

**Friday 16 June 2017 – 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 page 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.



[5]

**(c)** Explain why you might praise Nausicaa for her behaviour.

[5]

*Polyphemus returns to his cave.*

5

10

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

[5]

**(b)** What does Homer tell us about the land and civilisation of the Cyclopes?

[5]

**(c)** Explain why Odysseus might be criticised for his behaviour while he was in this land, and during his escape.

[5]

*Odysseus' men are killed by the Laestrygonians.*

5

10

**(a)** How does Homer make this an interesting and exciting passage? Give reasons for your views and support them with details from the passage.

[5]

**(b)** Describe what Odysseus saw and did on Circe's island **before** meeting Circe.

..... [5]

**(c)** Explain why the story of the Laestrygonians might be considered less interesting than the story of Circe.

[5]

**8**  
**SECTION B**

Answer **one** question from this section.

**EITHER**

- 4** 'Odysseus' clever plans are the main reason why he survives in *The Odyssey*.' How far do you agree with this assessment?

In your answer, you might like to discuss:

- when, and how, Odysseus shows intelligence in his plans;
- other factors that contribute to Odysseus' survival;
- anything else that you think is significant.

**[30]**

**OR**

- 5** 'Gods and goddesses are the **most** interesting characters in *The Odyssey*.' How far do you agree with this assessment?

In your answer, you might like to discuss:

- how gods and goddesses and other characters act;
- why their behaviour might interest the readers;
- anything else that you think is significant.

**[30]**



Write the number of the question answered in the margin.

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## SECTION A

**EITHER**

- |  |    |
|--|----|
| ‘Have pity! How frightened I am that you’ll fall and scratch those innocent legs in the brambles. You mustn’t be hurt on account of me.                                    |    |
| The ground where you’re rushing away is so rough. Slow down, my beloved,   | 5  |
| I beg you. Don’t run so fast and I promise to slow down too.   |    |
| Now ask who it is that desires you. I’m not a wild mountain-dweller;   | 10 |
| this isn’t an uncouth shepherd, minding the flocks and the herds round here. Impetuous girl, you have no idea who you’re running from.                                     |    |
| That’s why you’re running so fast. Listen! I am the master of Delphi,  | 15 |
| Claros and Tenedos, Pátara’s temple too. My father is Jupiter. I can reveal the past, the present and the future to all who seek them. I am the lord of the lyre and song. |    |
| My arrows are deadly, but one is even more deadly than they are,   | 20 |
| the shaft which has smitten a heart that has never been wounded before.  |    |
| Healing is my invention, the world invokes me as Helper, and I am the one who dispenses the herbs with the power to cure.!’  | 25 |

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[5]

[5]

(c) Explain why the end of the story of Apollo and Daphne is **both** happy **and** sad.

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..... [5]



**17**  
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**Turn over for Question 7**

OR

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

*The transformed Actaeon is chased by dogs.*

The son of Autónoë bolted, surprising himself with his speed as he bounded away from the clearing.	
But when he came to a pool and set eyes on his head and antlers,	5
‘Oh, dear god!’ he was going to say; but no words followed.	
All the sound he produced was a moan, as the tears streamed over	
his strange new face. It was only his feelings that stayed unchanged.	10
What could he do? Make tracks for his home in the royal palace?	
Or hide in the woodlands? Each was precluded by shame or fear.	15
He wavered in fearful doubt. And then his dogs caught sight of him.	
First to sound on the trail were Blackfoot and sharp-nosed Tracker –	
Tracker of Cretan breed and Blackfoot a Spartan pointer.	20
Others came bounding behind them, fast as the gusts of the storm wind:	
Ravenous, Mountain-Ranger, Gazelle, his Arcadian deerhounds;	25
powerful Fawnkiller, Hunter the fierce, and violent Hurricane.	

Ovid, *Metamorphoses* Book 3 (198–212)

- (a)** How does Ovid make this an interesting and exciting passage? Give reasons for your views and support them with details from the passage.

[5]

- (b)** Describe the events leading up to the transformation of Actaeon and the transformation itself.

[5]

(c) Explain why Diana behaves as she does in the stories of Actaeon and the Calydonian Boar.

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**21**  
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**Turn over for Question 8**

OR

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

*Daedalus makes a plan to escape from Crete.*

Daedalus now had come to detest his protracted exile in Crete and was longing to visit his native country again, but his way was barred by the sea. 'King Minos can block my escape, by land or water,' he sighed. 'The air, at least, is still open; my path lies there. He is lord of the world, but not lord of the sky.'	5
So saying, he put his mind to techniques unexplored before and altered the laws of nature. He carefully layered some feathers, the smallest to start with, the shorter positioned next to the longer – you'd think they had <i>grown</i> like that – as sometimes rustic panpipes rise in a gradual slope with their reeds of unequal length; and then he bound them with twine in the middle and wax at the bottom.	10
This neatly compacted plumage he curved in a gentle camber to imitate real birds' wings. His young son Icarus, standing beside him and little aware of the threat to himself he was touching, smiled as he caught at the feathers fluttering in the breeze; and now and again he would carelessly soften the yellow wax with his thumb.	20     25

Ovid, *Metamorphoses* Book 8 (183–199)

- (a)** How does Ovid make this a vivid and interesting passage? Give reasons for your views and support them with details from the passage.

[5]

- (b)** Describe how, and why, Daedalus' nephew was turned into a partridge.

[5]

(c) Explain how being young often led to suffering for characters in *Metamorphoses*.

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**25**  
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**Turn over for the next question**

## SECTION B

Answer **one** question from this section.

**EITHER**

- 9 'Victims rather than villains.' How far do you agree with this assessment of mortal women in *Metamorphoses*?

In your answer, you might like to discuss:

- what mortal women do and experience;
- whether they are guilty of acting wrongly or suffer from the wrong actions of others;
- anything else that you think is significant.

[30]

**OR**

- 10 'A random selection of tales, told in an unappealing manner.' How far do you agree with this assessment of *Metamorphoses*?

You should give examples in your answer of **at least three** of the stories that you have read.

In your answer, you might like to discuss:

- whether the individual myths are linked to each other;
- whether Ovid tells his tales in a way which interests the readers;
- anything else that you think is significant.

[30]

This image shows a full page of primary-ruled paper. It features a vertical solid line on the left side, creating a narrow margin. The rest of the page is filled with horizontal dashed lines, providing a guide for letter height in handwriting practice. There are no pre-written words or numbers on the page.







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