

Thursday 16 June 2016 – Morning

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 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 **all** the questions that follow.

Nausicaa decides what to do about Odysseus.

‘Listen, my white-armed girls, to what I am saying. This man’s arrival among the godlike Phaeacians was not opposed by *all* the gods of Olympus. When we first met I thought him repulsive, but now he looks like the gods who live in heaven. I wish I could have a man like him for my husband, if only he were content to stay and live here. But come, girls, give the stranger something to eat and drink.’

5

Her maids at once carried out her orders and set food and drink before the stalwart Odysseus, who ate and drank with avidity, for it was a long time since he had tasted any food.

Nausicaa of the white arms now turned her mind to other matters. After folding up the clothing, she stowed it in her fine waggon, harnessed the strong-hooved mules, and herself climbed in. Then she called to Odysseus.

10

‘Come, sir, and make a move towards the city, so that I can direct you to my good father’s house, where I can assure you that you will meet all the Phaeacian nobility.’

Homer, *The Odyssey* Book 6 (239–257)

(a) What impression of Nausicaa do you get 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 'Calypso and Circe behave like mortal women in *The Odyssey*.' How far do you agree with this statement?

In your answer, you might like to discuss:

- how Calypso and Circe act and feel;
- whether this is typical of the mortal women in *The Odyssey*;
- anything else that you think is significant.

[30]

OR

- 5 In Books 5, 6 and 7, Odysseus leaves Calypso and spends time in the land of the Phaeacians. In Books 9, 10 and 12 he tells the Phaeacians about his adventures. Which of these groups of three Books do you find more interesting? You must discuss both groups of Books.

In your answer, you might like to discuss:

- in what ways you think Homer makes these Books interesting;
- to what extent these features are more evident in Books 5, 6 and 7, or in Books 9, 10 and 12;
- 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 spaced evenly down the page, providing a grid for writing the question numbers.

A vertical line is positioned on the left side of the page, extending from the top to the bottom. To the right of this line, there are horizontal dotted lines spaced evenly down the page, forming a series of rows for writing.

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

The image shows a full page of writing paper. It features a vertical solid line on the left side that serves as a margin. The rest of the page is filled with horizontal dotted lines, providing a guide for line height and placement. The paper is otherwise blank.

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.

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.

Ovid begins Metamorphoses.

Changes of shape, new forms, are the theme which my
spirit impels me
now to recite. Inspire me, O gods (it is you who have even
transformed my art), and spin me a thread from the
world's beginning 5
down to my own lifetime, in one continuous poem.

Before the earth and the sea and the all-encompassing
heaven
came into being, the whole of nature displayed but a
single 10
face, which men have called Chaos: a crude,
unstructured mass,
nothing but weight without motion, a general
conglomeration
of matter composed of disparate, incompatible elements. 15
No Titan the sun god was present to cast his rays on the
universe,
nor Phoebe the moon to replenish her horns and grow to
her fullness;
no earth suspended in equilibrium, wrapped in its folding 20
mantle of air; nor Amphitrite, the goddess of ocean,
to stretch her sinuous arms all round the earth's long
coastline.

Although the land and the sea and the sky were involved
in the great mass, 25
no one could stand on the land or swim in the waves of
the sea,
and the sky had no light. None of the elements kept its
shape,
and all were in conflict inside one body: the cold with the 30
hot,
the wet with the dry, the soft with the hard, and weight
with the weightless.

Ovid, *Metamorphoses* Book 1 (1–20)

(c) Explain why life was difficult for people in the Silver Age.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

..... [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.

Narcissus looks at his own reflection.

‘When I read those exquisite lips, I can watch them
gently repeating
my words – but I never can *hear* you repeat them!
I know you now and I know myself. Yes, I am the cause
of the fire inside me, the fuel that burns and the flame that
lights it. 5
What can I do? Must I woo or be wooed? What else can I
plead for?
All I desire I have. My wealth has left me a pauper.
Oh, how I wish that I and my body could now be parted, 10
I wish my love were not here! – a curious prayer for a lover.
Now my sorrow is sapping my strength. My life is almost
over. Its candle is guttering out in the prime of my
manhood.
Death will be easy to bear, since dying will cure my
heartache. 15
Better indeed if the one I love could have lived for longer,
but now, two soulmates in one, we shall face our ending
together.’
With that he turned distractedly back to his own
reflection; 20
his tears were troubling the limpid waters and blurring the
picture
that showed in the ruffled pool. When he saw it fast
disappearing, 25
‘Don’t hurry away, please stay! You cannot desert me so
cruelly.
I love you!’ he shouted.

Ovid, *Metamorphoses* Book 3 (461–478)

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.

Philemon and Baucis entertain the gods.

With her skirts tucked up and with shaking hands, old Baucis positioned a three-legged table beside them; but one of the legs was too short and she had to level it up with a potsherd.	5
Once the table was steady, she wiped its surface with green mint, then laid a spread of unsalted olives, both green and black, endive and radish, pickle of autumn cornel-cherries, cream cheese and eggs very lightly cooked on a moderate ash-heat, served in earthenware dishes. When that was finished, a moulded	10
wine-bowl of similar “silver” was set on the table with goblets carved out of beech and coated with golden wax on the inside.	15
After that it did not take long for the hot main course to be brought from the hearth. The young wine next was returned to the table, but soon removed for a while to clear the space for dessert, consisting of nuts with a mixture of figs and wrinkled palm-dates, plums and sweet-smelling apples arranged in broad flat baskets, grapes new-picked from the purple vine, with a honeycomb placed	20
in the table’s centre.	25
	30

Ovid, *Metamorphoses* Book 8 (660–677)

(c) Explain how the story of Philemon and Baucis is similar to the story of Deucalion and Pyrrha.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

..... [5]

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 'In Ovid's *Metamorphoses* few men are completely good, but many men are completely bad.' How far do you agree with this statement?

In your answer, you might like to discuss:

- the different ways that mortal men behave in *Metamorphoses*;
- what their behaviour reveals about their characters;
- anything else that you think is significant.

[30]

OR

- 10 'The changes themselves are the most interesting parts of Ovid's *Metamorphoses*.' How far do you agree with this statement?

In your answer, you might like to discuss:

- how interesting you find physical changes and other types of change within the stories;
- other features of the stories that might interest the reader;
- 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.

This page contains a large grid of dotted lines for handwriting practice. The grid is composed of 20 rows of horizontal dotted lines. A solid vertical line runs down the left side of the page, creating a margin. The rest of the page is filled with the dotted lines, providing a guide for letter height and placement.

A large writing area consisting of 25 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.

A blank sheet of lined paper with a vertical margin line on the left and horizontal ruling lines. The page is otherwise empty.

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

A large rectangular area with a vertical solid 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.