



Oxford Cambridge and RSA

Monday 13 May 2019 – Morning

AS Level Classical Civilisation

H008/11 The World of the Hero

Time allowed: 1 hour 30 minutes



You must have:

- the OCR 12-page Answer Booklet (OCR12 sent with general stationery)

INSTRUCTIONS

- Use black ink.
- This Question Paper contains questions on the following two options:
Option 1: The *Iliad*
Option 2: The *Odyssey*
- Choose **one** option. Answer **all** the questions in **Section A** and **one** question in **Section B**. Both questions must be from the same option.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write your answers in the Answer Booklet.
- Start your answer to questions 3, 7, 8, 9, 10, 14, 17, 18, 19 and 20 on a new page.
- Write the number of each question answered clearly in the margin.
- Additional paper may be used if required, but you must clearly show your candidate number, centre number and question number(s).

INFORMATION

- The total mark for this paper is **65**.
- The number of marks is given in brackets [] at the end of each question or part question.
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **12** pages.
- Do not send this Question Paper for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to reuse this document.

Option 1: The *Iliad*

Answer **all** the questions in **Section A** and **one** question in **Section B**.

Section A

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

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

Passage A: Homer, *Iliad*, 3.346–373

First Paris hurled his long-shadowed spear, and it hit Menelaus' round shield. But it did not break through and the tip was bent back by the stout shield. Then Menelaus attacked with his spear, with a prayer to Father Zeus:

'Grant me revenge, Lord Zeus on godlike Paris, the man who wronged me in the beginning. Use my hand to bring him down so that our children's children will still shudder at the thought of wronging a host who has offered them friendship.'

5

He spoke, balanced his long-shadowed spear and hurled it. It hit Paris' round shield. The heavy weapon pierced the glittering shield, forced its way through the ornate body-armor and ripped right on through the side of Paris' tunic. But Paris had swerved and so avoided dark death. Menelaus then drew his silver-riveted sword, swung it back and brought it down full on the ridge of his enemy's helmet. But the sword shattered on the helmet and fell in pieces from his hands. Menelaus gave a groan and looked up to the broad sky:

10

'Father Zeus, there is no god more spiteful than you. I thought I had paid Paris back for his wickedness, and now my sword breaks in my hands when I have already thrown my spear for nothing and never touched the man!'

15

He spoke and, hurling himself at Paris, seized him by the horsehair crest and, turning him round, began to drag him back into the Greek lines. Paris was choked by the pressure on his tender throat of the embroidered helmet-strap which he had tied tightly under his chin.

Trans: E. V. Rieu

First Paris hurled his long-shadowed spear, striking Menelaus' firm round shield; the bronze point failing to pierce its thickness. Then Atreides ran forward with his weapon in turn, raising a prayer to Father Zeus: 'Lord, let me gain revenge on noble Paris who wronged me, let my hand strike him down, so that future generations shall shudder at harming a host who shows them friendship.'

5

So saying, he lifted his long-shadowed spear, and hurled it, striking the son of Priam's firm round shield. Right through the gleaming shield the mighty weapon flew, forcing its way on through the rich cuirass, ripping the tunic along his flank, yet Paris swerved aside and dodged dark death. Now Atreides drew his silver-studded sword, and brought it down on his enemy's helm, shattering the blade in four, which flew from his hand. Then Menelaus glanced to the wide sky with a bitter groan: 'No god is harsher than you, Father Zeus. Surely I thought to take revenge on Priam's son, for all the evil he has done, yet now my sword breaks in my hand, my spear, launched from my hand in vain, fails to strike him.'

10

With this he threw himself on Paris, seizing him by his helm's thick horsehair crest, whirled him round and dragged him towards the Achaean lines. Paris was choked by the richly inlaid strap of his helm, drawn tight beneath his chin, pressing on his soft throat.

15

Trans: A. S. Kline

3

- 1 (a) How has Paris 'wronged' Menelaus (line 4 – Rieu/line 3 – Kline)? [1]
- (b) Why do you think Paris did this? [1]
- 2 How does the fight between Paris and Menelaus finish? Give **two** details. [2]
- 3 Explain how Homer contrasts the characters of Paris and Menelaus in **Passage A**.
Make **four** points and support each point with reference to **Passage A**. [8]

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

Passage B: Homer, *Iliad*, 23.91–109

‘So let the one container, the golden two-handled vessel your <u>lady mother</u> gave you, hold our bones.’	
Swift-footed Achilles replied to him and said:	
‘Dearest Patroclus, why did you come and make these <u>requests</u> of me? Of course I will see to everything and do exactly as you command. But come nearer to me now, so that we can hold each other in our arms, if only for a moment, and draw some comfort from our bitter tears.’	5
With these words he held out his arms, but embraced nothing. Like smoke the spirit vanished underground, gibbering. Achilles was amazed and sprang to his feet. He beat his hands together and in his desolation cried:	10
‘So it is true! Something of us does survive in Hades’ halls, some spirit and image of a man, but without real existence, since all night long the spirit of poor Patroclus has been standing at my side, weeping and wailing. It told me what to do and looked marvellously like him.’	
So he spoke and stirred in them all the desire to weep; and rosy-fingered Dawn found them still in tears around the pitiable dead.	15
<i>Trans: E. V. Rieu</i>	

‘So let one urn enclose our ashes, the golden urn your <u>royal mother</u> gave you.’	
Fleet-footed Achilles answered: ‘Why, when you are here, dear heart, do you come only to ask <u>such things</u> ? I will see to it all, just as you wish, but now come closer, so that, if only for a moment, we might clasp our arms round one another, and sate ourselves with sad lament.’	
So saying, he stretched out his hands in vain. The spirit vanished like smoke beneath the earth, gibbering faintly. Achilles sprang up in turmoil, and beat his hands together, crying sadly: ‘There now! Even in Hades’ House something of us survives, spirit and semblance, but no power of response: for all night long poor Patroclus’ shade, his very likeness, stood over me, weeping, lamenting, saying what I must do.’	5
Achilles’ cry woke the Myrmidons to further lament, and rosy-fingered Dawn found them wailing round the pitiful dead.	10
<i>Trans: A. S. Kline</i>	

- 4 Who killed Patroclus? [1]
- 5 What is the name of Achilles’ ‘lady mother/royal mother’ (line 1)? [1]
- 6 (a) Name **one** of the ‘requests/such things’ (line 4 – Rieu/line 3 – Kline) said by Patroclus. [1]
 (b) Why do you think Patroclus makes this request? [1]
- 7 Explain how sympathy is created for Achilles in **Passage B**.
 Make **four** points and support each point with reference to **Passage B**. [8]
- 8* Explain who, or what, is most important to Achilles in the *Iliad*. In your answer you should discuss **at least three** points. You may use **Passage B** as a starting point, and your own knowledge in your answer. [16]

[Section A Total: 40]

5

Section B

Answer **one** question from this section.

Either

9* In what ways, and for what reasons, do mortal women play an important role in the *Iliad*? Justify your response. **[25]**

Or

10* Evaluate which book of the *Iliad* you think demonstrates epic poetry at its best. Justify your response. **[25]**

[Section B Total: 25]

Option 2: The *Odyssey*

Answer **all** the questions in **Section A** and **one** question in **Section B**.

Section A

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

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

Passage A: Homer, *Odyssey*, 22.186–202

The two men pounced upon him, dragged him by the hair and threw him, terrified, on the floor, where they tied his hands and feet together with agonizing knots, relentlessly forcing the limbs till they met behind him, as Laertes' son, the long-suffering good Odysseus, had ordered. Finally, they tied a rope round his body and hauled him aloft up a pillar right up to the rafters. Then you, Eumaeus the swineherd, jeered at him.

5

'A long, long watch for you, Melanthius, reclining all night on the soft bed that you deserve. And you'll be sure to see the young Dawn ascending her golden throne from Ocean's Stream, about the time when you usually drive in the goats for the Suitors' table in the palace.' And there Melanthius was left, racked in the grip of those murderous cords, while the pair put their armour back on, closed the polished door, and returned to Odysseus, their shrewd and capable master.

10

Trans: E. V. Rieu

The two of them sprang at him and seized him. They dragged him inside by the hair, and threw the terrified man to the floor, then tied his hands and feet behind his back with cruel knots, as noble long-suffering Odysseus, Laertes' son, had told them. Then they fastened a coil of rope to his body and hoisted him up by a roof-beam to the top of a tall pillar. There you, Eumaeus, the swineherd, taunted him, saying: 'Now you can keep watch all night, lying on the soft bed you deserve, then you won't miss the coming of golden-throned Dawn, rising from Ocean's streams, at the hour when you usually drive in the she-goats for the Suitors' feast in the hall.'

5

Putting on their armour, they left Melanthius there in his cruel bonds, locked the door and returned to wise and cunning Odysseus.

10

Trans: A. S. Kline

- 11 (a) Why is Melanthius in the store-room? [1]
- (b) Who left the door open which allowed Melanthius to get into the store-room? [1]
- 12 Why do you think Melanthius is punished in this passage? [1]
- 13 What happens to Melanthius at the end of the battle? [1]
- 14 Explain how Homer contrasts the characters of Melanthius and Eumaeus in **Passage A**.
Make **four** points and support each point with reference to **Passage A**. [8]

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

Passage B: Homer, *Odyssey* 11.201–223

“No, it was my heartache for you, my glorious Odysseus, and for your wise and gentle ways, that brought my life with all its sweetness to an end.”

‘These were my mother’s words. Without knowing whether I could, I yearned to embrace her spirit, dead though she was. Three times, in my eagerness to clasp her to me, I started forward. Three times, like a shadow or a dream, she slipped through my hands and left me pierced by an even sharper pain.

5

“Mother!” I cried with words that winged their way to her. “Why do you not wait for me? I long to reach you, so that even in Hell we may throw our loving arms round each other and draw cold comfort from our tears. Or is this a mere phantom that august Persephone has sent me to increase my grief?”

10

“Alas, my child,” came my reverend mother’s reply, “ill-fated above all men! This is no trick played on you by Persephone, Daughter of Zeus. It is the law of our mortal nature, when we come to die. We no longer have sinews keeping the bones and flesh together; once life has departed from our white bones, all is consumed by the fierce heat of the blazing fire, and the soul slips away like a dream and goes fluttering on its ways. But now quickly make for the light! And bear in mind all you have learnt here, so that one day you can tell your wife.”

15

Trans: E.V. Rieu

“No, what robbed me of my life and its honeyed sweetness was yearning for you, my glorious Odysseus, for your kindness and your counsels.”

So she spoke, and I wondered how I might embrace my dead mother’s ghost. Three times my will urged me to clasp her, and I started towards her, three times she escaped my arms like a shadow or a dream. And the pain seemed deeper in my heart. Then I spoke to her with winged words: “Mother, since I wish it why do you not let me embrace you, so that even in Hades’ House we might clasp our arms around each other and sate ourselves with chill lament? Are you a mere phantom royal Persephone has sent, to make me groan and grieve the more?

5

My revered mother replied quickly: “Oh, my child, most unfortunate of men, Persephone, Zeus’ daughter, does not deceive you: this is the way it is with mortals after death. The sinews no longer bind flesh and bone, the fierce heat of the blazing pyre consumes them, and the spirit flees from our white bones, a ghost that flutters and goes like a dream. Hasten to the light, with all speed: remember these things, to speak to your wife of them.”

10

Trans: A.S. Kline

- 15 Who told Odysseus to visit the Underworld? [1]
- 16 (a) Name the prophet Odysseus had to consult. [1]
- (b) Give **one** detail of what this prophet told Odysseus. [1]
- (c) Why do you think this detail was important for Odysseus to know? [1]

17 Explain how sympathy is created for Odysseus in **Passage B**.

Make **four** points and support each point with reference to **Passage B**.

[8]

18* Explain who, or what, is most important to Odysseus on his travels in Books 5–12 of the *Odyssey*. In your answer you should discuss **at least three** points. You may use **Passage B** as a starting point, and your own knowledge in your answer.

[16]

[Section A Total: 40]

Section B

Answer **one** question from this section.

Either

19* In what ways, and for what reasons, is Athene's role in the *Odyssey* important? Justify your response. **[25]**

Or

20* Evaluate which book of the *Odyssey* you think demonstrates epic poetry at its best. Justify your response. **[25]**

[Section B Total: 25]

END OF QUESTION PAPER

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