

GCE

Classics: Classical Civilisation

Unit **F382**: Homer's *Odyssey* and Society

Advanced Subsidiary GCE

Mark Scheme for June 2015

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2015

Annotations and abbreviations

Annotation	Meaning of annotation
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention to something
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

MARK SCHEME

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1a	<p>Answers may include reference to the following events:</p> <p>Before the passage:</p> <ul style="list-style-type: none"> • upon Hermes' departure, Calypso delivers the news to Odysseus and swears an oath; • they eat and make love together not before Calypso unsuccessfully tries to entice the hero to stay on the island; • Calypso provides the necessary tools for Odysseus to build a raft; • once this is completed she supplies him with provisions and a favourable wind; • Odysseus sails for a number of days and is within sight of Scherie; • Poseidon observes Odysseus' progress and decides to cause the storm. <p>After the passage:</p> <ul style="list-style-type: none"> • Odysseus is offered the help of Ino; • Odysseus finally follows Ino's advice; • he eventually sees the land of Scherie; • he is helped by Athene to reach land; • Odysseus prays to the river-god for help; • once upon land, Odysseus returns Ino's veil; • Odysseus debates where he should sleep the night. 	[10]		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1b	<p>The strength of the storm is seen in a variety of ways. Answers may include reference to some of the following:</p> <p>In Odysseus' words:</p> <ul style="list-style-type: none"> • it is the result of a god's command; • the use of metaphor – 'sky is heavy with clouds'; • the use of sibilance – 'sea is seething, squalls'; • it is omnipresent – 'from every quarter'; • in the fact that Odysseus holds out no hope of his salvation. <p>It is also very evident in the description given of its effect upon the sea:</p> <ul style="list-style-type: none"> • use of hyperbole – 'mountainous wave'; • onomatopoeia – 'crashed'. <p>It can also be seen in its effect upon Odysseus and the raft:</p> <ul style="list-style-type: none"> • Odysseus loses control of the raft and note the use of the passive to suggest the storm's power; • the ease with which the raft falls apart; • the use of the simile which compares Odysseus and the raft as a plaything of the storm; • the fact that Odysseus is facing 'the finality of death'; • the deployment of powerful verbs to describe the effect the winds have on the raft – 'snapped', 'flung', 'torn' and Odysseus is 'tossed' from the raft. <p>Candidates might also mention the military lexical field – 'warring winds joined forces.'</p>	[20]		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1c	<p>Examples of fate are seen throughout the poem. These include:</p> <ul style="list-style-type: none"> the beginning of Books 1 and 5 where Odysseus' release from Ogygia and journey home are outlined as is Athene's help for Telemachus; Calypso predicts that Odysseus' journey home will be challenging; Polyphemus causes Odysseus' journey to be delayed, the deaths of his comrades and trouble to be waiting for Odysseus in Ithaca; Circe knows that Odysseus is destined to visit on his way home from Troy and also outlines his future journey home; Teiresias says that if Odysseus' men touch Hyperion's cattle, then the men and boat are doomed. Odysseus will also gain revenge upon the Suitors and will go on one further journey carrying a winnowing fan; the Suitors' demise is often seen in the use of omens; the Phaeacian punishment for helping Odysseus is also outlined. <p>The use of fate brings many advantages to the epic. These include:</p> <ul style="list-style-type: none"> the audience's knowledge that Odysseus is assured of his homecoming allows them to focus upon how this happens; suspense and excitement in knowing that Odysseus' journey home will be difficult; enhancement of Odysseus' heroic credentials – Athene's assistance, Poseidon's opposition, Circe's foreknowledge; the clarification that the deaths of all of Odysseus' men is not the fault of the hero; 	[25]		<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<ul style="list-style-type: none"> the clear pronouncement that the Suitors are evil and deserving of their deaths; the rather capricious and arbitrary nature of divine retribution revealed in the fate of the Phaeacians. 			
2a	<p>Answers may include reference to the following events:</p> <ul style="list-style-type: none"> revealing the shroud ruse to the Suitors; accompanied Penelope when she has appeared to the Suitors; Melantho has insulted Odysseus on several occasions; Eurycleia has washed Odysseus, recognised his identity but agreed to keep quiet; helped prepare the Suitors' final feast; Eurycleia has locked the doors of the hall; she has gloated at the sight of the dead Suitors; she has identified the unfaithful maidservants who are made to clean up the hall. 	[10]		<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p>
2b	<p>Answers may include reference to the following events:</p> <ul style="list-style-type: none"> the extreme emotion of the maidservants; the care taken to cleanse the palace is perhaps indicative of its defilement by the Suitors and the aftermath of a bloody battle; the maidservants are treated like animals – 'herded' – and this imagery is continued into the simile where their helplessness is portrayed; the sense of enclosure and entrapment is portrayed; the continuing development of Telemachus' character in his own choice of the most humiliating form of execution; the considerable care taken to ensure that the execution is successful – 'held fast', 'high column', 'high up'; 	[20]		<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<ul style="list-style-type: none"> • use of the superlative 'most pitiable' perhaps denotes that some sympathy should be felt; • there is the visual detail in their deaths which is perhaps accentuated by the use of the short sentence. 			
2c	<p>In the passage, the fate of the unfaithful servants is harsh. Whether revenge is taken too far is debatable. Their list of wrongdoings is not short:</p> <ul style="list-style-type: none"> • sleeping with the Suitors; • disclosed the loom trick; • Melanthe has repeatedly insulted Odysseus, made worse because Penelope brought her up as her own. <p>Other examples of revenge for consideration might include:</p> <ul style="list-style-type: none"> • the fate of the Suitors; • Melantheus has verbally insulted Odysseus, kicked him on the way to the palace, looked after the Suitors' needs and provided weapons for them during the final fight; • the Cyclops episode; • the punishment of the Phaeacians; • Cicones' retaliation for Odysseus sacking Ismarus. 	[25]	Reward any conclusion as long as it is based upon evidence from the text, but ensure that appropriate credit is given to candidates who consider the question from an ancient perspective.	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>
3	<p>It could certainly be argued that Odysseus is only concerned about himself.</p> <ul style="list-style-type: none"> • he is very concerned about enhancing his own <i>kleos</i>; • he boasts to Polyphemus that it was Odysseus who blinded him; • he is keen to hear the Sirens; • he gets the bard in Scherie to sing about what he did in Troy; 	[45]	Candidates will not be expected to include every point in their answer.	<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<ul style="list-style-type: none"> • he rises to the challenge to compete in the Phaeacian games; • he loses sight of his <i>nostos</i> during his stay with Circe; • he moors his boat away from the others at the land of the Laestrygonians; • he does not bother to save the other boats when they are attacked; • his attitude to Eurycleia and the unfaithful maidservants might suggest a degree of self-centredness; • he withholds his identity from Penelope until the fight is over although she has given him no reason not to trust her; • he decides to test Laertes. <p>He does show concern for his crew in the following situations:</p> <ul style="list-style-type: none"> • Lotus Eaters; • Elpenor's burial; • his determination to rescue his men from Circe; • lying to Polyphemus about the whereabouts of the rest of his men; • encouraging them before facing Scylla and Charybdis; • his grief when he loses men to Scylla. <p>At other times Odysseus demonstrates his concern for his family, homeland and <i>nostos</i>.</p> <ul style="list-style-type: none"> • On Calypso's island and the chance to become immortal; • On the occasions he sails single-handedly in his determination to get home; • His readiness to endure the ignominy and hardships which the beggar disguise brings; 			Level 4 17 – 21 Level 3 12 – 16 Level 2 6 – 11 Level 1 0 – 5

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<ul style="list-style-type: none"> • The conspicuous displays of emotion when he is reunited with his mother, son, wife, father and household. • He is prepared to visit the Underworld to gain directions for getting home; • He has allowed Penelope to marry again should he fail to return from Troy; • He kills the Suitors; • He promises to reward Eumaeus and Philoetius. 			
4	<p>Often, Penelope's behaviour would seem to suggest she merits the description 'perfect':</p> <ul style="list-style-type: none"> • she stays faithful for twenty years; • she misses her husband and is often in tears through missing him – even the sight of the bow brings her to tears; • she demonstrates her care for Telemachus and is worried to distraction when he goes to visit Menelaus and Nestor; • she brought Melanthe up as her own; • she shows cunning with the shroud trick, obtaining gifts from the Suitors; • she tricks Odysseus into revealing his identity; • shows excellent hospitality to the disguised Odysseus and has treated other impostors equally well; • is obedient to the commands of the men of the house – Telemachus, Odysseus. <p>It could be argued that she is not always perfect she:</p> <ul style="list-style-type: none"> • has sent the Suitors secret notes of encouragement; • enjoys conversation with Amphinomus; • was about to take a new husband when Odysseus returned; 	[45]		<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25 Level 4 17 – 21 Level 3 12 – 16 Level 2 6 – 11 Level 1 0 – 5</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<ul style="list-style-type: none"> • has perhaps smothered Telemachus – he has to leave secretly otherwise she would have intervened. That said, it takes her a long time to realise he has gone; • fails to accept that Odysseus has returned even though both Eurycleia and Telemachus spell it out in no uncertain terms; • is unnecessarily harsh to Eurycleia in Book 23. <p>Candidates might also consider what is said of her by other characters. Agamemnon is full of praise – ‘flawless Penelope’, ‘glory of her virtue will not fade with years’. When set against Clytemnestra, Penelope looks even better. Telemachus, however, is not as praising – ‘unmotherly mother’ and orders her to her room upon his return to the palace. It is also interesting that Odysseus chooses to keep his real identity from her.</p>			
5	<p>There is much that would appear to be a realistic portrayal of life in Homeric society. Areas for possible discussion might include:</p> <ul style="list-style-type: none"> • description of a sacrifice and worship of the gods; • the position and responsibilities of both women and slaves; • feasts and bards; • burial practices; • weaponry and fighting; • construction methods – bed, raft; • farming; • importance of moral concepts such as <i>xenia</i>, revenge. <p>Of the first part of the question, candidates might discuss some of the following:</p> <ul style="list-style-type: none"> • oral tradition; • structure of the epic; • narrative techniques such as digression; 	[45]		<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25 Level 4 17 – 21 Level 3 12 – 16 Level 2 6 – 11 Level 1 0 – 5</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<ul style="list-style-type: none"> • language of the epic; • presentation of characters; • use of speeches; • inclusion of supernatural elements; • contrasting locations. <p>Candidates might also consider whether the society can be firmly rooted in any historical or archaeological period. There would appear to be references to the wealth of Mycenaean times e.g. the palaces of the Phaeacians and Menelaus. There is also suggestion of a colonising period in the story of the founding of the Phaeacian city.</p> <p>Other important elements, however, of Mycenaean society, such as Linear B, are not mentioned in the epic. The social and political structures are not always clear. For instance, the council at Ithaca set alongside kingship.</p> <p>More than likely the <i>Odyssey</i> does not reflect a society at one given point but is an amalgamation of different elements from different times as a result of the oral technique.</p>			

APPENDIX 1

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	
Level 5	9-10	18-20	14-15	26-30
	<ul style="list-style-type: none"> • A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Thorough analysis of evidence/issues; • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas; • Very accurately written with effective use of specialist vocabulary/terms. 	
Level 4	7-8	14-17	10-13	20-25
	<ul style="list-style-type: none"> • A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Good analysis of evidence/issues; • Sound evaluation with thoughtful engagement with sources/task; • Well-structured response with clear argument; • Mostly fluent and effective communication of ideas; • Accurately written with use of specialist vocabulary/terms. 	
Level 3	5-6	9-13	6-9	14-19
	<ul style="list-style-type: none"> • A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas; • Generally accurately written with some use of specialist vocabulary/terms. 	
Level 2	2-4	5-8	3-5	6-13
	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Occasional analysis of evidence/issues; • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas; • Occasionally accurately written with some recognisable specialist vocabulary/terms. 	
Level 1	0-1	0-4	0-2	0-5
	<ul style="list-style-type: none"> • Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas. • Little or no accuracy in the writing or recognisable specialist vocabulary/term 	

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2015

