

# **Classics: Classical Civilisation**

Advanced GCE F382

Homer's Odyssey and Society

## **Mark Scheme for June 2010**

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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.

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## 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	18–20	<ul style="list-style-type: none"> <li>A very good collection/range of detailed factual knowledge;</li> <li>Fully relevant to the question;</li> <li>Well-supported with evidence and reference where required;</li> <li>Displays a very good understanding/awareness of context, as appropriate.</li> </ul>
Level 4	7–8	14–17	<ul style="list-style-type: none"> <li>A good collection/range of detailed factual knowledge;</li> <li>Mostly relevant to the question;</li> <li>Mostly supported with evidence and reference where required;</li> <li>Displays a good understanding/awareness of context, as appropriate.</li> </ul>
Level 3	5–6	9–13	<ul style="list-style-type: none"> <li>A collection/range of basic factual knowledge;</li> <li>Partially relevant to the question;</li> <li>Partially supported with evidence and reference where required;</li> <li>Displays some understanding/awareness of context, as appropriate.</li> </ul>
Level 2	2–4	5–8	<ul style="list-style-type: none"> <li>Limited factual knowledge;</li> <li>Occasionally relevant to the question;</li> <li>Occasionally supported with evidence;</li> <li>Displays limited understanding/awareness of context, as appropriate.</li> </ul>
Level 1	0–1	0–4	<ul style="list-style-type: none"> <li>Little or no factual knowledge;</li> <li>Rarely relevant to the question;</li> <li>Minimal or no supporting evidence;</li> <li>Displays minimal or no understanding/awareness of context, as appropriate.</li> </ul>

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

(a) <i>Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> (b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	<i>Max. mark and mark ranges</i>			<i>Characteristics of performance</i>
	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	14–15	22–25	<ul style="list-style-type: none"> <li>• Thorough analysis of evidence/issues;</li> <li>• Perceptive evaluation with very thoughtful engagement with sources/task;</li> <li>• Very well structured response with clear and developed argument;</li> <li>• Fluent and very effective communication of ideas;</li> <li>• Very accurately written with effective use of specialist vocabulary/terms.</li> </ul>
Level 4	7–8	10–13	17–21	<ul style="list-style-type: none"> <li>• Good analysis of evidence/issues;</li> <li>• Sound evaluation with thoughtful engagement with sources/task;</li> <li>• Well structured response with clear argument;</li> <li>• Mostly fluent and effective communication of ideas;</li> <li>• Accurately written with use of specialist vocabulary/terms.</li> </ul>
Level 3	5–6	6–9	12–16	<ul style="list-style-type: none"> <li>• Some analysis of evidence/issues;</li> <li>• Some evaluation with some engagement with sources/task;</li> <li>• Structured response with some underdeveloped argument;</li> <li>• Generally effective communication of ideas;</li> <li>• Generally accurately written with some use of specialist vocabulary/terms.</li> </ul>
Level 2	2–4	3–5	6–11	<ul style="list-style-type: none"> <li>• Occasional analysis of evidence/issues;</li> <li>• Limited evaluation or engagement with sources/task;</li> <li>• Poorly structured response with little or no argument;</li> <li>• Occasionally effective communication of ideas;</li> <li>• Occasionally accurately written with some recognisable specialist vocabulary/terms.</li> </ul>
Level 1	0–1	0–2	0–5	<ul style="list-style-type: none"> <li>• Very superficial analysis of evidence/issues;</li> <li>• Little or no evaluation or engagement with sources/task;</li> <li>• Very poorly structured or unstructured response;</li> <li>• Little or no effective communication of ideas.</li> <li>• Little or no accuracy in the writing or recognisable specialist vocabulary/terms.</li> </ul>

## AS Classics Marking Grid for units CC1–CC6 and AH1–AH2: notes

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

		AO1	AO2
<i>Section A Commentary Questions</i>	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 (QWC):** 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 (eg 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) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, 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.

Section A		
Question Number	Answer	Marks
	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.	
<b>1</b>	<b>Read the passage and answer the questions.</b> I was utterly exhausted ... I lay where I was in the ship, Homer, <i>Odyssey</i> , Book 10, lines 31-53.	
<b>(a)</b>	<b>What happened on the island of Aeolia before and after this passage?</b> Answers might include: <ul style="list-style-type: none"> <li>• Aeolus, with his wife and 6 sons married to his 6 daughters, entertained Odysseus and his men for a month, asking him questions;</li> <li>• Aeolus gave Odysseus a leather bag containing the winds, and called a breeze from the West to blow them towards Ithaca;</li> <li>• when they returned to the floating island, they collected water and had a meal; then Odysseus and two companions went to the palace;</li> <li>• Aeolus was astounded, and became angry when Odysseus asked for further help. He told Odysseus to leave immediately, since the gods must hate him.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 marks]</b></p>	<b>[10]</b>
<b>(b)</b>	<b>What are the thoughts and feelings of both Odysseus and his men in this passage? In what ways does Homer convey them? In your answer you should include discussion of their words and actions.</b> Answers might include: <ul style="list-style-type: none"> <li>• Homer states some feelings explicitly: 'exhausted', 'anxiety', 'my spirit failed me';</li> <li>• others are indicated by actions: Odysseus controls the sail himself; he covers his head with a cloak; the men are in tears;</li> <li>• the men feel envious and think that they have been unfairly treated; Odysseus thinks about whether to give in to his despair and jump overboard;</li> <li>• answers may show awareness that the feelings change during the passage: those of the crew from jealousy to distress; those of Odysseus from stubborn tenacity to extreme despair.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 10 = 20 marks]</b></p>	<b>[20]</b>

Question Number	Answer	Marks
(c)	<p><b>How well does Odysseus communicate with his men in the <i>Odyssey</i>? In your answer you should examine both this episode and evidence from elsewhere in the poem.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• in this episode there is a breakdown in communication: Odysseus has not shared his knowledge, and the men talk while he is asleep rather than questioning him;</li> <li>• Odysseus fails to warn his other ships not to enter the Laestrygonian harbour;</li> <li>• Odysseus explains his plans for passing the Sirens and blinding the Cyclops and the men carry them out well;</li> <li>• Odysseus tries to deter his men from staying in the city of the Cicones and from eating the sun god's cattle but they do not understand the danger;</li> <li>• Odysseus communicates Circe's news about the underworld, Sirens, Charybdis (but not Scylla) choosing his timing carefully;</li> <li>• there is not much two way communication, but Odysseus does listen to his men on occasion, such as when Eurylochus criticises him on his return from Circe, and the others calm his anger;</li> <li>• Odysseus sometimes inspires his men by his speeches, eg when approaching Scylla, but he does not achieve this effect with his speech about their prospects on arrival at Circe's island;</li> <li>• candidates may consider communication with Eumaeus and Philoetius: this should receive credit but is not required for full marks.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 15 = 25 marks]</b></p>	[25]
	<b>Section A Total</b>	<b>[55]</b>

Question Number	Answer	Marks
	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.	
<b>2</b>	<b>Read the passage and answer the questions.</b> When Penelope had wept ... all the women were fascinated by it, Homer, <i>Odyssey</i> , Book 19, lines 213-235	
<b>(a)</b>	<p><b>What has Penelope done in the <i>Odyssey</i> up to this point?</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Penelope has spent time in her room sleeping, weeping, weaving;</li> <li>• she has set up her shroud-weaving stratagem, which has been discovered;</li> <li>• she has arranged this conversation with the beggar Odysseus.</li> </ul> <p>More detailed answers might mention:</p> <ul style="list-style-type: none"> <li>• she has asked the bard not to sing about the Trojan War;</li> <li>• she has spoken to the suitors, telling them to bring her gifts;</li> <li>• she has worried about Telemachus' absence, dreamed of his safe return and been sent to her room by him;</li> <li>• she has rebuked Melanthis for being rude to the beggar Odysseus;</li> <li>• she has listened to Odysseus' Cretan tale and told him about her shroud trick.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 marks]</b></p>	<b>[10]</b>
<b>(b)</b>	<p><b>How does Homer make this passage vivid? In your answer you should include discussion of the language used.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• there is a lot of visual detail: exact description of brooch fastening; cloak is 'thick, double';</li> <li>• colour: purple cloak, golden brooch;</li> <li>• active description of hound and fawn ('ripping', 'scrabbling') even though the brooch shows only a moment in the action;</li> <li>• similes: tunic like onion skin / sun;</li> <li>• reference to women looking at Odysseus helps to draw the audience in as if they were looking too.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + A02 = 10 = 20 marks]</b></p>	<b>[20]</b>

Question Number	Answer	Marks
(c)	<p><b>Using this passage as a starting point, consider how and why Odysseus and Penelope test people. In your answer you should discuss the way they test each other and the way Odysseus tests other people in Ithaca.</b></p>	<b>[25]</b>
	<p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Penelope is testing the credibility of ‘Odysseus’ as a beggar;</li> <li>• Odysseus has in the same conversation been testing Penelope’s loyalty;</li> <li>• Penelope later tests Odysseus’ credibility as Odysseus, using their secret bed;</li> <li>• Odysseus tests Eumaeus, Philoetius and Laertes; in the case of the first two, this ensures he does not reveal himself to someone who might act against him; the reason for testing Laertes is less clear;</li> <li>• Odysseus gradually tests the maids, the suitors and Telemachus;</li> <li>• much of the testing is to ensure Odysseus’ safety; alternatively, candidates may see the tests as an indication of Odysseus’ love of cunning;</li> <li>• the reason for testing Penelope and Telemachus is perhaps in order to confirm to Odysseus and the audience that they are worth returning to;</li> <li>• Agamemnon in the underworld and Athene on Odysseus’ arrival in Ithaca suggest to Odysseus that tests are necessary;</li> <li>• Penelope has almost been taken in by previous imposters so needs to be sure who Odysseus is.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 15 = 25 marks]</b></p>	
	<b>Section A Total</b>	<b>[55]</b>

Section B: Essays		
Question Number	Answer	Marks
	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.	
3	<p><b>‘Odysseus is motivated only by his desire to return home (<i>nostos</i>).’</b>  <b>How far do you agree with this view?</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>consider how Odysseus behaves on his journey home;</b></li> <li>• <b>include an analysis of his motives;</b></li> <li>• <b>support your answer with evidence from the <i>Odyssey</i>.</b></li> </ul> <p>Points to support the statement might include:</p> <ul style="list-style-type: none"> <li>• Odysseus weeps for his wife and home on Calypso’s island;</li> <li>• he wants to get his crew home (eg land of Lotus-eaters);</li> <li>• he wants to tackle the problem of the suitors, which Teiresias told him about.</li> </ul> <p>Alternative motivations that might be suggested include:</p> <ul style="list-style-type: none"> <li>• the desire for wealth (eg land of Phaeacians, Cyclops’ cave, Cicones);</li> <li>• his attraction to women (Circe, Calypso);</li> <li>• curiosity (Lotus-eaters, Cyclops);</li> <li>• the desire to be seen as a hero (to Nausicaa, to Polyphemus).</li> </ul> <p>There are many possible conclusions; for example, candidates may see mixed motivation in the first half of the poem but a focus on <i>nostos</i> in the second.</p> <p style="text-align: right;"><b>[AO1 = 20 + AO2 = 25 = 45 marks]</b></p>	[45]

Question Number	Answer	Marks
4	<p><b>To what extent do you think that the gods and goddesses of the <i>Odyssey</i> provide good role models for the mortals?</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>consider what the gods and goddesses do;</b></li> <li>• <b>discuss whether mortals are expected to behave in the same way;</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>• Athene steadfastly protects Odysseus against the 'bad' suitors;</li> <li>• Ino and Hermes unselfishly help Odysseus;</li> <li>• Calypso and Circe show <i>xenia</i>, more or less in the way in which mortals were expected to;</li> <li>• Zeus claims that mortals bring their own sufferings by their transgressions, but the gods seem to be more capricious than this;</li> <li>• Poseidon pursues a vendetta against Odysseus. This may not seem a suitable role model to us today, but he was doing it to avenge his son. Odysseus seems to be praised for acting violently against the suitors who threatened his son and wife, and tells Nausicaa that a husband and wife should be a 'grief to their enemies'.</li> <li>• the sun god requires a violent punishment;</li> <li>• Calypso complains that gods have double standards in that gods can sleep with women but goddesses should not sleep with men (cf Odysseus and Penelope);</li> <li>• the gods ultimately obey Zeus, as mortals are expected to obey Alcinous, or Odysseus once he is restored to kingship. They act behind Poseidon's back at the council;</li> <li>• in the story of Ares and Aphrodite, gods commit adultery and show cunning;</li> <li>• the gods do not set themselves up as role models and the mortals do not explicitly treat them as such.</li> </ul> <p style="text-align: right;"><b>[AO1 = 20 + AO2 = 25 = 45 marks]</b></p>	[45]

Question Number	Answer	Marks
5	<p><b>The society portrayed in the <i>Odyssey</i> is not firmly based in any historical or archaeological period.’ How far do you agree with this statement?</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>consider societies such as Ithaca and Phaeacia and compare them with the historical and archaeological background of the <i>Odyssey</i>;</b></li> <li>• <b>include an analysis of the reasons for any inconsistencies;</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>• Homer probably lived towards the end of the Dark Ages some 500 years after the period in which the events of the <i>Odyssey</i> are set;</li> <li>• there are apparent references to the wealth of Mycenaean times (eg palaces of Menelaus and Phaeacians), but other aspects of the Mycenaean world known to us from archaeology (eg the Linear B administration tablets) are absent from, and perhaps incompatible with, the text of the <i>Odyssey</i>;</li> <li>• some aspects show a less wealthy (c800BCE) society (eg palace in Ithaca, Telemachus’ worry that Menelaus would struggle to host two extra guests);</li> <li>• references to slave-trading and the maritime activities of the Phaeacians may be linked to the Phoenician expansion into Mediterranean trade; the Phoenicians are named in Book 15;</li> <li>• the story of the foundation of the city of the Phaeacians suggests a colonising period;</li> <li>• the social and political structures are not always clear (eg council at Ithaca alongside kingship); this might suggest different periods;</li> <li>• the epics may have been constructed orally over a long period and include reference to different times linked to the time of creation of each section (as in archaeological stratigraphy);</li> <li>• Schliemann looked for, and believed that he found, archaeological evidence of a single ‘Homeric world’;</li> <li>• most candidates will probably agree with the statement, but some may argue that Homer was a single creator of the poem, and that any discrepancies are due to inconsistencies in his imagination and lack of revision;</li> </ul> <p>Please remember that some candidates, but not all, will have prepared for F381 and will therefore have studied the archaeology of the Mycenaeans. They may make useful links with this work here, but credit should be given in this paper for knowledge of the <i>Odyssey</i> rather than knowledge of Mycenaean archaeology.</p> <p style="text-align: right;"><b>[AO1 = 20 + AO2 = 25 = 45 marks]</b></p>	[45]
	<b>Section B Total</b>	[45]

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