

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Tuesday 16 May 2023 – Afternoon

A Level Classical Civilisation

H408/11 The World of the Hero

**Time allowed: 2 hours 20 minutes
plus your additional time allowance**

YOU MUST HAVE:
the OCR 12-page Answer Booklet

READ INSTRUCTIONS OVERLEAF



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 (*).

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. 5

Mimicking this woman, celestial Aphrodite spoke to her: 10

'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 15

**dance or had just stepped off the floor
and sat down to rest.'**

**So she spoke, and her words went
straight to Helen's heart. But when 20
she noticed the superb neck, desirable
breasts and sparkling eyes of the
goddess, she was shocked and spoke
to her:**

**'Mysterious goddess, why are you 25
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 30
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? 35**

**'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 40
– 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.' 45

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.' 50 55

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

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.'

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 30
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.'

Fair Aphrodite turned on her, in anger: 35
'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 40
fate be evil.'

Zeus-begotten Helen was gripped
by fear, as she spoke, and wrapping
herself in her bright shining mantle,
followed the goddess without a word. 45

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 Icarius, wise Penelope,
if all the Achaeans in Ionian Argos
could set eyes on you, even more
Suitors would be feasting in your halls 5
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 10
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 15
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 20
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 25
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 30
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 35
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 40
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 5
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 10
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 15
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 20
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 25
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.” 30

Now all is happening as he foresaw. A hateful wedding night will be my cursed fate, I whose happiness Zeus has destroyed. 35

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 5
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 10
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 15
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, 20

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.

25

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:

30

‘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

35

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

40

45

**my poor brother company through the
shades. So this is immortality! Will
anything that is mine be sweet to me 50
without you, my brother?’**

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, 5
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.

As soon as she saw the Trojan ranks and Turnus's troops,
↪ she changed her shape, suddenly shrinking to the form of that 10
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. 15

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, 20
marring
her face with her nails, and her breasts with her clenched
hands:
‘What help can your sister give you now, Turnus? 25
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 30
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!
An immortal, I? Can anything be sweet to me without you
my brother?’ 35

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

BLANK PAGE

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 OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.