

**Modified Enlarged 24pt**  
**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Monday 11 May 2020 – Morning**

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

## Passage A: Homer, 'Iliad', 16.818–845

When Hector saw great-hearted Patroclus wounded and in retreat, he made his way towards him through the ranks and, coming up, stabbed him with his spear in the lower belly, driving the bronze clean through. Patroclus thudded to the ground, throwing the whole Greek army into consternation. As a lion's will to fight overpowers an indomitable wild boar when the fearless pair battle it out in the mountains over a little stream; both wish to drink there, but the lion's strength prevails and his panting enemy is overcome – so, after killing many men himself, Menoetius' strong son fell to a close-range thrust from Hector, who now

spoke to him in triumph with winged words:

‘Patroclus, you probably thought  
you’d sack our town, make Trojan  
women slaves and ship them off to the  
land of your fathers. You innocent! In  
their defence, Hector’s swift horses  
were racing into battle – I, Hector, finest  
spearman of the war-loving Trojans,  
who stand between them and the day of  
slavery. As for you, vultures are going  
to eat you on this very spot. Miserable  
wretch! Even great Achilles did not save  
you. I can imagine all the instructions  
he gave you on your way out, while he  
stayed behind: “Charioteer Patroclus,  
don’t come back to the hollow ships till  
you have ripped through the tunic on  
man-slaying Hector’s chest and soaked  
it with his blood.” That, I imagine, is what  
he must have said; and like an idiot you  
took him at his word.’

Fading fast you replied, charioteer  
Patroclus:

‘Hector, boast loud and long while you  
can. Zeus and Apollo handed you that  
victory. *They* conquered me.’

‘Trans: E.V. Rieu’



have you. Even Achilles, with all his  
valour, could not save you, wretched  
man, though I don't doubt he told 30  
you as you left, for he chose to stay:  
"Patroclus, master horseman, don't  
return to the hollow ships till you've  
pierced the tunic at man-killing  
Hector's chest and drenched it in his 35  
blood." No doubt that's what he said,  
and you in your madness thought it  
would be so.'

But though your strength was  
ebbing fast, horse-taming Patroclus, 40  
yet you answered: 'Boast, while you  
can, Hector, for Zeus and Apollo  
it was who gave you victory. They  
conquered me: they stripped the  
armour from my shoulders. 45

'Trans: A.S. Kline'

**1 Explain why this passage is a dramatic piece of writing. Use references to PASSAGE A to support your answer. [10]**

**2\* Explain who you think was the most responsible for the death of Patroclus. You may use PASSAGE A as a starting point in your answer. [20]**

**BLANK PAGE**

## Homer's 'Odyssey'

Choose ONE of the following translations of the 'Odyssey' and answer the questions which follow.

### Passage B: Homer, 'Odyssey', 12.403–425

<p><b>'When we had left the island astern and no other land, or anything but sky and water, was to be seen, Zeus brought a sombre cloud to rest above the hollow ship so that the sea was</b></p>	<b>5</b>
<p><b>darkened by its shadow. Before she had run very far, a howling wind suddenly sprang up from the West and hit us with hurricane force.</b></p>	
<p><b>The squall snapped both forestays</b></p>	<b>10</b>
<p><b>simultaneously. As the mast toppled, all the rigging tumbled into the hold, and the mast itself, reaching the stern, struck the helmsman on the head and smashed in all the bones</b></p>	<b>15</b>
<p><b>of his skull. He plunged like a diver from the deck, and his brave soul left his body. Then at one and the same moment Zeus thundered and struck the vessel with lightning. The whole</b></p>	<b>20</b>

ship reeled from the blow of his  
bolt and was filled with the smell  
of sulphur. My men were flung  
overboard and round the black hull  
they floated like sea-gulls on the 25  
waves. There was no homecoming  
for them: the god saw to that.

‘Meanwhile I kept shifting from  
one part of the ship, to another, till  
a great wave tore her sides from her 30  
keel, which the sea then swept along  
denuded of its ribs. It snapped the  
mast off close to the keel, but as the  
backstay, which was a leather rope,  
had fallen across the mast, I used it 35  
to lash mast and keel together, and  
astride these two timbers I became  
the sport of the furious winds.’

‘Trans: E.V. Rieu’

**It was not till the island fell astern,  
and we were out of sight of all but  
sky and sea, that Zeus anchored a  
black cloud above our hollow ship,  
and the waves beneath were dark. 5  
She had not run on for long before  
there came a howling gale, a tempest  
out of the west, and the first squall  
snapped both our forestays, so that  
the mast toppled backwards and the 10  
rigging fell into the hold, while the tip  
of the mast hitting the stern struck  
the steersman's skull and crushed  
the bones. He plunged like a diver  
from the deck, and his brave spirit 15  
fled the bones.**

**At that same instant Zeus  
thundered and hurled his lightning  
at the ship. Struck by the bolt she  
shivered from stem to stern, and 20  
filled with sulphurous smoke. Falling  
from the deck, my men floated like  
sea-gulls in the breakers round the  
black ship. The gods had robbed  
them of their homecoming. But I ran 25  
up and down the ship till a surge  
ripped the sides from the keel, and**

**drove her on naked, snapping the mast close to the keel. The backstay of ox-hide rope lay across the mast, and with it I lashed the keel and mast together, and sitting astride I was carried before the driving wind.**

**30**

**‘Trans: A.S. Kline’**

- 3 Explain why this passage is a dramatic piece of writing. Use references to PASSAGE B to support your answer.**

**[10]**

- 4\* Explain who you think was the most responsible for the troubles Odysseus’ men faced on their travels. You may use PASSAGE B as a starting point in your answer. [20]**

**[SECTION A TOTAL: 30]**

**Answer ALL the questions from this section.**

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

## Passage C: Virgil, 'Aeneid' 9.424–448

**This was too much for Nisus. Out of his mind with terror and unable to endure his anguish, he broke cover, shouting at the top of his voice:**

**‘Here I am! Here I am! I am the one who did it! Aim your weapons at me, you Rutulians! The whole scheme was mine. He is innocent. He could not have done it. I swear by this sky above me and the stars who know the truth, his only offence is to have loved the wrong friend too much!’**

**He was still speaking as the sword was driven through the ribs of Euryalus, full force, shattering his white breast. He rolled on the ground in death, the blood flowed over his beautiful body,**

his neck grew limp and the head drooped on his shoulders, like a scarlet flower languishing and dying when its stem has been cut by the plough, or like poppies bowing their heads when the rain burdens them and their necks grow weary. But	20
Nisus rushed into the thick of the enemy, looking only for Volcens. Volcens was the only thought in his mind. The Rutulians gathered around their leader and in close fighting threw Nisus back again and again as he came at them from one side after another, but he bore on none the less, whirling a sword like lightning till he met the Rutulian face to face and buried it in his mouth as he opened it to shout. So, in the moment of his own dying, he cut off the breath of his enemy. Then, pierced through and through, he hurled himself on the dead body of his friend and rested there at last in the peace of death.	25  30  35  40

**‘Trans: D. West’**

Then, truly maddened with fear, Nisus shouted aloud, unable  
to hide himself in the dark any longer, or endure such agony:  
On me, Rutulians, turn your steel on me, me who did the deed!  
The guilt is all mine, he neither dared nor had the power:  
the sky and the all-knowing stars be witnesses: 5  
he only loved his unfortunate friend too much.’  
He was still speaking, but the sword, powerfully driven,  
passed through the ribs and tore the white breast.  
Euryalus rolled over in death, and the blood flowed 10  
down his lovely limbs, and his neck, drooping,  
sank on his shoulder, like a bright flower scythed  
by the plough, bowing as it dies, or a poppy weighed  
down by a chance shower, bending its weary head.  
But Nisus rushed at them, seeking Volcens 15  
above all, intent on Volcens alone.  
The enemy gathered round him, to drive him off,  
in hand to hand conflict. He attacked none the less, whirling  
his sword like lightning, until he buried it full in the face

of the shrieking Rutulian, and, dying, robbed his enemy of life. Then, pierced through, he threw himself on the lifeless body of his friend, and found peace at last in the calm of death. 20

‘Trans: A.S. Kline’

- 5 Explain how the violence of war is conveyed in this passage. Use references to PASSAGE C to support your answer. [10]

- 6\* ‘Love leads to loss in the ‘Aeneid’.’ Discuss whether you agree with this statement. 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 more emotionally moving. 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: 'Iliad'**

**8\* 'Homer has portrayed his men like gods, and gods like men.' Discuss how far the gods and goddesses are portrayed in a human way in the 'Iliad'. [30]**

**OR**

**Homer: 'Odyssey'**

**9\* 'It is impossible to sympathise with the Suitors; they are all just a bunch of villains.' Discuss how far you agree with this assessment of the Suitors in the 'Odyssey'. [30]**

**OR**

**Virgil: 'Aeneid'**

**10\* 'Aeneas lacks any ordinary human emotions.' Discuss how far you think this is true of the way he is portrayed in the 'Aeneid'. [30]**

**[SECTION C TOTAL: 40]**

**END OF QUESTION PAPER**

---

**OCR**  
Oxford Cambridge and RSA

**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](http://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 the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.