>consider what mortal women do and say in Ithaca, Sparta and the land of the Phaeacians;</b></li> <li><b>include an analysis of their influence on events in the <i>Odyssey</i>;</b></li> <li><b>support your answer with evidence from the <i>Odyssey</i>.</b></li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>Penelope's importance within the family and household; she is the main motive for Odysseus' return and has successfully preserved his household through Telemachus' youth, even though Telemachus can send her to her room and the Suitors can stay in the palace she can still reason with Telemachus and trick the Suitors, she addresses the Suitors directly, manages the household and does not stay in the women's quarters;</li> <li>role of women as different from that of men; they live in separate parts of the house, do not participate in political institutions such as the assembly, yet may be important in different ways;</li> <li>role of female slaves; Eurynome and Eurycleia are important in organising the household, Odysseus relies on Eurycleia in the preparation for the battle, it is Eurycleia who first recognises Odysseus;</li> <li>Helen's position in Sparta; she is respected, she is the first to recognise Telemachus as Odysseus' son, she gives Telemachus a present of her own;</li> <li>women's independence outside the house; Nausicaa and her maids go out un-chaperoned, it is reasonable for Athene to disguise herself as a girl fetching water alone.</li> </ul>	[45]
<b>Section A Total</b>		[45]
<b>Paper Total</b>		[100]

**Assessment Objectives Grid (includes QWC)**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>	<b>Total</b>
<b>1(a)</b>	10		<b>10</b>
<b>1(b)</b>	10	10	<b>20</b>
<b>1(c)</b>	10	15	<b>25</b>
<b>2(a)</b>	10		<b>10</b>
<b>2(b)</b>	10	10	<b>20</b>
<b>2(c)</b>	10	15	<b>25</b>
<b>3</b>	20	25	<b>45</b>
<b>4</b>	20	25	<b>45</b>
<b>5</b>	20	25	<b>45</b>
<b>Totals</b>	<b>50</b>	<b>50</b>	<b>100</b>

**AS Classics Marking Grid for units CC1-CC6: notes**

**QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.**

<i>Section A Commentary Questions</i>		<b>AO1</b>	<b>AO2</b>
	Qa	10	
	Qb	10	10
	Qc	10	15
<i>Section B Essays</i>		20	25
<i>Total</i>		50	50
<i>Weighting</i>		50%	50%
<i>Total mark for each AS unit</i>		100	

**Quality of Written Communication:** In Section A, the (a) sub-question is limited to AO1. Quality of written communication (AO2b) will be assessed in the (b) and (c) sub-questions only. This is because the QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences. For some AS units (e.g. Archaeology) the (a) sub-questions are likely to include single sentence or even one-word answers.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3 – 5.

There are no separate weightings for AOs 2a and 2b, but in assigning a mark for AO2 examiners should focus first on AO2(a) – i.e. bullet points 1 and 2 to decide the appropriate Level descriptor band. They should then consider the evidence of QWC to help them decide where in the Level descriptor band it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level descriptor band.

## AS Classics Marking Grid for units CC1-CC6: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	<i>10</i>	<i>20</i>	<ul style="list-style-type: none"> <li>Recall and application of subject knowledge;</li> <li>Relevance to question/topic;</li> <li>Understanding of sources and evidence;</li> <li>Awareness of context.</li> </ul>
Level 5	9-10	17-20	<ul style="list-style-type: none"> <li>Specific factual knowledge, selected with care;</li> <li>Fully relevant to the question;</li> <li>Well supported with evidence and reference where required;</li> <li>Strong awareness of context as appropriate.</li> </ul>
Level 4	6-8	12-16	<ul style="list-style-type: none"> <li>Generally well chosen factual knowledge;</li> <li>Relevant to the question;</li> <li>Usually supported with evidence and reference where required;</li> <li>Awareness of context as appropriate.</li> </ul>
Level 3	4-5	8-11	<ul style="list-style-type: none"> <li>Some factual knowledge, not always well chosen;</li> <li>At least partially relevant to the question;</li> <li>Some supporting evidence and reference where required;</li> <li>Limited awareness of context.</li> </ul>
Level 2	2-3	4-7	<ul style="list-style-type: none"> <li>Restricted selection of factual knowledge, possibly including some inaccurate detail;</li> <li>Little evidence of relevance to the question;</li> <li>Occasional use of appropriate supporting evidence;</li> <li>Context occasionally or very superficially indicated.</li> </ul>
Level 1	0-1	0-3	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

## AS Classics Marking Grid for units CC1-CC6: AO2 (a and b)

(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges			Characteristics of performance
	10	15	25	<ul style="list-style-type: none"> <li>• Analysis;</li> <li>• Evaluation and response;</li> <li>• Organisation and use of technical vocabulary;</li> <li>• Control of appropriate form and style;</li> <li>• Accuracy of writing.</li> </ul>
Level 5	9-10	13-15	21-25	<ul style="list-style-type: none"> <li>• Perceptive, well supported analysis leading to convincing conclusions;</li> <li>• Very well balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument incisive, very well structured and developed; technical terms accurately and effectively used;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Legible, fluent and technically very accurate writing.</li> </ul>
Level 4	6-8	9-12	15-20	<ul style="list-style-type: none"> <li>• Careful and thorough analysis leading to generally sound conclusions;</li> <li>• Balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument well structured and developed; technical terms accurately and effectively used;</li> <li>• Good control of appropriate form and register;</li> <li>• Legible and technically accurate writing, conveying meaning well.</li> </ul>
Level 3	4-5	6-8	10-14	<ul style="list-style-type: none"> <li>• Attempts at analysis leading to some tenable conclusions;</li> <li>• Limited evaluation but some evidence of engagement with sources/task;</li> <li>• Argument coherent if cumbersome or under-developed; some technical terms accurately used;</li> <li>• Limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, conveying meaning clearly.</li> </ul>
Level 2	2-3	3-5	5-9	<ul style="list-style-type: none"> <li>• Occasional evidence of analysis gesturing towards acceptable conclusions;</li> <li>• Very limited evaluation or evidence of engagement with topic/task;</li> <li>• Argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately;</li> <li>• Very limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, clarity not obscured.</li> </ul>
Level 1	0-1	0-2	0-4	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.