



Wednesday 18 June 2014 – Afternoon

A2 GCE CLASSICS: CLASSICAL CIVILISATION

F390/01 Virgil and the world of the hero

Candidates answer on the Answer Booklet.

OCR supplied materials:

- 12 page Answer Booklet
(sent with general stationery)

Other materials required:

None

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Complete the boxes on the Answer Booklet with your name, centre number and candidate number.
- Use black ink.
- Answer **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Start your answer to each question on a new page.
- Write the number of each question answered in the margin.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **100**.
- This document consists of **8** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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Answer **one** question from Section A and **one** question from Section B.

SECTION A – Commentary Questions

Answer **either** Question 1 **or** Question 2.

Marks are awarded for the quality of written communication in your answer.

1 Read the passage and answer the questions.

At this moment Juturna did even more and showed a sign high in the sky, the most powerful portent that ever confused and misled men of Italy. The tawny eagle of Jupiter was flying in the red sky of morning, putting to clamorous flight the winged armies of birds along the shore, when he suddenly swooped down to the waves and seized a noble swan in his pitiless talons. The men of Italy thrilled at the sight, the birds all shrieked and – a wonder to behold – they wheeled in their flight, darkening the heavens with their wings, and formed a cloud to mob their enemy high in the air until, exhausted by their attacks and the weight of his prey, he gave way, dropping it out of his talons into the river below and taking flight far away into the clouds. 5

The Rutulians greeted the portent with a shout and their hands were quick to their swords. Tolumnius, the augur, was the first to speak: ‘At last!’ he cried. ‘At last! This is what I have so often prayed to see. I accept the omen and acknowledge the gods. It is I who will lead you. Now take up your arms, O my poor countrymen, into whose hearts the pitiless stranger strikes the terror of war. You are like the feeble birds and he is attacking and plundering your shores. He will take to flight and sail far away over the sea, but you must all be of one mind, mass your forces into one flock and fight to defend your king whom he has seized.’ When he had spoken he ran forward and hurled his cornel-wood spear at the enemy standing opposite. It whirled through the air and flew unerringly. In that moment a great shout arose. In that moment all the ranks drawn up in wedge formation were thrown into disorder, and in the confusion men’s hearts blazed with sudden passion. 10 15 20

Virgil, *Aeneid* Book 12 245–270

- (a) Using this passage as a starting point, explain why omens and prophecies are important in the *Aeneid*. [25]
- (b) ‘An excellent end to the epic.’ To what extent do you agree with this description of Book 12 of the *Aeneid*? [25]

Do **not** answer this question if you have already answered Question 1.

Marks are awarded for the quality of written communication in your answer.

2 Read the passages and answer the questions.

PASSAGE 1

‘But may I be dead and the heaped earth cover me, before I hear your screams and the sound of you being dragged away.’

So speaking glorious Hektor reached out to take his son. But the child shrank back crying against the breast of his girdled nurse, terrified at the sight of his own father, frightened by the bronze and the crest of horse-hair, as he saw it nodding dreadfully from the top of the helmet. His dear father and his honoured mother laughed aloud at this, and glorious Hektor took the helmet straight from his head and laid it gleaming bright on the ground. Then he kissed his dear son and dandled him in his arms, and said in prayer to Zeus and the other gods: ‘Zeus and you other gods, grant that this my son may become, as I have been, preeminent among the Trojans, as strong and brave as I, and may he rule in strength over Ilios. And let people say, as he returns from the fighting: “This man is better by far than his father.” May he carry home the bloody spoils of the enemy he has killed, and bring joy to his mother’s heart.’

So speaking he placed his son in his dear wife’s arms. She took him to her scented breast, smiling with tears in her eyes. Her husband saw the tears and was moved to pity. He stroked her with his hand, and spoke to her, saying: ‘Poor wife, please do not let your heart be too distressed. No man will send me down to Hades before my fated time – and fate, I tell you, is something no man is ever freed from, whether brave man or coward, from the first moment of his birth. No, go back to the house and see to your own work, the loom and the distaff, and tell your maids to set about their tasks. War will be the men’s concern, all the men whose homeland is Ilios, and mine above all.’

Homer, *Iliad* Book 6 464–491

PASSAGE 2

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? These things do not happen without the approval of the gods. It is not their will that Creusa should go with you when you leave this place. The King of High Olympus does not allow it. Before you lies a long exile and a vast expanse of sea to plough before you come to the land of Hesperia where the Lydian river Thybris flows with smooth advance through a rich land of brave warriors. There prosperity is waiting for you, and a kingdom and a royal bride. 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.'

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.

Virgil, *Aeneid* Book 2 769–793

- (a) How effectively does Virgil create an emotional piece of narrative in Passage 2? [25]
- (b) 'Women are thought of more highly in the *Iliad* than in the *Aeneid*.' How far do you agree? In your answer you should use these passages and the books of the *Iliad* and *Aeneid* you have studied. [25]

[Section A Total: 50]

SECTION B – Essays

Answer **one** question.

Start your answer on a new page.

Marks are awarded for the quality of written communication in your answer.

- 3** 'Duty, heroism or love.' Which of these do you think was the most important to Aeneas? **[50]**
- 4** Which epic do you consider to be the more powerful in its portrayal of war and its effects, the *Iliad* or the *Aeneid*? **[50]**

[Section B Total: 50]

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