



Oxford Cambridge and RSA

**Tuesday 19 June 2018 – Afternoon**

**A2 GCE CLASSICS: CLASSICAL CIVILISATION**

**F390/01 Virgil and the world of the hero**

6409984230\*

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 12-page Answer Booklet (OCR12)  
(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 barcodes.

**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**.
- The quality of written communication will be assessed in this paper.
- This document consists of **8** pages. Any blank pages are indicated.

**INSTRUCTION TO EXAMS OFFICER/INVIGILATOR**

- 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.



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

### SECTION A – Commentary Questions

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

1 Read the passage and answer the questions.

‘No, you must die. That is what you have deserved. Let the sword be the cure for your suffering. You could not bear, Anna, to see your sister weeping. When the madness was taking me, you were the first to lay this load upon my back and put me at the mercy of my enemy. I was not allowed to live my life without marriage, in innocence, like a wild creature, and be untouched by such anguish as this – I have not kept faith with the ashes of Sychaeus.’

5

While these words of grief were bursting from Dido’s heart, Aeneas was now resolved to leave and was taking his rest on the high stern of his ship with everything ready for sailing. There, as he slept, appeared before him the shape of the god, coming to him with the same features as before and once again giving advice, in every way like Mercury, the voice, the radiance, the golden hair, the youthful beauty of his body: ‘Son of the goddess, how can you lie there sleeping at a time like this? Do you not see danger all around you at this moment? Have you lost your wits? Do you not hear the west wind blowing off the shore? Having decided to die, she is turning her schemes over in her mind and planning some desperate act, stirring up the storm tides of her anger. Why do you not go now with all speed while speed you may? If morning comes and finds you loitering here, you will soon see her ships churning the sea and deadly torches blazing and the shore seething with flames. Come then! No more delay! Women are unstable creatures, always changing.’

10

When he had spoken he melted into the blackness of night and Aeneas was immediately awake, terrified by the sudden apparition. There was no more rest for his men, as he roused them to instant action: ‘Wake up and sit to your benches,’ he shouted. ‘Let out the sails and quick about it. A god has been sent down again from the heights of heaven – I have just seen him – spurring us on to cut our plaited ropes and run from here. We are following you, O blessed god, whoever you are. Once again we obey your commands and rejoice.’

15

20

25

30

35

Virgil, *Aeneid* Book 4 546–578

(a) ‘Aeneas behaves in an entirely unheroic way with Dido.’ Using this passage as a starting point, explain how far you agree with this assessment. [25]

(b) ‘Women are unstable creatures, always changing’ (lines 25–26). To what extent is this true of the way mortal women are portrayed in the books of the *Aeneid* you have studied? [25]

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

**2** Read the passages and answer the questions.

**PASSAGE 1**

All the rest of his body was covered by his bronze armour, the fine armour he had stripped from mighty Patroklos when he killed him. But flesh showed where the collar-bones hold the join of neck and shoulders, at the gullet, where a man's life is most quickly destroyed. Godlike Achilleus drove in there with his spear as Hektor charged him, and the point went right through his soft neck: but the ash spear with its weight of bronze did not cut the windpipe, so that Hektor could still speak and answer Achilleus. He crashed in the dust, and godlike Achilleus triumphed over him: 'Hektor, doubtless as you killed Patroklos you thought you would be safe, and you had no fear of me, as I was far away. You fool – behind him there was I left to avenge him, a far greater man than he, waiting there by the hollow ships, and I have collapsed your strength. Now the dogs and birds will maul you hideously, while the Achaians will give Patroklos full burial.'

Then with the strength low in him Hektor of the glinting helmet answered: 'I beseech you by your life and knees and by your parents, do not let the dogs of the Achaian camp eat me by the ships, but take the ransom of bronze and gold in plenty that my father and honoured mother will offer you, and give my body back to my home, so that the Trojans and the wives of the Trojans can give me in death my due rite of burning.'

Then swift-footed Achilleus scowled at him and said: 'Make me no appeals, you dog, by knees or parents. I wish I could eat you myself, that the fury in my heart would drive me to cut you in pieces and eat your flesh raw, for all that you have done to me.'

5

10

15

20

25

Homer, *Iliad* Book 22 322–347

## PASSAGE 2

As he faltered the deadly spear of Aeneas flashed. His eyes had picked the spot and he threw from long range with all his weight behind the throw. Stones hurled by siege artillery never roar like this. The crash of the bursting thunderbolt is not so loud. Like a dark whirlwind it flew carrying death and destruction with it. Piercing the outer rings of the sevenfold shield and laying open the lower rim of the breastplate, it went whistling through the middle of the thigh. When the blow struck, down went great Turnus, bending his knee to the ground. The Rutulians rose with a groan which echoed round the whole mountain, and far and wide the high forests sent back the sound of their voices. He lowered his eyes and stretched out his right hand to beg as a suppliant. 'I have brought this upon myself,' he said, 'and for myself I ask nothing. Make use of what Fortune has given you, but if any thought of my unhappy father can touch you, I beg of you – and you too had such a father in Anchises – take pity on the old age of Daunus, and give me back to my people, or if you prefer it, give them back my dead body. You have defeated me, and the men of Ausonia have seen me defeated and stretching out my hands to you. Lavinia is yours. Do not carry your hatred any further.'

5

10

15

20

There stood Aeneas, deadly in his armour, rolling his eyes, but he checked his hand, hesitating more and more as the words of Turnus began to move him, when suddenly his eyes caught the fatal baldric of the boy Pallas high on Turnus' shoulder with the glittering studs he knew so well. Turnus had defeated and wounded him and then killed him, and now he was wearing his belt on his shoulder as a battle honour taken from an enemy. Aeneas feasted his eyes on the sight of this spoil, this reminder of his own wild grief, then, burning with mad passion and terrible in his wrath, he cried: 'Are you to escape me now, wearing the spoils stripped from the body of those I loved? By this wound which I now give, it is Pallas who makes sacrifice of you. It is Pallas who exacts the penalty in your guilty blood.' Blazing with rage, he plunged the steel full into his enemy's breast. The limbs of Turnus were dissolved in cold and his life left him with a groan, fleeing in anger down to the shades.

25

30

35

Virgil, *Aeneid* Book 12 919–952

(a) How successful is Passage 2 as an ending to the *Aeneid*? [25]

(b) 'A second Achilleus.' Is this a more accurate description of Aeneas than of Turnus? In your answer, you should use these passages and the books of the *Aeneid* and *Iliad* you have studied. [25]

[Section A Total: 50]

**SECTION B – Essays**

Answer **one** question.

Start your answer on a new page.

**3** ‘The *Aeneid* is more of a masterpiece than the *Iliad*.’ To what extent do you agree with this assessment? **[50]**

**4** ‘The *Aeneid* is a poem about loss: loss of the individual, loss of a nation and loss of belief in the greatness of the gods.’ How far do you agree with this statement? **[50]**

**[Section B Total: 50]**

**END OF QUESTION PAPER**





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 Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

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.