

Thursday 13 June 2013 – Afternoon

GCSE CLASSICAL CIVILISATION

A352/02 Epic and Myth (Higher Tier)

Candidates answer on the Question Paper.

OCR supplied materials:

None

Other materials required:

None

Duration: 1 hour

MODIFIED LANGUAGE



Candidate forename		Candidate surname	
Centre number		Candidate number	

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- Use black ink.
- There are **two** options in this paper:
Option 1: Homer *The Odyssey* with questions starting on page 2.
Option 2: Ovid *Metamorphoses* with questions starting on page 14.
- 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.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write your answer to each question in the space provided. If additional space is required, you should use the lined pages at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

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 **36** pages. Any blank pages are indicated.

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.

1 Read the following passage from *The Odyssey* and answer **all** the questions that follow.

Hermes travels to the home of Calypso.

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Homer, *The Odyssey* Book 5 (43 – 53)

- (a)** How does Homer make this description of Hermes and his journey vivid and interesting? Give reasons for your views and support them with details from the passage.

..... [5]

(b) What had Athene and Zeus been saying about Odysseus and his journey before this passage?

[5]

(c) Explain why the role of Zeus is important in *The Odyssey*.

..... [5]

Odysseus wakes up in an unknown place.

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

[5]

(b) Describe what Nausicaa and her maids had been doing at the river.

..... [5]

(c) Explain why it would be unfair to call the Phaeacians ‘hostile and uncivilized savages’.

[5]

Odysseus describes what happened when the Cyclops spotted his men and questioned them.

5

10

Homer, *The Odyssey* Book 9 (256 – 268)

- (a)** How does Odysseus present himself and his men in this passage? Give reasons for your views and support them with details from the passage.

..... [5]

(b) What did the Cyclops do between returning to his cave and spotting Odysseus and his men?

..... [5]

(c) Explain why the Cyclops is a memorable character.

[5]

8
SECTION B

Answer **one** question from this section.

EITHER

- 4** 'There is more to admire about Odysseus when he is without his men than when he is with them.' How far do you agree with this statement?

In your answer, you might like to discuss:

- what qualities Odysseus shows without his men and with them;
- whether these qualities make Odysseus admirable or not;
- anything else that you think is significant.

[30]

OR

- 5** 'Constant interest and excitement.' How far do you agree with this assessment of the books of *The Odyssey* that you have read?

In your answer, you might like to discuss:

- how different stories and characters are presented;
- Homer's storytelling techniques;
- how successfully Homer sustains interest and excitement;
- anything else that you think is significant.

[30]

Write the number of the question answered in the margin.

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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

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

Mercury kills the giant, Argus.

That was the story the god of Cyllene was going to tell,
 when he saw that his enemy's drowsy eyes had all
 succumbed
 and were shrouded in sleep. At once he stopped talking and
 stroked the sentry's 5
 drooping lids with his magic wand to make sure he was out.
 Then he rapidly struck with his sickle-shaped sword at his
 nodding victim
 just where the head comes close to the neck, and hurled him
 bleeding 10
 down from the rock to bespatter the cliff in a shower of
 gore.
 Argus was finished. The light that had glittered in all those
 stars
 was extinguished; a hundred eyes were eclipsed in a single 15
 darkness.
 Juno extracted those eyes and gave them a setting like
 sparkling
 jewels in the feathers displayed on the tail of the peacock,
 her own bird. 20
 Blazing with anger, she wasted no time in venting her
 fury
 by sending a horrible demon to frighten the eyes of Io
 by day, and her mind at night.

Ovid, *Metamorphoses* Book 1 (712 – 726)

..... [5]

- (b)** Describe what happened in the tale of Pan and Syrinx that Mercury had begun to tell before Argus fell asleep.

..... [5]

(c) Explain why you might feel sympathy for Io in *Metamorphoses*.

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..... [5]

17
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Question 7 begins on page 18

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OR

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

Pentheus decides to kill Acoetes and go to Mount Cithaeron.

And while the	
men were preparing	
the cruel instruments, iron and fire, for his execution,	
the story goes that, as if by magic, the doors flew open,	
and the shackles dropped from the prisoner's arms of	5
their own accord.	
Pentheus remained unshaken. He gave no further	
instructions,	
but went for himself to Mount Cithaeron, the	
bacchanals' chosen	10
haunt for their rites and a resonant bowl for their	
jubilant cries.	
As a spirited war-horse snorts on the trumpeter's	
braying call	
for the battle charge to begin and champs at the bit in	15
excitement,	
so Pentheus was roused when the sky re-echoed the	
maenads' drawn-out	
shrieks of joy, and the noise in his ears refuelled his	
anger.	20
Halfway up the mountainside was a treeless plateau,	
edged by a circle of woods and open to view all round.	
Here, as Pentheus profanely spied on the sacred rituals,	
who saw him first?	

Ovid, *Metamorphoses* Book 3 (695 – 709)

..... [5]

[5]

(c) Explain why Pentheus deserved to be punished.

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..... [5]

21
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Question 8 begins on page 22

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OR

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

The war at Megara attracts Scylla's attention.

Five moons had waned and a sixth was newly displaying her horns.	
The fortunes of war still hung in the scales, as the bird of victory	
soared and wavered between the kings but never descended.	5
A tower rose up on the echoing walls of the royal palace,	
the walls where Apollo, Latona's son, is said to have rested	10
his golden lyre, whose music lingered on in the masonry.	
Scylla, the daughter of Nisus, would frequently make her way up,	
to play on the musical wall by throwing the smallest of pebbles –	15
that was in peacetime. When war broke out, she would still quite often	
ascend the tower to watch the battling hosts in contention.	
As war dragged on, she had come to know the names of the chieftains,	20
their Cretan arms, their horses, their dress and magnificent quivers.	
She had specially come to know the face of the leader, Europa's	25
offspring – more indeed than was proper.	

Ovid, *Metamorphoses* Book 8 (11 – 24)

- (a)** How does Ovid try to gain the interest of his readers in this passage? Give reasons for your views and support them with details from the passage.

[5]

- (b)** What arguments did Scylla give for cutting off her father's crimson lock of hair?

..... [5]

(c) Explain how Minos behaves honourably in Ovid's *Metamorphoses*.

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..... [5]

25
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Section B begins on page 26

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SECTION B

Answer **one** question from this section.

EITHER

- 9 'The gods and goddesses are the most interesting characters in *Metamorphoses*.' How far do you agree with this statement?

In your answer, you might like to discuss:

- how the gods and goddesses are presented in *Metamorphoses*;
- whether this presentation makes them more interesting than the human characters;
- anything else that you think is significant.

[30]

OR

- 10 'Ovid gives us a very gloomy impression of family relationships in *Metamorphoses*.' How far do you agree with this statement?

In your answer, you might like to discuss:

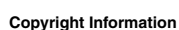
- details from the stories Ovid tells about families;
- whether these stories portray family relationships in a negative way;
- anything else that you think is significant.

[30]

END OF QUESTION PAPER

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