

Classics: Classical Civilisation

Advanced Subsidiary GCE

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

Mark Scheme for June 2011

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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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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 all relevant points should be credited.</p>	
1 (a)	<p>What has happened to Odysseus between leaving Calypso's island and speaking to Nausicaa?</p> <p>Answers might include some of the following points:</p> <ul style="list-style-type: none"> • Odysseus sails for seventeen days and is within sight of the land of the Phaeacians; • Poseidon causes a storm which begins to wreck Odysseus' raft; • Ino offers him advice and a veil to save his life; • Odysseus only follows this after Poseidon sends him a monster wave; • Athene calms the storm and assists him in coming ashore at Scherie; • Odysseus prays to the river-god; • Odysseus returns the veil; • Odysseus makes a bed and sleeps under the olive bushes; • Odysseus is woken by the shrieking of Nausicaa's maids. <p style="text-align: right;">[AO1 = 10 marks]</p>	[10]
1 (b)	<p>How does Odysseus try to gain the pity of Nausicaa in this passage? In your answer you should include discussion of what he says and how he says it.</p> <p>Candidates might comment on some of the following:</p> <ul style="list-style-type: none"> • comparison to Artemis and her beauty; • the happiness of her parents and future groom; • her beauty is singularly unique – highlighted by the position of 'never' at the beginning of the short sentence; • Odysseus' reaction on seeing the young sapling in Delos – spellbound, for a long time, the use of sibilance – is the same as that on seeing Nausicaa; • he makes himself to be an object of curiosity and interest – 'a fine army at my back'; • he reminds her that he is supplicating her from a distance as he did not want to threaten her. It is also subtly reminding her of her duty to show xenia; • he draws attention to all he has suffered – 'my sufferings are serious enough' and tries to draw the sympathy vote – 'no doubt to suffer more troubles here'; • he is shunned by the gods; • he uses the imperative at the end of the passage to draw out her sympathy. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p>	[20]

Question Number	Answer	Marks
1 (c)	<p>‘Some god has flung me on this shore, no doubt to suffer more disasters here’ (lines 17-18). How far do you think gods and goddesses are responsible for the troubles which Odysseus faces on his travels?</p> <p>The gods and goddesses shoulder a considerable amount of blame for the troubles which Odysseus faces on his travels.</p> <p>Athene causes a storm when leaving Troy. It could also be argued that she is not very proactive in helping Odysseus on his travels.</p> <p>Poseidon causes the storm which wrecks Odysseus’ raft after leaving Calypso’s island. He fulfils the curse invoked by Polyphemus.</p> <p>Zeus destroys Odysseus’ ship and kills all his crew for eating the Sun-God’s cattle.</p> <p>Calypso detains him against his will for seven years.</p> <p>Circe turns some of his men into pigs and tells him to visit the Underworld to find Teiresias for information when she herself is very knowledgeable about the next stages of his journey.</p> <p>Candidates might also consider the extent to which Odysseus and his men were responsible for their troubles – for instance with Polyphemus, the Laestrygonians, Hyperion’s cattle etc.</p> <p>There is also room to give some credit for candidates who consider the assistance the gods and goddesses provide Odysseus.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]

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 all relevant points should be credited.</p>	
2 (a)	<p>Describe how the contest of the bow has been set up and what has happened in it <u>before</u> this passage starts.</p> <p>Answers might include some of the following points:</p> <ul style="list-style-type: none"> • Penelope takes the bow from the storeroom; • Penelope has issued the Suitors with the challenge of stringing the bow and shooting an arrow through the twelve axes; • Telemachus nearly strings the bow until he is stopped by Odysseus; • the Suitors warm and grease the bow; • the Suitors start to try to string the bow unsuccessfully; • Odysseus asks for the bow from the Suitors; • Penelope and Telemachus ensure that the bow is given to Odysseus; • the doors to the hall are locked. <p style="text-align: right;">[AO1 = 10 marks]</p>	[10]
2 (b)	<p>How does Homer make this passage a vivid piece of narrative? In your answer you should include discussions of what happens and the way it is written.</p> <ul style="list-style-type: none"> • ‘master of stratagems’ – the use of the stock epithet lends confidence that Odysseus will be successful in this enterprise as does the thunderclap from Zeus; • ‘checked it all over’ – the delay builds up suspense; • the use of simile emphasises the ease with which Odysseus strings the bow; • the use of personification – ‘sang’, and another simile lends the passage vitality; • the mention of a swallow foreshadows Athene’s intervention in the next book; • the reaction of the Suitors is dramatic. The colour fading from their cheeks is indicative of their pending demise as is the mention of the arrows which the Suitors were ‘soon to experience’; • the detailed description of the stringing of the bow again builds suspense and creates a very vivid picture; • ‘Not a single axe did he miss’ – the shortness of the sentence, especially when juxtaposed next to the long one captures the speed of the arrow’s flight; • the use of direct speech gives an immediacy to the passage; • Odysseus’ speech only serves to highlight his superiority over the Suitors. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p>	[20]

Question Number	Answer	Marks
2 (c)	<p>Why is Telemachus important to the story of the <i>Odyssey</i>? In your answer you should include discussion of what he does and how his portrayal contributes to the epic.</p> <p>Stronger answers will not only recall what Telemachus does in the epic but also discuss why it is important to the epic. Areas for likely discussion might include:</p> <ul style="list-style-type: none"> • Telemachus and his interactions with the Suitors – the audience observes the growing maturation of Odysseus’ son. It also casts a particularly poor light on the Suitors, especially in the way they take advantage of the xenia shown towards them; • Telemachus and Penelope – again, showing Telemachus’ transformation, especially in the way Penelope obeys his commands; • Telemachus and Odysseus – Telemachus plays a crucial role in driving the plot forward and in taking revenge on the Suitors and unfaithful maidservants; • Telemachus and his travels – the audience gets a more rounded view of not only Homeric society but also of Odysseus’ character; • Telemachus and Athene – the support the goddess lends Telemachus highlights how much she favours Odysseus; • the depiction of Telemachus standing by Odysseus’ side is a wonderful representation of the son reunited with his father, a complete contrast to his early portrayal. He clearly has grown up, a transformation the audience has witnessed at every stage. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
Section A Total		[55]

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 all relevant points should be credited.</p>	
3	<p>‘Too human to be a hero.’ To what extent do you think Odysseus behaves in an heroic manner?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider how a hero should behave; • discuss how far Odysseus behaves like a hero; • use evidence from the <i>Odyssey</i>. <p>Human traits might include:</p> <ul style="list-style-type: none"> • involuntarily held prisoner by Calypso; • infidelities with Calypso and Circe; • frequent use of deceit and lies – Cyclops, Eumaeus, Penelope, beggar’s disguise; • boastfulness – revealing his identity to Polyphemus; • inability to control or save his men – Ismarus, Sun-God’s cattle; • materialism – keen to acquire gifts – Polyphemus, Phaeacians etc; • frequent shows of emotion – Calypso’s island, reunion scenes. <p>Heroic traits might include:</p> <ul style="list-style-type: none"> • bravery – Troy, Cicones, Lotus-Eaters, Scylla and Charybdis, killing of the Suitors etc; • devotion to his family, especially refusing the gift of immortality; • gift of oratory – Cretan tales, inspiring his men before facing Charybdis; • favoured by gods – Athene, Zeus, Hermes, Ino, Circe, Calypso; • displays of piety – praying to the river god, returning Ino’s veil; • cunning – ‘no man’ ruse, escaping from Polyphemus, plan to defeat the Suitors. <p>Stronger responses may note that many of the traits which might be viewed as more human by modern day standards were in fact heroic in Homeric society – concern for his kleos, the acquisition of gifts.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]

Question Number	Answer	Marks
4	<p>'Women are deceptive and not to be trusted in the <i>Odyssey</i>.' How far do you agree with this opinion?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider the behaviour of both goddesses and mortal women; • discuss how far they are to be trusted; • use evidence from the <i>Odyssey</i>. <p>There are two sides to this argument and it could be examined in the following way.</p> <p>Times when women are deceptive are:</p> <ul style="list-style-type: none"> • Penelope – tricking the Suitors with the shroud and into giving her more gifts, sends them notes. Also tricks Odysseus into revealing his identity; • Maidservants – reveal the shroud trick to the Suitors and sleep with them; • Circe – deceives Odysseus' men; • Calypso – tries to bribe Odysseus into remaining with her; • Athene – has fun and games with Odysseus when he first returns to Ithaca; • Helen – unfaithful. <p>At other times women are far from being deceptive and not to be trusted:</p> <ul style="list-style-type: none"> • Penelope – remains faithful throughout despite liking Amphinomus; • Maidservants – not all of them are disloyal; • Eurycleia – essential in not revealing Odysseus' identity and in the plan to kill all the Suitors; • Nausicaa – offers Odysseus xenia and useful advice in winning over Arete; • Arete – perceptive, but gives Odysseus more gifts; • Circe – gives Odysseus provisions and advice; • Calypso – does not hinder Odysseus' departure but keeps her oath and helps him to leave; • Athene – respects Poseidon but also offers Odysseus a considerable amount of practical help. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]

Question Number	Answer	Marks
5	<p>Which do you think contributes more to the success of the <i>Odyssey</i>, realism or fantasy</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider both real and unreal elements of the story and of the societies it depicts; • discuss whether realism or fantasy is more successful and why; • use evidence from the <i>Odyssey</i>. <p>The more realistic elements might include:</p> <ul style="list-style-type: none"> • the depiction of society as portrayed in Ithaca – the position of women, slaves, family etc; • the importance of the gods, xenia, revenge, kleos. <p>The realistic touches give the audience something with which they can identify and latch onto. It allows them to empathise with the characters and the way they behave. It offers a sense of normality which also serves to accentuate the fantasy.</p> <p>Candidates should have little problem identifying the fantastical elements:</p> <ul style="list-style-type: none"> • Circe; • Calypso; • Polyphemus; • Lotus-Eaters; • Scylla and Charybdis; • Hades. <p>Possible ideas might include excitement, suspense, adventure, as a means to enhance the hero's <i>kleos</i> as well as allowing us to see Odysseus as a multi-faceted hero.</p> <p>Which element is more successful is a matter of choice. As usual, look for discussion of both elements, close reference to the text and the level of personal response. It is not just a case of citing examples of reality and fantasy. Strong responses will evaluate what each brings to the epic.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]
	Section B Total	[45]

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>	
Level 5	9–10	18–20	<ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 4	7–8	14–17	<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.
Level 3	5–6	9–13	<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.
Level 2	2–4	5–8	<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.
Level 1	0–1	0–4	<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"> • 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.

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	
Level 5	9–10	14–15	22–25	<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	10–13	17–21	<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	6–9	12–16	<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	3–5	6–11	<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	0–2	0–5	<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/terms.

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.

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