

GCSE

Classical Civilisation

Unit **A352/02** Epic and Myth (Higher Tier)

General Certificate of Secondary Education

Mark Scheme for June 2015

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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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Annotations

Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions).

Annotation	Meaning
	Unclear
	Benefit of doubt
	Cross credit
	Cross
N/A	Highlight
	
	Off page comment
	Repetition
	Tick
	AO1
	AO2
	AO3
	Omission mark

Subject-specific Marking Instructions

Examiners are reminded that all answers should be marked with reference to the levels of response marking grid in Appendix 1 of this Mark Scheme. The suggested answers given in the Mark Scheme are indicative only and examiners are reminded that they should credit any accurate points that address the question.

- If a candidate answers too many questions please mark all parts and award marks of the best answer. eg if all three context passages are done, all questions are marked and the best two questions are to count
- In answers to section B, part (a), material must be related to the printed passage. Direct quotations are not necessary for marks, but answers should contain clear references to the text.

Option 1: Homer The Odyssey

Section A

Question		Answer	Marks	Guidance	
				Content	Levels of response
1	a	<ul style="list-style-type: none"> • The fire on the hearth suggests a welcoming and civilised place; • The scent is fragrant; • Calypso is civilised as she is singing and weaving; • She is rich as she uses a golden shuttle; • The birds and trees suggest a natural environment; • The plants that grow suggest fertility; • The crystal rivulets suggest purity and the channelling shows skilful organisation; • Peaceful birds are roosting; • It is a very isolated place; • As final comment says “even an immortal must pause to gaze and wonder in delight” it must be beyond ordinary human talent. 	5 AO3		AO3 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1

Question		Answer	Marks	Guidance	
				Content	Levels of response
	b	<ul style="list-style-type: none"> • Hermes says Zeus had sent him, otherwise no one would go to Calypso's; • No one can refuse Zeus' wishes; • Hermes reported Zeus' message, in particular the demand that Calypso should release Odysseus; • Calypso was angered at the attitude of the gods who get enraged if a goddess sleeps with a man; • She said that she rescued Odysseus when he was washed up on her shore; • She offered him immortality; • She said that she could not refuse Zeus, so would let him go; • She said that she refused to help him on his way, but would give him directions to return home. 	5 AO1	Do not credit the initial welcoming of Calypso	AO1 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1
	c	<ul style="list-style-type: none"> • At first Odysseus seems weak as he is crying on the shore, but later he stands up to Calypso; • He seems powerless to resist her, but at the end he rejects her offer of immortality and is loyal to his wife; • At first he seems resourceless and trapped, but later appears resourceful in building his raft; • Unfaithful in sleeping with Calypso, although it is clear that by the end of his stay, he is a reluctant lover; • Cunning in forcing Calypso to swear an oath; 	5 AO2		AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1

Question		Answer	Marks	Guidance	
				Content	Levels of response
2	a	<ul style="list-style-type: none"> • He is sensible to land to get water and have a meal; • His decision to send three men inland could be interpreted in various ways: He might be praised for not risking too many men, or criticised for not going in person himself; • He cares for his men as he does not abandon the three men who have eaten the lotus; • He is physically strong as he uses force and drags them under the benches; • He is sensible and decisive in leaving the island immediately. 	5 AO3		AO3 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1
	b	<ul style="list-style-type: none"> • They sacked the place; • They took the women and plunder from the town; • This was divided equally; • Odysseus said that they should leave; • The men refused, preferring to feast and drink; • The Cicones called on their neighbours for help; • The next day the battle resumed; • It was fairly even at the start, but Odysseus ended up losing 6 men per ship before escaping. 	5 AO1		AO1 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1

Question		Answer	Marks	Guidance	
				Content	Levels of response
	c	<ul style="list-style-type: none"> The crew are cursed to die because of Odysseus' mistake in revealing his identity to Polyphemus; They are fated to die in the curse; He does not always listen to the advice of his men, which can be sensible (e.g. to leave Polyphemus' cave); Odysseus did not share information about the bag of wind. They might be naturally suspicious about why he refused to sleep or let any of them near the bag; They have to get him to leave Circe's island. He loses sight of his mission; They die horribly in several situations, and have to witness deaths of comrade; They nearly get to Ithaca from the island of Aeolus. 	5 AO2	<p>Do not credit any ideas about why you might not feel sympathy.</p> <p>Credit the idea that from his conversations with Alcinous, he can be big-headed and dismissive of his crew (calling them "fools").</p>	<p>AO2 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1</p>
3	a	<ul style="list-style-type: none"> When Odysseus arms himself, we know Scylla is near; Her non-appearance keeps us on edge as we are waiting for her to strike. This must go on for a while as his eyes grew tired from looking; The wailing of the men and Odysseus shows the danger; The power of Charybdis is shown by the water reaching the tops of the crags; The simile of the cauldron shows the sounds and power of the bubbling 	5 AO3	<p>Answers should focus both on the language and literary techniques and should not simply quote lines from the passage without analysis.</p> <p>Similarly, vague references to "detailed description" would not in itself be sound analysis.</p> <p>References to punctuation are irrelevant.</p>	<p>AO3 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		water; <ul style="list-style-type: none"> The extent of Charybdis' power is shown by the hyperbole of the sea bed being exposed; 			
	b	<ul style="list-style-type: none"> Scylla suddenly struck and snatched six men; These were the strongest and ablest ones; Their arms and legs were dangling; They shouted "Odysseus"; It was like an angler who whips his catch to land; Scylla whisked the men up to the rocks; The men stretched out their hands to Odysseus in desperation; The men are devoured. 	5 AO1		AO1 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1
	c	<ul style="list-style-type: none"> The warnings of Circe mean there are no surprises in the story of Scylla and there is less tension; We don't know so clearly what will happen with Polyphemus; Scylla has no depth of character, unlike Polyphemus, who has some positive qualities; We see more of Odysseus' weaknesses (his arrogance) with Polyphemus We see Odysseus' ingenuity with Polyphemus, but he is powerless with Scylla; We see his strained relationship with his men more with Polyphemus. 	5 AO2		AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1

Section B

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		<p>Candidates should discuss a range of stories. These may include:</p> <ul style="list-style-type: none"> • Calypso; • The meeting with Nausicaa; • Odysseus in the palace at Phaeacia; • Circe; • Polyphemus; • Minor episodes such as Aeolus, The Laestrygonians and the Sirens. <p>Candidates should show an understanding of what issues the lapse of time might cause. This may include:</p> <ul style="list-style-type: none"> • Different attitudes nowadays towards hospitality; • Homeric literary style, with emphasis on areas like epithets, formulae and repeating parts of the story is different to modern literature; • Different attitudes to gods and religion; • Heavy reliance on myths and suspension of disbelief. 	30	The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.	<p>AO1 = 11</p> <p>Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p> <p>AO2 = 8</p> <p>Level 5 7 - 8 Level 4 5 - 6 Level 3 3 - 4 Level 2 2 Level 1 0 - 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>Candidates should evaluate how far the lapse of time affects our enjoyment. They may conclude:</p> <ul style="list-style-type: none"> • Formulae, epithets and similes may be a little dull and ubiquitous for modern readers, and might be hard to understand (e.g. the drill simile in book 9); • Circe telling Odysseus what might happen removes tension; • The themes such as journeying home, love and violence are timeless; • Myths, monsters and magic are key elements in many modern stories or films; • The vengefulness and lust of the gods, rather than the more modern day idea of a god, make the story more dramatic; • We might enjoy the differences in customs, giving us an insight into a different society; • We might be more prepared to accept the strange plot as it is from a different era. 			<p>AO3 = 11</p> <p>Level 5 9 - 11</p> <p>Level 4 7 - 8</p> <p>Level 3 5 - 6</p> <p>Level 2 3 - 4</p> <p>Level 1 0 - 2</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
5		<p>Candidates should discuss a range of characters from the Odyssey. These may include:</p> <ul style="list-style-type: none"> • Odysseus; • Calypso; • Nausicaa; • Alcinous; • Polyphemus • Circe; • Zeus. <p>Candidates should show an understanding of what makes a character good or bad. Good characteristics include:</p> <ul style="list-style-type: none"> • Giving hospitality and gifts; • Respect for the gods; • Acting intelligently; • Being civilised; • Good leadership and heroism. <p>Bad characteristics might include:</p> <ul style="list-style-type: none"> • Not offering hospitality; • Rudeness; • Killing and/or eating people; • Lack of respect for the gods; • Weak leadership. 	30	<p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>Be aware of candidates who repeat their answer to 1c to make up a large part of the essay.</p> <p>Be prepared for a wide variety of ideas. Credit all valid interpretations. Candidates may also freely explore the idea of good and bad from modern perspectives (e.g. The lotus eaters could be criticised by some people now for using lotus)</p>	<p>AO1 = 11</p> <p>Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p> <p>AO2 = 8</p> <p>Level 5 7 - 8 Level 4 5 - 6 Level 3 3 - 4 Level 2 2 Level 1 0 - 1</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<p>Candidates should evaluate to what extent candidates have mixed personalities. They might conclude:</p> <ul style="list-style-type: none"> • Even characters who harm Odysseus can have redeeming features (Polyphemus is a caring farmer); • Characters who are kind at the end of an episode can start off evil (or vice versa), like Circe and Calypso; • Even the most hospitable characters like Aeolus and Alcinous can appear inhospitable at times. 			<p>AO3 = 11 Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p>

Option 2: Ovid Metamorphoses

Section A

Question			Answer	Marks	Guidance	
					Content	Levels of response
6	a		<ul style="list-style-type: none"> There is never a moment when Io is not guarded; She is penned up and tied up; Ovid shows it is not Io's fault by the use of "innocent neck"; Io does not get the "comforts" of a normal cow as her food, water and bedding are harsh and unpleasant; Io tries to beg, but cannot do even this and seems confused at her own state. 	5 AO3	<p>Answers could focus both on Ovid's vocabulary and literary techniques and should not simply quote lines from the passage without analysis, but most are likely to focus on vocabulary, which is fine.</p> <p>References to punctuation are irrelevant.</p>	<p>AO3 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	b	<ul style="list-style-type: none"> • Jupiter sent Hermes to kill Argus; • Hermes came to Argus in disguise, and played on a pipe; • Hermes told Argus a sleep inducing tale about his pipe when asked about it; • When Argus had fallen asleep, Hermes stroked his eyelids with a wand to ensure he was asleep; • He then struck Argus' neck with his sickle-shaped sword. 	5 AO1	<p>Details of the story of Pan and Syrinx are not necessary;</p> <p>Credit mention of the throwing of Argus off the cliff, although this is after he had already been killed.</p>	<p>AO1 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 - 1</p>
	c	<ul style="list-style-type: none"> • It involves a tale within a tale in the story of Pan and Syrinx; • It involves multiple disguise; • There is much sympathy for Io as she is raped and transformed to cover up Jupiter's actions; • It shows the typical natures of the lustful Jupiter and suspicious Juno; • Unusually in such tales, Io is transformed back and there is a happy ending. 	5 AO2	<p>Do not credit the idea of sympathy for Io, unless it contains ideas which are not given in the answer to a)</p>	<p>AO2 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 - 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
7	a	<ul style="list-style-type: none"> • The presence of alcohol and the casual cracking of a joke suggest it is light-hearted; • Jupiter has no worries, further backing this up; • The fact that Teiresias is changed back suggests there are no serious long-term effects; • The theme of pleasure from sex is light-hearted; • The mention of a “playful” argument suggests it is light-hearted. 	5 AO3		AO3 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1
	b	<ul style="list-style-type: none"> • Semele was pregnant by Jupiter; • Juno was angry and came to Semele in disguise as her old nurse; • She told Semele to ask Jupiter to take her in the majestic splendour with which he comes to Juno; • Semele asked this of Jupiter, but was unable to cope with his full power; • She was set on fire, but Jupiter snatched up the foetus from her womb; • He sewed it in this thigh where it grew to birth. 	5 AO1		AO1 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1

Question		Answer	Marks	Guidance	
				Content	Levels of response
	c	<ul style="list-style-type: none"> • Some transformations reflect the crime committed (e.g. Lycaön); • Some are rewards for good conduct (Philemon and Baucis); • Some, like Narcissus, explain the origins of items; • Some are in great detail (Daphne), while others are barely discussed; • Ovid's clever use of language features (e.g. the theatre curtain simile in the Cadmus story); • Many are odd and unexpected. 	5 AO2		AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1
8	a	<ul style="list-style-type: none"> • She may be seen as a dreamer and wanting the impossible in wishing she could fly down; • She is very confused and realises what she is doing is wrong as she talks of it as treason; • However her love is so strong that it defies all logic; • She tries to convince herself by some rather twisted logic; • She assumes her city will lose when the war was in the balance; • Her concept of war is totally illogical. 	5 AO3		AO3 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1

Question		Answer	Marks	Guidance	
				Content	Levels of response
	b	<ul style="list-style-type: none"> • Scylla shouted to Minos in fury complaining he had not acknowledged her help and was no true son of Jupiter; • She considered staying with her father and people, but knew this was not viable; • She realised Minos was not returning and seemed to be rowing faster; • She leapt into the waves and clung onto the ship; • Her father, now a falcon, tried to attack her; • Scylla let go of the ship; • Before she fell into the water she grew feathers and was turned into a Shearer. 	5 AO1	Credit all correct references to what Scylla shouts to Minos on pages 299-300.	AO1 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1
	c	<ul style="list-style-type: none"> • At first Scylla seems childish and naïve as she plays with pebbles by a wall; • She seems infatuated by Minos when she sees him; • She comments very positively on his parentage: • Later she cannot believe he is the son of Zeus, considering him rather to be the son of a tigress; • At first she is unwilling to betray her city, but later has no qualms; • She is very confident when she approaches him, but was not so confident earlier. 	5 AO2	Candidates ideally should provide evidence of what she was like at the start and then say how this changed. Beware of a character sketch which does not explicitly state the change. Look for at least two points with evidence of her behaviour at two different parts of the story to get 5 marks, or three or more points with more general evidence of a character change.	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 - 1

Section B

Question		Answer	Marks	Guidance	
				Content	Levels of response
9		<p>Candidates should discuss a range of gods and stories from Metamorphoses.</p> <p>These may include:</p> <ul style="list-style-type: none"> • Jupiter and Semele; • Jupiter and Io; • Jupiter and Lycaon; • Jupiter, Baucis and Philemon; • Jupiter and Juno; • Dionysus; • Diana; • Achelous; • Apollo. <p>Candidates should show that they understand what constitutes good or bad behaviour. This might include:</p> <ul style="list-style-type: none"> • Rape of women; • Dishonesty; • Punishing humans undeservedly; • Punishing humans deservedly • Violent behaviour; • Rewarding humans for good conduct; <p>Candidates should evaluate to what extent Jupiter behaves worse. They may conclude:</p>	30	The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.	<p>AO1 = 11</p> <p>Level 5 9 - 11</p> <p>Level 4 7 - 8</p> <p>Level 3 5 - 6</p> <p>Level 2 3 - 4</p> <p>Level 1 0 - 2</p> <p>AO2 = 8</p> <p>Level 5 7 - 8</p> <p>Level 4 5 - 6</p> <p>Level 3 3 - 4</p> <p>Level 2 2</p> <p>Level 1 0 - 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<ul style="list-style-type: none"> • Jupiter seems to have more affairs with women and rapes women more; • Jupiter tricks Io to rape her, and then tricks his wife to cover it up; • He perhaps might have genuine feelings for Io and Semele, whom he tries to warn against getting her wish; • If groups are killed in floods, they seem to deserve it; • Diana punishes whole groups for innocent mistakes; • Jupiter does reward good conduct, but other gods are not mentioned similarly. 		Jupiter only rapes Io, and other gods (e.g. Achelous) also rape one mortal, but allow the fact that Jupiter rapes more women as this is true of other books.	AO3 = 11 Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2
10		<p>Candidates should discuss a range of stories from the Metamorphoses in at least some of which lust and greed play a part. These may include:</p> <ul style="list-style-type: none"> • Io; • Echo and Narcissus; • Scylla and Nisus; • Meleager; • Pan and Syrinx. <p>They should also discuss stories in which lust does not play a part. These may include:</p> <ul style="list-style-type: none"> • Pentheus and Bacchus; • Cadmus; • Actaeon; • Erysichthon. 	30	The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.	AO1 = 11 Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<ul style="list-style-type: none"> • Daedalus and Icarus. <p>Candidates should show understanding of why characters act in Metamorphoses. This might include</p> <ul style="list-style-type: none"> • The impiety of Erysichthon and Pentheus; • The goodness of Philemon and Baucis; • The bravery and comradeship of Cadmus; • The wickedness of Lycaon; • The revenge of Juno; • The vanity of Apollo; • The need to escape and jealousy of Daedalus. <p>Candidates should evaluate to what extent lust is the main motivating factor for actions. This might include:</p> <ul style="list-style-type: none"> • Male gods tend to act most of the time out of lust for mortals; • Humans can act out of lust in the cases of Meleager, Scylla and Echo; • In many stories, lust is not apparent. 		<p>Change may be interpreted variously by different candidates. Accept any reasonable understanding (e.g. change of setting, change in a character's behaviour, change of mood).</p> <p>Allow non-physical interpretations of lust (e.g. Erysichthon's lust for food)</p>	<p>AO2 = 8</p> <p>Level 5 7 - 8 Level 4 5 - 6 Level 3 3 - 4 Level 2 2 Level 1 0 - 1</p> <p>AO3 = 11</p> <p>Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p>

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