



Oxford Cambridge and RSA

**Monday 4 October 2021 – Morning**

**A Level Classical Civilisation**

**H408/11 The World of the Hero**

**Time allowed: 2 hours 20 minutes**



**You must have:**

- the OCR 12-page Answer Booklet

**INSTRUCTIONS**

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- This question paper has **three** sections:  
Section A – Homer: Answer **either all** the questions on *Iliad* **or all** the questions on *Odyssey*.  
Section B – Virgil: Answer **all** the questions.  
Section C – Homer and Virgil: Answer Question 7 and **one** question from Questions 8, 9 and 10.

**INFORMATION**

- The total mark for this paper is **100**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document has **8** pages.

**ADVICE**

- Read each question carefully before you start your answer.

## Section A: Homer

Answer **all** the questions on the text you have studied.

Homer's *Iliad*

Choose **one** of the following translations of the *Iliad* and answer the questions which follow.

Passage A: Homer, *Iliad*, 22.440–472

Andromache was at work in a corner of her lofty house on a web of purple cloth to be folded double, and weaving flowers into it. She had just called to the lovely-haired waiting-women in her house to put a large cauldron on the fire so that Hector could have a hot bath when he came home from the battle – the innocent. She never dreamed that, far away from any baths, grey-eyed Athene had killed him at Achilles' hands.

5

But now the grief and lamentation at the battlements reached her ears. A tremor went through her and she dropped the shuttle on the floor. She called again her waiting-women:

'Come with me, two of you: I must see what has happened. That was my husband's mother I heard, and she is a reticent woman. My heart is my mouth: I am paralysed with fear. Some disaster is threatening the house of Priam. May I never hear such news, but I am terrified that godlike Achilles has caught my daring Hector by himself outside the town and chased him out over the plain; indeed, that he has already put an end to that fatal overconfidence of his. Because Hector would never hang back with the crowd – he always advanced far ahead of the rest, second to none in his courage.'

10

With these words Andromache, with palpitating heart, rushed out of the house like a mad woman, and her waiting-women went with her. When she came to the tower where the men had gathered in a crowd, she stood on the wall, searched the plain and saw her husband being dragged off in front of the town and the swift horses hauling him unceremoniously away towards the Greek ships.

15

Black night came down and engulfed Andromache's eyes. She crashed backwards, fainting. The bright head-dress flew far from her head, with the headband, the cap, the woven braids and headscarf that golden Aphrodite had given her on the day when Hector of the flashing helmet, after giving an untold bride-price, came to fetch her from her father Eëtion's house.

20

**Trans: E.V. Rieu**

She was at work in an inner room of the lofty palace, weaving a double-width purple tapestry, with a multicoloured pattern of flowers. In all ignorance she had asked her ladies-in-waiting to set a great cauldron on the fire so that Hector would have hot water for a bath, when he returned, never dreaming that far from all thought of baths, he had been brought low by Achilles and bright-eyed Athene. But now the cries and groans from the wall reached her, she trembled and the shuttle fell from her hand. She called to her ladies-in-waiting: 'Two of you come with me. I must know what is happening. That was my husband's noble mother I heard, my heart is in my mouth and my legs are numb. Some evil afflicts the House of Priam. May such news stay far from me, but I fear to my sorrow lest great Achilles has cut brave Hector off from the city, and quenched the fatal courage that possessed him, for he would never stay safely in the ranks, but must always charge ahead, yielding to none in daring.'

5

10

So saying, she ran through the halls, her heart pounding, beside herself, and her ladies followed. When they came to the wall, where the men were thronging, she rushed to the battlements and gazing out saw Hector's corpse being hauled from the city, the powerful horses dragging it savagely towards the hollow ships. Darkness shrouded her eyes, enfolding her, and she fell backward, senseless. From her head fell the bright headdress, the frontlet and netted cap, the plaited strands, and the veil that golden Aphrodite had given her when Hector of the gleaming helm had led her from Eëtion's house, having paid a princely dowry for his bride.

15

20

**Trans: A.S. Kline**

- 1 Explain why sympathy is felt for Andromache in **Passage A**. [10]
- 2\* Explain how useful **Passage A** is in helping us to learn about the society of Trojan men and women living inside the city of Troy. [20]

Homer's *Odyssey*

Choose **one** of the following translations of the *Odyssey* and answer the questions which follow.

**Passage B: Homer, *Odyssey*, 23.146–181**

The great hall echoed to the sound of the dancing feet of the men and the elegantly gowned women. 'Ah!' said the passers-by as the sounds reached their ears. 'Somebody has married our much-courted Queen. The heartless creature! Not strong-willed enough to keep watch over the great house till her lawful husband comes back!' That was what they said. They little knew what had really happened.

5

Meanwhile the lion-hearted Odysseus, in his own home again, was bathed and rubbed with oil by the housekeeper Eurynome, and clothed by her in a beautiful cloak and tunic. Then Athene enhanced his comeliness from head to foot. She made him look taller and sturdier, and she caused the bushy locks to hang from his head thick as the petals of a hyacinth in bloom. Just as the craftsman trained by Hephaestus and herself in the secrets of his art takes pains to put a graceful finish to his work by overlaying silver-ware with gold, she endowed his head and shoulders with added beauty. He came out from the bath looking like one of the everlasting gods, and went and sat down once more in the chair opposite his wife.

10

'What a strange woman you are!' he exclaimed. 'The gods of Olympus gave you a harder heart than any other woman. No other wife could have steeled herself to keep so long out of the arms of a husband who had just returned to her in his native land after twenty wearisome years. Well, nurse, make a bed for me to sleep in alone. For my wife's heart is as hard as iron.'

15

'What a strange man *you* are,' said the cautious Penelope. 'I am not being haughty or contemptuous of you, though I'm not surprised that you think I am. But I have too clear a picture of you in my mind as you were when you sailed from Ithaca in your long-oared ship. Come, Eurycleia, move the great bed outside the bedroom that he himself built and make it up with fleeces and blankets and brightly coloured rugs.'

20

**Trans: E.V. Rieu**

The great hall echoed to the footsteps of dancing men, and elegantly dressed women, and hearing the noise outside passers-by said: 'Ah, surely someone has married our much-wooded Queen. She was too hard-hearted to tend her husband's great palace to the end, in hopes of his return.' So they talked, not knowing what was really happening.

Meanwhile the housekeeper, Eurynome, bathed great-hearted Odysseus, there in the house, rubbed him with oil, and dressed him in a fine tunic and cloak. Athene then clothed him in beauty, making him seem taller and stronger, and making the locks of his hair spring up thickly like hyacinth petals. As a clever craftsman, taught his art by Hephaestus and Pallas Athene, overlays silver with gold to produce a graceful finish, so the goddess graced his head and shoulders. He left the bath looking like an immortal. Then he returned to the chair, opposite his wife, and spoke to her, saying: 'Lady, you must have been touched by the Olympian gods: they have given you a harder heart than any other woman, one that nothing can soften. No other woman would steel her heart like this, and sit apart from a husband who had just returned to her and his native land, after twenty years of bitter toil. Come, Eurycleia, make me up a bed to sleep in alone, since my wife's heart is as hard as iron.'

And cautious Penelope answered: 'Sir, you must have been touched by those same gods. I am not proud and scornful of you, nor am I confused. I know well how you looked when you sailed from Ithaca in your long-oared ship. Come then, Eurycleia, and have the great bed dragged from the fine bridal chamber he built himself, and cover it with rugs and fleeces and brightly coloured blankets.'

**Trans: A.S. Kline**

- 3 Explain how Penelope is shown to be a good wife in **Passage B**. [10]
- 4\* Explain how useful **Passage B** is in helping us to learn about the society of the men and women living on Ithaca. [20]

[Section A Total: 30]

## Section B: Virgil

Answer **all** the questions in this section.

Choose **one** of the following translations of the *Aeneid* and answer the questions which follow.

**Passage C: Virgil, *Aeneid*, 2.754–778, 784–794**

I found my route and retraced it, gazing all around me through the darkness. Horror was everywhere and the very silence chilled the blood. Then I went on to our house, thinking it was possible, just possible, that she had gone there. The Greeks had come flooding in and were everywhere. Consuming flames, fanned by the winds, were soon rolling to the top of the roof and leaping above it as their hot breath raged at the sky. From there I went on to Priam's palace and the citadel where Phoenix and the terrible Ulixes, who had been chosen to keep watch, were already guarding the loot in the empty porticoes of the shrine of Juno. Here Greeks were piling up the treasures of Troy, pillaged from all the burning temples – the tables of the gods, mixing bowls of solid gold and all the robes they had plundered. Children and frightened mothers stood around in long lines. I even dared to call her name into the darkness, filling the streets with my shouts. Grief-stricken, I called her name 'Creusa! Creusa!' again and again, but there was no answer. I would not give up the search but was still rushing around the houses of the city when her likeness appeared in sorrow before my eyes, her very ghost, but larger than she was in life. I was paralysed. My hair stood on end. My voice stuck in my throat. Then she spoke to me and comforted my sorrow with these words: 'O husband that I love, why do you choose to give yourself to such wild grief?.....' 5 10 15

Wipe away the tears you are shedding for Creusa whom you loved. I shall not have to see the proud palaces of the Myrmidons and Dolopians. I am a daughter of Dardanus and my husband was the son of Venus, and I shall never go to be a slave to any matron of Greece. The Great Mother of the Gods keeps me here in this land of Troy. Now fare you well. Do not fail in your love for our son.' 20

She spoke and faded into the insubstantial air, leaving me there in tears and longing to reply. Three times I tried to put my arms around her neck. Three times her phantom melted in my arms, as weightless as the wind, as light as the flight of sleep.

**Trans: D. West**

<p>I retrace the landmarks of my course in the night, scanning them with my eye. Everywhere the terror in my heart, and the silence itself, dismay me. Then I take myself homewards, in case by chance, by some chance, she has made her way there. The Greeks have invaded, and occupied, the whole house. Suddenly eager fire, rolls over the rooftop, in the wind: the flames take hold, the blaze rages to the heavens. I pass by and see again Priam's palace and the citadel. Now Phoenix, and fatal Ulysses, the chosen guards, watch over the spoils, in the empty courts of Juno's sanctuary. Here the Trojan treasures are gathered from every part, ripped from the blazing shrines, tables of the gods, solid gold bowls, and plundered robes. Mothers and trembling sons stand round in long ranks. I even dared to hurl my shouts through the shadows, filling the streets with my clamour, and in my misery, redoubling my useless cries, again and again. Searching, and raging endlessly among the city roofs, the unhappy ghost and true shadow of Creusa appeared before my eyes, in a form greater than I'd known. I was dumbfounded, my hair stood on end, and my voice stuck in my throat. Then she spoke and with these words mitigated my distress: "Oh sweet husband, what use is it to indulge in such mad grief? ...</p> <p>Banish these tears for your beloved Creusa. I, a Trojan woman, and daughter-in-law to divine Venus, shall never see the noble halls of the Dolopians, or Myrmidons, or go as slave to some Greek wife: instead the great mother of the gods keeps me on this shore. Now farewell, and preserve your love for the son we share." When she had spoken these words, leaving me weeping and wanting to say so many things, she faded into thin air. Three times I tried to throw my arms about her neck: three times her form fled my hands, clasped in vain, like the light breeze, most of all like a winged dream.</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p> <p>30</p> <p>35</p>
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**Trans: A.S. Kline**

- 5 Explain why **Passage C** is a dramatic piece of writing. [10]
- 6\* Explain what picture of warfare is created by Virgil in the fall of Troy in Book 2. You may use **Passage C** as a starting point in your answer. [20]

[Section B Total: 30]

### Section C: Homer and Virgil

Answer **Question 7** with reference to **Passage C** and **either Passage A or B**.

- 7 Assess which passage you consider to be the most informative about relationships between men and women. You should refer to the passage from the *Aeneid* **and** the passage from the work of Homer you have read. [10]

Answer **one** of the following questions.

**Use classical sources, and secondary sources, scholars and/or academic works to support your argument. You should also consider possible interpretations of sources by different audiences.**

**Either**

#### Homer's *Iliad*

- 8\* 'Achilles is only motivated by revenge in the *Iliad*.'

Explain how far you agree with this statement. Justify your response with close reference to the *Iliad*. [30]

**Or**

#### Homer's *Odyssey*

- 9\* 'I long to reach my home and see the day of my return. It is my never-failing wish (Book 5).'

Explain how far you think Odysseus was only motivated by his desire to get home (*nostos*) in books 5–12. Justify your response with close reference to the *Odyssey*. [30]

**Or**

#### Virgil's *Aeneid*

- 10\* 'A victim in the first half of the *Aeneid*, Aeneas is in the second half its hero.'

Explain how far you agree with this statement. Justify your response with close reference to the *Aeneid*. [30]

**[Section C Total: 40]**

**END OF QUESTION PAPER**

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