

**Friday 25 May 2012 – 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



Candidate forename		Candidate surname	
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Centre number						Candidate number				
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**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 **32** pages. Any blank pages are indicated.

**Option 1: Homer *The Odyssey***

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 *The Odyssey* and answer the questions which follow:

*Odysseus arrives at the palace of Alcinous.*

Now Odysseus approached Alcinous' splendid dwelling. His heart was filled with varied emotions and he kept on stopping before he reached the bronze threshold. A kind of radiance, like that of the sun or moon, played upon the high-roofed halls of the great King. Bronze walls, topped by a frieze of dark-blue enamel, ran round to left and right from the portals to the back of the court. The interior of the well-built mansion was guarded by golden doors hung on posts of silver which were set in the bronze threshold. The lintel they supported was of silver too, and the door-handle of gold. On either side stood gold and silver dogs, which Hephaestus had made with consummate skill, to keep watch over the palace of the great-hearted Alcinous and serve him as immortal sentries never doomed to age.

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Homer, *The Odyssey* Book 7 (82–94)

(a) How does Homer make the description of the entrance of the palace of Alcinous vivid and interesting? Give reasons for your views and support them with details from the passage.

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(b) Describe what had happened as Odysseus made his way to the palace of Alcinous.

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(c) Explain why the Phaeacians welcomed Odysseus when he came to the palace of Alcinous.

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2 Read the following passage from *The Odyssey* and answer the questions which follow:

*Odysseus speaks to his men after they have eaten on Circe's island.*

'Comrades in suffering, friends, listen to me. We are utterly lost. We do not know where East or West is; where the light-giving Sun rises or where he sets. So the sooner we decide on a sensible plan the better – if one can still be found, which I doubt. For when I climbed the crag I found that this is an island, and low-lying; all round it in a ring the sea stretches away to the horizon. But what I did see, right in the middle, through dense oak-scrub and forest, was a wisp of smoke.'

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When they heard my report they broke down completely. They could not help remembering what Antiphates the Laestrygonian had done, and the unbridled savagery of the man-eating Cyclops. They burst into loud sobs and the tears streamed down their cheeks. But they might have spared themselves their lamentations for all the good they did.

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Homer, *The Odyssey* Book 10 (189–202)

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

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**(b)** Explain why Odysseus' men decided to enter Circe's palace.

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**(c)** What did Circe do after the first group of Odysseus' men entered her palace?

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**Section B**

Answer **one** question from this section.

**EITHER**

4 How far is Homer's *Odyssey* an epic and not just a series of stories?

You should include detailed discussion of **at least** three stories.

In your answer you might like to discuss:

- the main components of epic;
- how far *The Odyssey* has these epic elements;
- anything else that you think is significant.

[30]

**OR**

5 How far are women and goddesses responsible for the problems that Odysseus faces on his journey?

You should include detailed discussion of **at least** three female characters.

In your answer you might like to discuss:

- what women and goddesses do and say to **hinder** Odysseus on his journey;
- what else causes Odysseus problems on his journey;
- anything else that you think is significant.

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Write the number of the question answered in the margin.

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A blank sheet of lined paper. On the left side, there is a solid vertical line that serves as a margin. The rest of the page is filled with horizontal dotted lines, spaced evenly, providing a guide for writing. The lines extend across the entire width of the page.

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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 the questions which follow:

*Jupiter prepares to destroy the earth in a flood.*

Notus flew out on his soaking wings, his terrible visage covered in pitchy gloom; his beard was a bundle of rain-storms; water streamed from his hoary locks; his forehead a cushion	5
for mists; his wings and the folds of his garments were sodden and dripping. He squeezed the bank of menacing clouds like a sponge, and a thunderclap followed. Instantly rain poured down from the sky in torrents.	10
Juno's messenger, decked in her mantle of many colours, Iris the rainbow, sucked up moisture to thicken the clouds.	15
The corn was flattened; the farmer wept for his wasted prayers; and all the fruits of a long year's labour were gone to no purpose. Jupiter's anger did not stop short in the sky, his own kingdom;	20
Neptune the sea god deployed his waters to aid his brother. He summoned the rivers and, when they'd arrived at their master's palace, he spoke to the meeting: 'No need for a lengthy harangue,' he said; 'Pour forth in the strength that is yours – it is needed! Open the floodgates.'	25

Ovid, *Metamorphoses* Book 1 (265–279)



(c) How did the population of the earth increase again after the flood?

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**Turn over for Question 7**

OR

7 Read the following passage from *Metamorphoses* and answer the questions which follow:

*The goddess Diana relaxes after hunting.*

Now picture a valley, dense with pine and tapering cypress, called Gargaphie, sacred haunt of the huntress Diana; there, in a secret corner, a cave surrounded by woodland,	5
owing nothing to human artifice. Nature had used her talent to imitate art: she had moulded the living rock of porous tufa to form the shape of a rugged arch. To the right, a babbling spring with a thin translucent rivulet	10
widening into a pool ringed round by a grassy clearing. Here the goddess who guards the woods, when weary with hunting, would come to bathe her virginal limbs in the clear, clean water.	15
On this occasion she made her entrance and handed her javelin, quiver and slackened bow to the chosen nymph who carried	20
her weapons. Another put out her arms to receive her dress as she stripped it off. Two more were removing her boots, while Crocale, more of an expert, gathered the locks that were billowing over	25
her mistress' neck in a knot, though her own stayed floating and free.	

Ovid, *Metamorphoses* Book 3 (155–170)

(a) How does Ovid create a peaceful and attractive scene in this passage? Give reasons for your views and support them with details from the passage.

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(b) What happened after Actaeon entered Diana’s grotto?

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(c) Explain why you might feel sorry for Actaeon in the story.

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**Turn over for Question 8**

OR

8 Read the following passage from *Metamorphoses* and answer the questions which follow:

*The hunters try to wound the Calydonian Boar.*

Telamon went in pursuit. His excitement made him unwary;	
his foot was caught in the roots of a tree and he fell on his face.	
While Peleus was trying to lift him up, Atalanta was ready	5
to notch a swift arrow, bend her bow and send her shaft flying.	
It lodged underneath the animal's ear after narrowly grazing	10
the top of his back; so his bristles were stained with a trickle of blood.	
The success of her shot gave joy to the girl, but even more so	
to young Meleager; he saw the blood first, as the story goes,	15
and he was the first to point it out to his comrades and greet	
Atalanta: 'A glorious deed! You deserve a reward and shall have it!'	20
The men were blushing with shame. They boosted morale by shouting	
and urging the next man on, then hurling their weapons at random,	
so obstructing each other's efforts and making them useless.	25

Ovid, *Metamorphoses* Book 8 (378–390)

- (a) What impressions do you have of the various hunters in this passage? Give reasons for your views and support them with details from the passage.

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- (b) What damage and injuries had the boar caused before this passage?

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**Turn over for Section B**

## Section B

Answer **one** question from this section.

**EITHER**

- 9 'Physical transformations are the most important types of change in Ovid's *Metamorphoses*.' How far do you agree with this statement?

You should include detailed discussion of **at least** three stories.

In your answer you might like to discuss:

- the different types of physical transformation within the stories;
- other types of change within the stories;
- anything else that you think is significant.

[30]

**OR**

- 10 'Entertaining, but entirely predictable.' To what extent do you agree with this statement about the stories in Ovid's *Metamorphoses*?

You should include detailed discussion of **at least** three stories.

In your answer you might like to discuss:

- whether or not you have found the stories entertaining;
- whether or not you were surprised by what happened in the stories;
- anything else that you think is significant.

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Write the number of the question answered in the margin.

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ADDITIONAL PAGE

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

A large rectangular area with a solid vertical line on the left and horizontal dotted lines, intended for writing answers.



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