

Thursday 7 June 2018 – 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	
-----------------------	--	----------------------	--

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 page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the barcodes.

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 **all** the questions that follow.

Odysseus tells Calypso of his hopes.

‘My lady goddess, do not be angry at what I am about to say. I too know well enough that my wise Penelope’s looks and stature are insignificant compared with yours. For she is mortal, while you have immortality and unfading youth. Nevertheless I long to reach my home and see the day of my return. It is my never-failing wish. And what if one of the gods does wreck me out on the wine-dark sea? I have a heart that is inured to suffering and I shall steel it to endure that too. For in my day I have had many bitter and painful experiences in war and on the stormy seas. So let this new disaster come. It only makes one more.’

5

Homer, *The Odyssey* Book 5 (215–224)

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

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

[5]

(b) What had Calypso said to Odysseus after Hermes departed?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

[5]

(c) Explain why Calypso’s behaviour towards Odysseus changes during the time he is with her.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

[5]

OR

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

Odysseus addresses Arete, queen of the Phaeacians.

The much-enduring good Odysseus walked straight up the hall, wrapped in the mist that Athene shed about him, till he reached Arete and King Alcinous and threw his arms around Arete’s knees. At the same moment the magic mist that had hidden him rolled away, and at the sight of this man in their midst a silence fell on all the banqueters up and down the hall. They stared at Odysseus in amazement while he made his petition:

5

‘Arete, daughter of godlike Rhexenor, as one who has suffered much I come a suppliant to your husband, to you and to your guests. May the gods grant them happiness for life and may each bequeath to his sons the treasures of his house and the honours bestowed on him by the people. But for me please arrange an escort to my own country, as soon as may be, for I have had to live through many hardships far from my friends.’

10

His petition made, he sat down in the ashes by the hearth, close to the fire. From that whole company there came not a sound.

Homer, *The Odyssey* Book 7 (139–154)

(a) How does Homer create an interesting and dramatic picture of Odysseus’ arrival in the palace? Give reasons for your views and support them with details from the passage.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
..... [5]

OR

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

Eurylochus advises the crew not to go to Circe’s palace.

‘Where are we poor wretches off to now?’ he cried with winged words. ‘Why are you looking for trouble – going to Circe’s palace, where she will turn you all into pigs or wolves or lions, and force you to keep watch over that great house of hers? We have had all this before, with the Cyclops, when our friends found their way into his fold with this foolhardy Odysseus. It was this man’s reckless folly that cost *them* their lives.’

5

Now when Eurylochus said that, I considered drawing the long sword from my sturdy side and lopping his head off to roll in the dust, even though he was a close kinsman of mine. But my men held me back and calmed me down.

‘Favourite of Zeus,’ they said, ‘let’s leave this man here to guard the ship, if that is your order. But you lead us to Circe’s enchanted castle.’

10

Homer, *The Odyssey* Book 10 (431–445)

(a) What impression of Eurylochus and the rest of Odysseus’ crew do you gain from this passage? Give reasons for your views and support them with details from the passage.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

[5]

Section B

Answer **one** question from this section.

EITHER

- 4 'It is the way that Homer tells the story, rather than the plot itself, that makes *The Odyssey* successful.' How far do you agree with this statement?

In your answer, you might like to discuss:

- the literary techniques that Homer uses in telling the story;
- whether the plot holds the interest of the readers;
- anything else that you think is significant.

[30]

OR

- 5 'Odysseus' strengths and weaknesses are shown more clearly in his encounter with Polyphemus than in any other part of *The Odyssey*.' How far do you agree with this assessment?

In your answer, you might like to discuss:

- what Odysseus' main strengths and weaknesses are;
- whether these are shown most clearly in the story of Polyphemus or elsewhere;
- anything else that you think is significant.

[30]

Write the number of the question answered in the margin.

A vertical margin line is positioned on the left side of the page. To the right of this line, there are 25 horizontal dotted lines extending across the page, providing a grid for writing the question numbers.

A large area of the page is filled with horizontal dotted lines, providing a space for writing. A solid vertical line runs down the left side of this area, approximately one-tenth of the way from the left edge, creating a margin.



A large area of the page is filled with horizontal dotted lines, providing a space for writing. A solid vertical line runs down the left side of this area, approximately one-tenth of the way from the left edge, creating a narrow margin.

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.

Jupiter discusses the fate of mankind.

‘Let other cures be attempted first, but what is past remedy calls for the surgeon’s knife, lest the parts that are sore be infected.	
I have my demigods, all those powers of the countryside: nymphs, and fauns and satyrs, my woodland spirits who dwell on the mountains.	5
These we have not yet chosen to welcome to heavenly honours, but let us allow them at least to dwell on the earth we have given them.	10
Or do your honours believe their safety is firmly assured, when I, who am lord of the lightning and master of all you gods, am the object of plots hatched up by that infamous savage, Lycaön?’	15
The house was in uproar; passions blazed as they called for the blood of the reckless traitor; as, when that band of disloyal malcontents raged to extinguish the name of Rome by murdering Caesar,	20
all mankind was suddenly struck by a terrible fear of grievous disaster to come and the whole world shuddered in horror.	25
And just as your people’s loyal devotion is welcome to you, Augustus, so was his subjects’ to Jove. A word and a gesture sufficed to control the murmuring hubbub and all were silent.	30
Then Jupiter broke the silence again to make his pronouncement: ‘Lycaön has paid for his crimes, so far you may rest assured; but let me describe his offence and the punishment meted out.’	35

(c) Explain why the behaviour of other humans in the Iron Age could be criticised.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

..... [5]

17
BLANK PAGE

PLEASE DO NOT WRITE ON THIS PAGE
Turn over for the next question

OR

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

The Lydian sailors are turned into dolphins.

Then fate struck Medon first: the whole of his body began to go black and his spinal cord to bend in the curve of a bow. ‘What incredible shape are you turning into?’	5
Lycabas asked him. Whilst he was speaking, his own mouth widened, his nose protruded and all of his skin grew hard and scaly.	10
Libys in turn was trying to ship his entangled oars, when he saw that his hands were suddenly shrinking away, until they couldn’t be called his hands any longer, but only his fins.	15
Another tried to secure his arms on the twisted ropes, but he had no arms; with a dolphin’s limbless body and turned-up snout he plunged down into the waves, and the end of his tail	20
was curved like a sickle or like the horns of a crescent moon. Everywhere now they were jumping clear to be drenched in the salt spray; up they would surface again, then dive back down to the depths, frolicking gaily like dancers, wantonly tossing their bodies, spreading their nostrils to shoot the seawater fountaining upwards.	25

Ovid, *Metamorphoses* Book 3 (671–686)

21
BLANK PAGE

PLEASE DO NOT WRITE ON THIS PAGE
Turn over for the next question

OR

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

Althaea considers what to do about Meleager.

‘The wretch must die. Let him carry off with him his father’s hopes and his kingdom, and lay his country in ruins! –	
Oh, where is my mother’s heart, the love that I owe to my own child?	5
What of the pains I endured as those nine long months went by?	
How dearly I wish you had burnt in that earlier fire, and I	10
had suffered the loss of my baby. You owed your life to my giving; now owe your death to your own deserts; now take your reward;	
now return the life that was doubly given you, once when I bore you,	15
once when I rescued the log, or lay me next to my brothers.	
I wish for his death, but am powerless, confused! One moment I picture	20
my brothers’ wounds and that scene of murderous carnage; but then	
my spirit is broken by love and the name that I own as a mother.	
Oh, I am lost! Though your triumph is evil, you win, my brothers,	25
so long as I’m granted a share in the comfort I bring you and follow you	
down to the shades.’ When she’d spoken these words, she averted her face	30
as with trembling hand she tossed the death brand into the blaze.	

Ovid, *Metamorphoses* Book 8 (497–512)

25
BLANK PAGE

PLEASE DO NOT WRITE ON THIS PAGE
Turn over for the next question

Section B

Answer **one** question from this section.

EITHER

- 9** 'Everyone gets what they deserve in Ovid's *Metamorphoses*.' How far do you agree with this assessment?

In your answer, you might like to discuss:

- the literary techniques that Ovid uses in telling his stories;
- whether the plot holds the interest of the readers;
- anything else that you think is significant.

[30]

OR

- 10** 'The gods and goddesses in *Metamorphoses* are extremely unlikeable.' How far do you agree with this statement?

In your answer, you might like to discuss:

- what gods and goddesses do in *Metamorphoses*;
- what their behaviour reveals about their characters;
- anything else that you think is significant.

[30]

Write the number of the question answered in the margin.

A vertical margin line is positioned on the left side of the page. To the right of this line, there are 25 horizontal dotted lines extending across the page, providing a grid for writing the question numbers.

A series of 24 horizontal dotted lines for writing, with a solid vertical line on the left side.

A large writing area consisting of 28 horizontal dotted lines. A solid vertical line is positioned on the left side, approximately one-tenth of the way across the page, creating a margin for writing.

This section of the page contains 30 horizontal dotted lines for handwriting practice. A solid vertical line is positioned on the left side, creating a margin. The dotted lines are evenly spaced and extend across the width of the page.

A large area of the page is filled with horizontal dotted lines, providing space for writing answers. A solid vertical line runs down the left side of this area, approximately one-tenth of the way from the left edge of the page.

END OF QUESTION PAPER

ADDITIONAL ANSWER SPACE

If additional space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margin(s).

A large rectangular area with a solid vertical line on the left side and horizontal dotted lines across the rest of the page, providing space for writing answers.



Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.