

AS

Classical Civilisation

CIV2B Homer 'Odyssey'

Mark scheme

2020

June 2016

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the student's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates <ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	9-10
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure reaches a reasoned conclusion is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	19-20
Level 4	Demonstrates <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail and has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	14-18
Level 3	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	9-13
Level 2	Demonstrates <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	5-8
Level 1	Demonstrates <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	<p>Demonstrates</p> <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure reaches a reasoned conclusion is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	27-30
Level 4	<p>Demonstrates</p> <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	20-26
Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	<p>Demonstrates</p> <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	<p>Demonstrates</p> <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

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Unit CIV2B Homer Odyssey**Section 1****Option A**

0	1
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What reasons has Athene given to Zeus for her visit to Ithaca? Make three points. [3 marks]

Three from: To encourage (or give spirit to) Telemachus (1) / to get him to hold a meeting (1) to help him deal with the suitors (1) / to send him on a journey (1) / to Sparta and/or Pylos (1) / to seek news of Odysseus (1) / to get him glory (1)

0	2
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Who is Odysseus with when this banquet is taking place and what is the name of the island he is on? [2 marks]

With Calypso (1) on Ogygia (1)

0	3
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How effectively in the passage does Homer shape his audience's opinion of the Suitors? [10 marks]

Discussion might include: they have just been mentioned briefly (as 'the insolent suitors ...') but here the insolence is developed; their arrogance is immediately suggested by 'swaggering'; 'in rows' may suggest a conspiratorial togetherness; they do nothing for themselves (squires and maids attend to them) but this is not necessarily a negative thing (credit for seeing this in Homeric context); while the meal is apparently a typical example of 'xenia' we only see it from the guests' side; the bread is in 'piles' and the wine is filled 'to the brim', suggesting excess, while the fact that 'they helped themselves' (to 'good things') and the lack of an apparent host also suggests a degree of abuse here; similarly 'music and dancing' may be part of 'the pleasures of a banquet' but should be organized by the host; the Suitors are effectively hosting themselves; Phemius alone is portrayed more positively ('delightful song'), but is noted as having been 'forced into their service'; Telemachus is then used to clarify the picture: he should be the host (in Odysseus' absence) and is treating Athene properly in this respect, but is clearly an outsider with regard to the Suitors; reference to 'that gang' again implies a conspiracy on their part; 'nothing but music and songs' suggests a life of empty idleness, but the crux of the matter is their 'living free off another man' (absolute abuse of *xenia*); Telemachus clearly has little regard for their courage or fighting abilities ('they'd pray for a faster pair of legs' if Odysseus returned).

Apply Levels of Response at beginning of Mark Scheme.

0 4

'Athene is more helpful to Odysseus during his journey to Ithaca than after his arrival there.'

To what extent do you agree? Give reasons for your answer and refer to the books of the 'Odyssey' you have read.

You might include discussion of:

- **Athene's actions in Books 1 and 5**
- **what Athene does, and does not do, on his homeward journey**
- **Athene's actions on Phaeacia**
- **Athene's intervention just after Odysseus reaches Ithaca**
- **Athene's interventions at the palace.**

[20 marks]

Discussion might include:

- **general:** students should find plenty of material to address this main theme of the 'Odyssey', but higher level marks will require regular comparison between Athene's help in the first half of the poem and in the second; there is no 'right' answer, but a simple linear account will not suffice
- **Books 1 / 5:** credit for noting that Athene makes perhaps her most important interventions at the beginning of each half of the poem (see also 'on Ithaca' below); her Book 1 address to Zeus (made possible by Poseidon's absence) reminds him that he must act to set Odysseus free: how crucial is her intervention, as Zeus seems well aware of the situation and it is he who will make the decision? Yet he talks of the need for 'the united will of the gods' to oppose Poseidon; then at the Book 5 Council, replying to Athene's second intervention, he claims 'Did you not plan all this yourself?' suggesting almost that she has equal power to him; Athene's help to Telemachus in this first half may be seen as more important when dealing with the Suitors; credit for noting that it has little or no effect on Odysseus' return home
- **homeward journey:** credit for noting the effect of Poseidon's presence on Athene here; she is hardly mentioned as Odysseus and his crew face the perils from the Cicones (Book 9) to Hyperion's island (Book 12); in particular she does not rescue him from the Cyclops or Circe (no suggestion she sends Hermes); he has to save himself from the wreck and just makes it to Calypso's island where Athene leaves him for many years; despite Athene having helped secure his release (above) it is Ino who initially saves his life when Poseidon wrecks his raft; he is relatively safe (and Poseidon has left) by the time Athene calms the sea for him to reach land; she plays no part that is mentioned in his sea journey from Phaeacia to Ithaca; credit for possible indirect help (use of her 'olive' wood to blind Cyclops etc); also for the possibility that 'Athene' may be a personification of his internal 'wisdom' (eg when she 'put it into his head' to grab a rock)
- **Phaeacia:** now he is ashore she can help again; on the surface she does a lot (prepares Nausicaa to advise him; covers him in mist; tells him how to approach the royals; marks his discus-throw); how important are these (to the man who fought off the Cyclops etc and is 'the wisest of men?'); credit for not simply relating these incidents but considering the level of importance attached to each in terms of aiding his return to Ithaca
- **on Ithaca:** another strong start (see 'Books 1-5' above): she disguises Ithaca to keep him from jumping the gun, then approaches him directly in Book 14 (in disguise initially, but later directly - how important is this factor?); good evidence for first half argument – 'I knew in my heart you would reach home .. but was not prepared to

oppose .. Poseidon'; yet she assures him she 'always stands by your side'; she then disguises him, sends him to Eumaeus, and goes to fetch Telemachus (see 'Books 1-5' again); she brings Telemachus to him in book 16 and seems to be keeping a close watching brief at this point

- **at the palace:** there are suggestions that she plans Odysseus' return to the palace and his subsequent actions (eg 'with Athene's aid' at the beginning of Book 19); on the other hand few specific details are given of this aid (eg distracting Penelope, raising her aegis to scatter the suitors etc) and she is largely in the background ; students must assess how far she is helping directly or indirectly during this period; in Book 21 she 'prompted Penelope' to set up the axe test (worth discussing whether again here we have 'Athene' as a personification of Penelope's innate wisdom as under 'homeward journey' above?); at the crucial point in the final battle (Book 22) Athene appears directly (as Mentor), 'puts strength into' Odysseus and his band, then watches the fight from above (making the Suitors' 'whole volley miss' on two occasions); her final act is to hold back time when Odysseus and Penelope are eventually reconciled.

Apply Levels of Response at beginning of Mark Scheme.

Option B

0 5 Name the two characters who had previously warned Odysseus about the dangers of Hyperion’s island. **[2 marks]**

Teiresias (1) and Circe (1)

0 6 What events on Hyperion’s island led to the deaths of Odysseus’ remaining crew? Make three points. **[3 marks]**

Three from: Odysseus warned them (1) / not to eat the cattle (1) / and they vowed not to (1) / but a storm arose (1) / sent by Zeus (1) / their food ran out or they were starving (1) / Eurylochus suggested eating the cattle (1) / while Odysseus was away or asleep (1) elsewhere on the island (1) / but they killed/cooked/ate the cattle (1) for six days (1) / until Odysseus returned (1) and omens occurred (1)

0 7 How effectively in the passage does Homer create a dramatic scene? **[10 marks]**

Discussion might include: Having Odysseus tell the story in the first person (involved but effectively a bystander whose ‘eyes turned pale with terror’) makes the tale vivid; we share his helplessness; the suddenness of Scylla’s intervention is stressed by ‘snatched’ while pathos is aroused by the victims being the ‘strongest and ablest’ men, qualities which are in contrast to their present helplessness (‘dangling high in the air’); they are allowed one final word ‘Odysseus’, stressing their desperation, and reliance on him which he cannot respond to; credit for discussing the appropriateness of the simile of Scylla as an angler (eg the physical setting; the dominance of Scylla over her victims; the language used – ‘dangles’, ‘whips’, ‘struggling catch’ etc); no emotion suggested in Scylla: ‘There she devoured them’ sounds almost businesslike; in comparison ‘shrieking’, ‘stretching out’ and ‘last desperate throes’ reflect the final agonies of the victims; final judgement from Odysseus – he had never seen ‘a more pitiable sight’; credit finally for pointing out the contrast in the final paragraph where ‘lovely’, ‘splendid’ and ‘sturdy’, plus the gentle cattle noises suggest relative calm and safety (for now!).

Apply Levels of Response at beginning of Mark Scheme.

0 8

‘Odysseus’ story of his wanderings in Books 9–12 suggests that only mortals are required by Zeus to keep to the rules of *xenia* (guest friendship).’

To what extent do you agree? Give reasons for your answer and refer to the books of the ‘Odyssey’ you have read.

You might include discussion of:

- Polyphemus
- Aeolus and Hyperion
- the Laestrygonians
- Circe
- Odysseus and his crew.

[20 marks]

Discussion might include:

- **general:** while the hosts listed in the bullet are the most obvious characters for discussion, credit for introducing others (eg the Ciconians, Lotus Eaters, Scylla and Charybdis) as long as ‘*xenia*’ is the focus of the response; the Laestrygonians appear to be mortal, but this is not totally clear so they may be discussed in either guise; credit too for brief reference to Odysseus’ present hosts, the Phaeacians
- **Polyphemus:** offers a good chance to look at this from all angles: does Polyphemus personify the worst possible host? – he gives no welcome, kills rather than entertains his guests, and even states ‘we Cyclopes care nothing for Zeus’; he is punished but is there any suggestion from Homer that the blinding he suffers is directed by Zeus and not simply Odysseus outwitting him? Similarly by entering the cave (and starting to eat) unbidden, do Odysseus and his crew deserve punishment, and, if so, to what degree is the Cyclops behaviour justified? When Odysseus taunts the blinded Cyclops, telling him Zeus has ‘paid you out’, thus causing Poseidon’s wrath, are we still dealing with ‘*xenia*’ or is this a red herring?
- **Aeolus and Hyperion:** two gods with very different views of ‘*xenia*’: **Aeolus** initially is a model of ‘*xenia*’ while Odysseus and his men reciprocate as guests; discussion may focus on the degree to which the crew’s later abuse of the gift of wind warrants Aeolus’ ‘no (man) more damnable than you’ description of Odysseus upon their return; is simply sending them away fair in this situation? There is no suggestion that Aeolus suffers in any way for these words and actions; **Hyperion:** clearly here the mortals (the crew) have transgressed: however, as with the Cyclops’ incident, is their punishment excessive? What sort of host would deny food to starving men – and then destroy them totally for saving their lives? Yet it is Zeus personally who sees to the punishment, suggesting Hyperion is absolutely in the right; credit for discussing both sides of this with close reference to the quotation; also why here Odysseus (as non-transgressor) is not punished, while Aeolus behaves in quite the opposite manner
- **Laestrygonians:** presumably mortals from the description, but even more barbaric than the Cyclops; there is no suggestion that Odysseus’ crew in any way abuse ‘*xenia*’ in their approach to Antiphates, yet almost the entire crew is butchered by the locals; surely Zeus would respond to such disregard for the rules of ‘*xenia*’? Possibly he does but if so Homer does not consider it worthy of inclusion; or are the Laestrygonians not part of the mortal world, in which case this would impact on the quotation in a different way? Credit for examining this complex issue in line with the question

- **Circe:** many similarities with Calypso from earlier (credit for relevant discussion of Calypso as she is mentioned briefly in Odysseus' tale), but Odysseus stays here willingly for a year, receiving textbook 'xenia' after a tricky introduction; does Circe's initial attempt to transform the visitors into animals (a harsh negation of the rules) make her deserving of punishment despite the considerable positives later? Is the appearance of Hermes here too a coincidence or evidence of Zeus' interest in 'xenia'; (as, again, with Calypso), despite her clear transgressions there is no real suggestion that Circe is to expect punishment; credit here for looking at Odysseus as the guest; is he beyond criticism for **his** observance of 'xenia' (eg is his violence towards her after the poison trick justified?)
- **Odysseus and his crew:** (see instances above); do the crew all deserve to die for their lapses in carrying out good 'xenia' (reference the Cyclops, Laestrygonians and Hyperion incidents in particular)? Is Odysseus any less culpable, or is his survival (and their deaths) mainly linked to 'xenia'? Is there a major difference between mortals and immortals in the requirement for them to observe 'xenia'? If not, are the repercussions different if they fail to do so? Credit for taking any sensible line on these issues which are far from clear cut.

Apply Levels of Response at beginning of Mark Scheme.

Option C

0 9

‘Male gods give Odysseus more serious problems in the ‘Odyssey’ than male mortals do.’

To what extent do you agree? Give reasons for your answer and refer to the books of the ‘Odyssey’ you have read.

You might include discussion of:

- Zeus
- Poseidon
- other male gods
- Odysseus’ crew
- the Suitors
- other male mortals.

[30 marks]

Discussion might include:

- **general:** this is an opportunity for students to compare and contrast the male characters who impact negatively on Odysseus; they may cite positive influences such as Hermes, Alcinous or Eumaeus (or of course Telemachus) in counter-argument but should focus primarily on those who affect Odysseus adversely; ‘lesser male gods’ may include Aeolus, but not immortal monsters such as the Cyclops; ‘other male mortals’ could include the Ciconians (and possibly Laestrygonians) from the travels, Melanthius from Ithaca etc.
- **Zeus:** ostensibly a supporter of Odysseus but in Book 5 he tells Athene ‘he shall have neither gods nor men to help him’ (worth discussing), suggesting he wishes to sit back and let Odysseus prove himself; in Book 12 he certainly causes him major problems by destroying his last ship and almost drowning him; his failure to keep Poseidon in check in Book 5 (below) nearly leads to Odysseus’ death, while only Athene’s constant pleading makes him send Hermes to release him from Calypso; despite his status as upkeeper of ‘xenia’ he allows Circe, the Laestrygonians etc to threaten Odysseus without apparent retribution (but does he send Hermes to save Odysseus from Circe?); despite his ‘thunderclap’ of approval in Book 21 he chooses not to help Odysseus directly against the Suitors
- **Poseidon:** the chief immortal scourge of Odysseus: his presence among the gods has held up the release of Odysseus for seven years, and prevents others (particularly Athene) from aiding him during troubles on the journey; however, despite his curse in Book 9 (and the success of the Cyclops’ plea to draw out Odysseus’ journey) his only major intervention (wrecking the raft in Book 5) is unsuccessful; students may feel his importance is less than might at first appear, particularly as he disappears from the scene for the second half of the poem; his effect on the Phaeacians may be considered more damaging than what he does to Odysseus
- **other gods: Hyperion** only appears once but almost succeeds in killing Odysseus (and deprives him of the remainder of his crew); no gods or mortals help Odysseus at this point, perhaps the ultimate example of him saving himself; **Aeolus** is a minor god who causes problems (and at least indirectly helps see off most of the crew); his turning his back on Odysseus during the second visit leads to the events with the Laestrygonians and Hyperion as above; no male gods take any significant active role once Odysseus reaches Ithaca

- **crew:** as with Zeus (above) they should be on Odysseus' side, but credit for discussing how important to the question their errors or acts of disobedience are: they cause the loss of six men from each ship for refusing to leave the Ciconians; prevent their ships from reaching Ithaca by opening Aeolus' bag; eat the cattle so ensuring their own destruction (and almost Odysseus') in the shipwreck; credit for discussing the part played by Eurylochus in these and other instances; is Odysseus' too patient in ignoring his mutinous interventions (and inefficient leadership as in the Circe incident)? As with Poseidon though, their influence finishes by the end of Book 12, and while they may hinder Odysseus, neither Poseidon nor the crew prevents him from reaching Ithaca
- **Suitors:** as Poseidon is the 'main' opposing god, students may see the suitors as the mortal equivalent: although absent for much of the first half, we meet them early on (reference the passage in Option A) and their influence is felt throughout by the audience; although Odysseus does not hear of them directly until Book 11 ('You will find trouble too in your house ...' as Teiresias tells him) he is then only 2-3 years into his journey, so he is well aware of the problem he faces for most of the poem; from his return to Ithaca the suitors are his only major issue (key point?); no gods (male or female) interfere in any negative way after Book 12
- **other mortals:** in the first half, the Ciconians cause the loss of six men from each of Odysseus' ships; the Laestrygonians (if regarded as human) may be seen to have had an even more fundamental negative effect by destroying all but one of his remaining ships; given that the Hyperion / Zeus combination is the only time the gods wreak similar (if lesser in terms of numbers) destruction, credit for seeing this as a strong point in arguing against the quotation; in the second half, although Melanthius abuses Odysseus (Book 20) and attempts to aid the Suitors, he has little real effect and ends up very much the loser; he may be seen however as further strengthening the argument that any male-instigated problems after the return to Ithaca come from mortals, not gods.

Apply Levels of Response at beginning of Mark Scheme.

Option D

1 0

‘Homer’s storytelling techniques make Odysseus’ journey to Ithaca much more exciting than what happens after he returns there.’

To what extent do you agree? Give reasons for your answer and refer to the books of the ‘Odyssey’ you have read.

You might include discussion of:

- **the changes of scene during the ‘Odyssey’**
- **the two halves of the storyline including parallels between the two**
- **the characters who appear in each half**
- **the quality of Homer’s language and imagery in each half**
- **how each half contributes to the themes of the poem.**

[30 marks]

Discussion might include:

- **general:** this is an open question to encourage students to choose material from across the specification; they will not be expected to deal in great detail with each of the bullet points (or necessarily with them all), but to use examples from across a range of these areas to support a response which focuses on debating the assertion made in the title; to reach the higher levels of achievement, both a coherent line of argument and a good range of related material will be needed
- **scenes:** students will not be expected to know the detail of books not set for study, but should be aware of the overall make-up of the poem: the first twelve books may be seen as falling into three blocks: the first four books with no appearance by Odysseus (focus on Telemachus); the next four (following on from the first chronologically) introducing Odysseus and moving him from Ogygia to Phaeacia; the other four largely a flashback to the beginning of his travels, taking us to his arrival at Ogygia; this may be seen as providing variety, potential for suspense etc via the chronological shifts, although the opposite could be argued – we know from early on that Odysseus survives the trials of Books 9-12; the second half proceeds purely chronologically, again in three recognizable sections: the first four books here are generally set in Eumaeus’ hut; the next four in the palace (building up the suspense?); the final four, again in the palace, seeing off the suitors and tidying things up; lack of equivalent variety between the halves may be discussed (below), but a key point may well focus on how successfully the structure supports the different moods of each half: how does the focus on a single issue (punishing the suitors) in the second half compare with the varied range of actions and directions in the first? Similarly with the settings: does the greater variety of islands, palaces and worlds in the first half make this ‘better’ or is the strong focus on the hut and the palace (close together on Ithaca) distract less from what the poem is about? There are no right answers here and sensible arguments either way will gain equal credit
- **storyline:** again, does the more fragmented storyline of the first half make it ‘better’ than the (possibly slower-moving) but more single-stranded second half? The first half has ‘action’ on land (eg Cyclops, Phaeacian games), sea (two big storms) and even in Hades (threat of ghosts); the action in the second half is largely restricted to the battle in the hall (the climax of the whole poem – is this fact important?); the storyline in the first half is divided into Telemachus’ activities, Odysseus’ activities (and back story) and meetings of the gods; the second focuses throughout on Odysseus’ arrival

in Ithaca, his plans to outwit the suitors and their defeat; does the suspense and gradual build-up of the second half equal / surpass the quality of the more action-packed first half?

- **characters:** the second half focuses on fewer characters (but possibly in more depth?); Eumaeus and Eurycleia are the only important totally new characters here with much focus on Eumaeus in the third quarter of the poem and Eurycleia in the later scenes; Athene comes into closer focus for Book 13 than earlier and Telemachus is reintroduced in Book 16; otherwise do most characters (including Penelope?) remain in Odysseus' shadow? If so, is this a positive facet of the second half? Or does the variety of memorable secondary characters of the first half make this 'better' (Nausicaa, Polyphemus, Circe etc)? How far are the suitors developed in the second half? Is the relative disappearance of the immortal characters (Athene apart) in the second half a weakness or less of a distraction? Credit for looking at these issues and others in relation to the quotation
- **language:** particular credit for students who discuss the quality of language in each half: good starting points may be the description of places (eg Alcinous' palace compared to Eumaeus' hut; the atmosphere of Hades as against that in Odysseus' palace etc); scenes of violence (eg the blinding of Polyphemus compared to the death of the suitors); use of similes and metaphors (many possible examples – Nausicaa as a young tree or Odysseus and Telemachus as birds etc.)
- **themes:** hopefully this bullet point will encourage students to look at the larger picture – what are the primary purposes of the poem and how well does each half contribute? If the main themes are agreed to be the homecoming of Odysseus and his retaking of his kingdom (and / or the reunion between Odysseus and Penelope?), are these equally balanced? If not, which is the most important and how does this affect the question? Which half deals with the micro themes better – the nature of heroism; revenge; family relationships; 'xenia'; mortals and immortals, men and women, good versus evil etc?

Apply Levels of Response at beginning of Mark Scheme.

Assessment Objectives Grid**Homer Odyssey****Section 1****Either
Option A**

	AO1	AO2	TOTAL
01	3	0	3
02	2	0	2
03	5	5	10
04	8	12	20
TOTAL	18	17	35

**or
Option B**

	AO1	AO2	TOTAL
05	2	0	2
06	3	0	3
07	5	5	10
08	8	12	20
TOTAL	18	17	35

Section 2**Either
Option C**

	AO1	AO2	TOTAL
09	12	18	30
TOTAL	12	18	30

**or
Option D**

	AO1	AO2	TOTAL
10	12	18	30
TOTAL	12	18	30

Overall

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%