



Oxford Cambridge and RSA

Tuesday 16 May 2023 – Afternoon

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** translation of the *Iliad* and answer the questions.

Passage A

Homer, *Iliad*, 3.384–420

Aphrodite found Helen on the high tower, surrounded by Trojan women. The goddess put out her hand, tugged at her sweet-smelling robe and spoke to her in the disguise of an old woman she was very fond of, a wool-worker who used to comb the wool for Helen when she lived in Lacedaemon. Mimicking this woman, celestial Aphrodite spoke to her:

'Come here! Paris wants you to go home to him. There he is in his bedroom, on the inlaid bed, dazzling in looks and dress. You would never believe he had just come from a duel. You would think he was going to a dance or had just stepped off the floor and sat down to rest.'

5

So she spoke, and her words went straight to Helen's heart. But when she noticed the superb neck, desirable breasts and sparkling eyes of the goddess, she was shocked and spoke to her:

10

'Mysterious goddess, why are you trying to lead me on like this? You are plotting, I suppose, to carry me off to some still more distant town, in Phrygia or lovely Maeonia, to gratify some other favourite of yours who may be living in those parts. Or is it that Menelaus has beaten Paris and wants to take me back home, me, his loathsome wife – so now you have come to try to lure me back to Paris?'

15

'No, go and sit with him yourself. Forget you are a goddess. Never set foot on Olympus again but go and agonize over Paris, go and pamper him, and one day he may make you his wife – or his concubine. I refuse to go and share this man's bed again – it would be quite wrong. There is not a woman in Troy who would not blame me if I did. I have enough trouble to put up with already.'

20

Enraged, celestial Aphrodite spoke to her:

'Obstinate wretch! Don't get the wrong side of me, or I may desert you in my anger and detest you as vehemently as I have loved you up till now, and provoke Greeks and Trojans alike to such hatred of you that you would come to a dreadful end.'

So she spoke, and Helen, child of Zeus, was terrified. She wrapped herself up in her shining white robe and went off in silence.

25

Translation: E.V. Rieu

OR

She found her on the rampart, with a throng of Trojan women round her. So the goddess stretched out her hand to pluck at Helen's perfumed robes, and spoke to her, disguised as an old and dearly loved wool-carder, who combed the fine wool for Helen when she lived in Lacedaemon. 'Come,' cried the goddess, 'Paris calls for you. He lies on his inlaid bed in his room, radiant with beauty in his fine garments. You would never guess he had come from a fight: rather that he was off to the dance or resting after dancing.' 5

Helen was roused by her words then struck with wonder, as the goddess revealed her lovely neck and shoulders, and her bright eyes. She addressed her, saying: 'Goddess, why choose to deceive me so? Now Menelaus has beaten noble Paris, and wants to drag his shameful wife home, would you have me follow you to some great city in Phrygia or sweet Maeonia, destined for some other man dear to you? Is that why you come here full of guile? Go yourself, and sit beside him, forget your deity, abandon Olympus, fret over him and pamper him, be his wife then, or at least his slave. I shall not run, for shame, to share his bed again; the Trojan women would scorn me if I did, and anyway my heart is full of sorrow.' 10

Fair Aphrodite turned on her, in anger: 'Obstinate woman, provoke me to fury and I'll desert you, and hate you as deeply as I still love you yet, and bring on you the fierce enmity of Trojan and Greek alike; then indeed would your fate be evil.' 15

Zeus-begotten Helen was gripped by fear, as she spoke, and wrapping herself in her bright shining mantle, followed the goddess without a word.

Translation: A.S. Kline

1 Explain how Helen is presented in **Passage A**.

Use references to the passage to support your answer.

[10]

2* Explain how a good mortal woman was expected to behave in the *Iliad*.

You may use **Passage A** as a starting point, and your knowledge of the *Iliad* in your answer. [20]

Homer's *Odyssey*

Choose **one** translation of the *Odyssey* and answer the questions.

Passage B**Homer, *Odyssey*, 18.242–274**

Then Eurymachus said to Penelope: 'Daughter of Icarus, wise Penelope, if all the Achaeans in Ionian Argos could set eyes on you, even more Suitors would be feasting in your halls tomorrow, for in loveliness of face and form, and in wisdom, you are supreme among women.'

'Ah, Eurymachus,' the prudent Penelope replied, 'the gods destroyed my loveliness of face and form and my pre-eminence when the Argives embarked for Ilium and my husband Odysseus went with them. If he could return and devote himself to me, my good name would indeed be embellished and enhanced. But I am left to my misery: a power above has heaped so many troubles on my head. When he left this land of his, he gently took me by the wrist of my right hand and said: "Wife, I do not think all the Achaean soldiers will return from Troy unhurt. For they say the Trojans are good fighters too, both with javelin and bow, and as charioteers, who can tip the scales in an evenly matched battle more quickly than anything. So I cannot say whether the gods will let me come back or whether I shall fall there on the Trojan soil. But I leave everything here in your charge. Look after my father and mother in the house as you do now, or with even greater care when I am gone. And when you see a beard on our boy's chin, marry whom you want to and leave your home." That is what he said; and now it is all coming true. I see approaching me the night when I must accept a detestable union. It will be the end of me; Zeus has destroyed my happiness.'

Translation: E.V. Rieu

OR

Eurymachus spoke to Penelope, saying: ‘Wise Penelope, Icarius’ daughter, if all the Achaeans in Iasian Argos had sight of you, even more Suitors would feast in your halls tomorrow. In beauty, form and intellect you exceed all other women.’

‘Eurymachus’, wise Penelope replied, ‘all my excellence of form and beauty the gods robbed me of that day when the Argives sailed for Ilium, my husband Odysseus with them. If only he might return and cherish this life of mine, I might deserve a greater and more glorious fame. But so many are the troubles a god has heaped upon me, I only grieve. When he sailed away, forsaking his own land, did he not take me by the wrist of my right hand and say: “My wife I think not all the bronze-greaved Achaeans will get home safe and unharmed from Troy. They say the Trojans are true warriors, good with both spear and bow, charioteers whose swift horses soon tip the balance in the thick of a fight. So I cannot tell if the god will bring me home, or whether I’ll die on the plains of Troy. Therefore you must take charge here. Look after my father and mother in the palace as at present, or more so as I am far away. But when my son reaches manhood, marry whoever you wish, and leave home.”’

Now all is happening as he foresaw. A hateful wedding night will be my cursed fate, I whose happiness Zeus has destroyed.

Translation: A.S. Kline

- 3 Explain how Penelope is presented in **Passage B**.

Use references to the passage to support your answer.

[10]

- 4* Explain how a good mortal woman was expected to behave in the *Odyssey*.

You may use **Passage B** as a starting point, and your knowledge of the *Odyssey* in your answer.

[20]

[Section A Total: 30]

Section B: Virgil

Choose **one** translation of the *Aeneid* and answer the questions.

Passage C

Virgil, *Aeneid*, 12.854–884

One of these Jupiter sent swiftly down from the heights of heaven with orders to confront Juturna as an omen. She flew to earth, carried in a swift whirlwind. Like an arrow going through a cloud, spun from the bowstring of a Parthian who has armed the barb with a virulent poison for which there is no cure, a Parthian, or a Cretan from Cydonia; and it whirrs as it flies unseen through the swift darkness – so flew the daughter of Night, making for the earth. When she saw the Trojan battle lines and the army of Turnus, she took in an instant the shape of the little bird which perches on tombs and the gables of empty houses and sings late its ill-omened song among the shades of night. In this guise the monster flew again and again at Turnus' face, screeching and beating his shield with her wings. A strange numbness came over him and his bones melted with fear. His hair stood on end and the voice stuck in his throat. 5 10

His sister Juturna recognized the Dira from a long way off by the whirring of her wings, and grieved. She loosened and tore her hair. She scratched her face and beat her breast, crying: 'What can your sister do to help you now, Turnus? Much have I endured but nothing now remains for me, and I have no art that could prolong your life. How can I set myself against such a portent? At last, at last, I leave the battle. Do not frighten me, you birds of evil omen. I am already afraid. I know the beating of your wings and the sound of death. I do not fail to understand the proud commands of great-hearted Jupiter. Is this his reward for my lost virginity? For what purpose has he granted me eternal life? Why has he deprived me of the state of death? But for that I could at least have put an end to my suffering and borne my poor brother company through the shades. So this is immortality! Will anything that is mine be sweet to me without you, my brother?' 15 20

Translation: D. West

OR

| | |
|---|----|
| Jupiter sent one of them quickly down from heaven's heights and ordered her to meet with Juturna as a sign: she flew, and darted to earth in a swift whirlwind. | |
| Like an arrow loosed from the string, through the clouds, that a Parthian, a Parthian or a Cydonian, fired, hissing, and leaping unseen through the swift shadows, a shaft beyond all cure, armed with cruel poison's venom: so sped the daughter of Night, seeking the earth. | 5 |
| As soon as she saw the Trojan ranks and Turnus's troops, she changed her shape, suddenly shrinking to the form of that small bird that perching at night on tombs or deserted rooftops, often sings her troubling song so late among the shadows – and the fiend flew screeching to and fro in front of Turnus's face, and beat at his shield with her wings. | 10 |
| A strange numbness loosed his limbs in dread, his hair stood up in terror, and his voice clung to his throat. But when his wretched sister Juturna recognised the Dread One's whirring wings in the distance, she tore at her loosened hair, marring her face with her nails, and her breasts with her clenched hands: 'What help can your sister give you now, Turnus? | 15 |
| What is left for me who have suffered so? With what art can I prolong your life? Can I stand against such a portent? Now at last I leave the ranks. Bird of ill-omen, do not you terrify me who already am afraid: I know your wing-beats and their fatal sound, and I do not mistake the proud command of great-hearted Jupiter. Is this his reward for my virginity? Why did he grant me eternal life? Why is the mortal condition taken from me? Then, at least, I could end such pain and go through the shadows at my poor brother's side! | 20 |
| An immortal, I? Can anything be sweet to me without you my brother?' | 25 |
| | 30 |

Translation: A.S. Kline

5 Explain why **Passage C** is a memorable piece of writing.

Use references to the passage to support your answer.

[10]

6* 'Turnus did not deserve to die.'

Explain how far you agree with this statement.

You may use **Passage C** as a starting point, and your knowledge of the *Aeneid* in your answer.

[20]

[Section B Total: 30]

Section C: Homer and Virgil

Use the passages in **Sections A** and **B** to answer Question 7.

- 7 Discuss who you think shows the greater strength of character, Juturna or Helen/Penelope. You should refer to the passage from the *Aeneid* **and** the passage from the work of Homer you have read. [10]

Answer **one** question from Questions 8, 9 and 10.

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* 'Anger (*menis*) is at the heart of the whole of the *Iliad*.'

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

Or

Homer's *Odyssey*

- 9* 'Odysseus' character is as complex as the plot of the *Odyssey*.'

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

Or

Virgil's *Aeneid*

- 10* Explain why Fate is important in the *Aeneid* **and** discuss the extent to which Fate is influenced by the gods and goddesses. Justify your answer with close reference to the *Aeneid*. [30]

[Section C Total: 40]

END OF QUESTION PAPER

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