



H

GENERAL CERTIFICATE OF SECONDARY EDUCATION
CLASSICAL CIVILISATION

A352/02

Epic and Myth (Higher Tier)

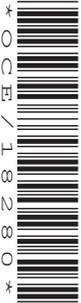
Friday 28 May 2010
Afternoon

Duration: 1 hour

Candidates answer on the Question Paper

OCR Supplied Materials:
 None

Other Materials Required:
 None



Candidate Forename		Candidate Surname	
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Centre Number						Candidate Number				
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INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes above.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- There are **two** options in this paper:
 Option 1: Homer *The Odyssey*
 Option 2: Ovid *Metamorphoses*
- Answer questions from **either** Option 1 **or** Option 2.
- Answer **two** questions from Section A and **one** question from Section B of the option that you have studied.
- Do **not** write in the bar codes.
- Write your answer to each question in the space provided, however additional paper may be used if necessary. If you use the lined pages at the end of this booklet to complete the answer(s) to any question(s), the question number(s) must be clearly shown.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **60**.
- You will be awarded marks in Section B for the quality of written communication of your answer.
- This document consists of **28** pages. Any blank pages are indicated.

For Examiner's Use	
Section A	
Section B	
TOTAL	

Section B

Answer **one** question from this section.

EITHER

- 1 Odysseus is referred to as 'nimble-witted', and 'the man of many resources'; to what extent do you think his actions in *The Odyssey* justify these epithets?

In your answer you might like to discuss:

- examples of these qualities shown by Odysseus;
- whether Odysseus ever fails to show these qualities;
- anything else that you think is significant.

[30]

OR

- 2 To what extent does Homer show Phaeacian society to be perfectly civilised?

In your answer you might like to discuss:

- the ways in which Scherie is shown to be civilised;
- the hospitality the Phaeacians show to Odysseus;
- anything else that you think is significant.

[30]

Option 2: Ovid *Metamorphoses*

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

Section A

Answer any **two** questions; you must answer **all** parts of the questions you choose.

EITHER

1 Read the following passage from *Metamorphoses* and answer the questions that follow:

Apollo sees Cupid's bow.

Apollo's first love was Daphne, the child of the river Peneus.	
Blind chance was not to be blamed but Cupid's spiteful resentment.	
Phoebus, still in the flush of his victory over the serpent,	5
had noticed the love-god bending his bow and drawing the string	
to his shoulder, and asked him: 'What are you doing with grown-up weapons,	10
you mischievous boy? That bow would better be carried by me.	
When I fire my shafts at my foes or beasts, they're unfailingly wounded.	
My numberless arrows have just destroyed the venomous Python,	15
which filled whole acres of mountainside with its belly's infections.	
You be content with your torch and use it to kindle some passion	20
or other; but don't usurp any honours belonging to me!	

Ovid, *Metamorphoses*, Book 1 (452-462)

(a) What impression do you get of Apollo from this passage? Give reasons for your views and support them with details from the passage.

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(b) What does Daphne think about love?

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(c) Explain how Cupid is more powerful than Apollo in the story of Daphne.

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OR

3 Read the following passage from *Metamorphoses* and answer **all** the questions that follow.

Erysichthon attacks an ancient oak tree.

Standing there was a mighty oak of great antiquity, a wood on its own. It was hung all round with suppliant wool-bands, votive tablets and garlands offered for prayers fulfilled.	
In its shade the dryads often conducted their festal dances;	5
hand in hand they would trip and circle around the trunk, whose girth was more than twenty-two feet, while its height exceeded	10
the rest of the trees by as much as they topped the grass beneath them.	
But that was no cause for the wild Thessalian brute Erysichthon	
to hold his axe at a distance. He ordered his slaves to get cutting	15
the sacred oak at its base; then, seeing them shrink from the task,	
the infidel seized an axe from one of them, savagely shouting:	20
“This needn’t be merely the goddess’ tree, but the goddess herself, for all I care, but its leafy top must be brought to the ground!”	
With that, as he raised his threatening weapon to strike from the side,	25
the oak of Ceres gave a great shudder and uttered a groan;	
a pallor crept over the acorns, the leaves and the length of the branches.	30

Ovid, *Metamorphoses*, Book 8 (743-760)

(a) How does Ovid make this passage vivid and interesting? Give reasons for your views and support them with details from the passage.

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(b) Describe what Hunger looks like in the story of Erysichthon.

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(c) Choose at least one **other** human being from *Metamorphoses* and explain why that person was punished by the gods.

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Section B

Answer **one** question from this section.

EITHER

1 How far do you agree that love in *Metamorphoses* is a destructive passion?

In your answer you might like to discuss:

- tales in which love is a major theme;
- whether these tales show love to be destructive;
- anything else that you think is significant.

[30]

OR

2 'Ovid uses entertaining and sometimes comic methods of storytelling to give serious advice on the right way to live.' To what extent do you think this statement is true?

In your answer you might like to discuss:

- tales that you find especially entertaining;
- whether these tales also contain a serious message;
- anything else that you think is significant.

[30]

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If you use the following lined pages to complete the answer(s) to any question(s),
the question number(s) must be clearly shown.

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A large rectangular area with a solid vertical line on the left side and horizontal dotted lines extending across the page, resembling a writing template or a ledger.

