



Oxford Cambridge and RSA

Tuesday 16 May 2023 – Afternoon

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

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 **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 for that option.

INFORMATION

- The total mark for this paper is **65**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document has **12** pages.

ADVICE

- Read each question carefully before you start your answer.

Option 1: The *Iliad*

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

Section A

Choose **one** translation of the *Iliad* and answer the questions.

Passage A

Homer, *Iliad*, 17.277–299

But the Trojans did start dragging off the body. The Greeks, however, were not going to be separated from it for long. They were soon rallied by Ajax, who, next to matchless Achilles, was the best-looking and best fighter of all the Greeks. He charged through the front line, fierce as a wild boar in the mountains who easily scatters the hounds and lively young huntsmen as it turns at bay in the glades. So glorious Ajax charged and easily scattered the ranks of Trojans, who had gathered round Patroclus and made up their minds that *they* were going to win glory and drag his body into the city. 5

Hippothous, glorious son of Pelasgian Lethus, had tied his sword-belt round the tendons of Patroclus' ankle and was hauling him by the foot through the thick of the action. He hoped to do Hector and the Trojans a favour. But he did himself a bad one, since he soon ran into trouble from which no one, however willing, could save him. Ajax rushed up to him through the crowd and from close range struck him through his bronze-checked helmet. The plumed helmet, hit by the great spear and mighty hand behind it, was split apart by the spear-point, and the man's blood and brains came gushing out along the spear-socket. Hippothous collapsed. 10 15

Translation: E.V. Rieu

OR

They did begin to haul the body away. Yet the Greek retreat was only momentary, for Ajax rallied them, he who was finest in looks and action of all the Danaans except for peerless Achilles. He charged through the front line, with the power of a wild boar that scatters the dogs and agile young huntsmen when he turns on them in some mountain glade. So glorious Ajax, son of great Telamon, broke the knot of Trojans gathered round Patroclus' corpse, ready to win glory for their cause, and drag it to the city. 5

Hippothous, the noble son of Pelasgian Lethus, it was, who had bound a strap round the ankle-tendons, and delighted Hector and the rest by dragging the corpse off feet-first through the action. Now evil came on him swiftly, that no one can avoid despite all their efforts. For Telamonian Ajax charged at him through the throng, and once at close quarters struck at Hippothous' helm with its bronze cheek-pieces, and horsehair crest. The point of the great spear in his massive hand split it wide open, and blood and brains from the wound spurted up the blade to its socket. Then Hippothous' strength was gone. 10

Translation: A.S. Kline

- 1 Give **two** details about the death of Patroclus. [2]
- 2 Why do you think both sides are fighting for Patroclus' dead body in **Passage A**? [1]
- 3 Which side succeeds in taking Patroclus' body: the Greeks or the Trojans? [1]
- 4 Explain how **Passage A** is a vivid piece of writing.
Make **four** points and support each point with reference to **Passage A**. [8]

Choose **one** translation of the *Iliad* and answer the questions.

Passage B

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. Mimicking this woman, celestial Aphrodite spoke to her:

‘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 dance or had just stepped off the floor and sat down to rest.’ 5

So she spoke, and her words went straight to Helen’s heart. But when she noticed the superb neck, desirable breasts and sparkling eyes of the goddess, she was shocked and spoke to her: 10

‘Mysterious goddess, why are you 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 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? 15

‘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 – 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.’ 20

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.’ 25

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.'

5

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 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.'

10

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

15

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

Translation: A.S. Kline

- 5 Who was Paris fighting in the duel/fight, 'he had just come from a duel' / 'he had come from a fight' (lines 6–7 Rieu / lines 5–6 Kline)? [1]
- 6 How has Helen helped Priam just before this duel/fight? [1]
- 7 Why do you think Helen thinks that it is wrong to sleep with Paris in **Passage B**? [1]
- 8 What does Helen say to Paris when they meet in the bedroom? Make **one** point. [1]
- 9 Explain how Helen is presented in **Passage B**.
Make **four** points and support each point with reference to **Passage B**. [8]
- 10* Explain how a good mortal woman was expected to behave in the *Iliad*.
You may use **Passage B** as a starting point, and your knowledge of the *Iliad* in your answer. [16]

[Section A Total: 40]

Section B

Answer **one** question from this section.

11* Explain what anger (*menis*) is and why it is important in the *Iliad*. Justify your answer with close reference to the *Iliad*. **[25]**

Or

12* Homer uses different narrative and descriptive techniques in the *Iliad*. Analyse how Homer's use of language helps to bring the epic to life. Justify your answer with close reference to the *Iliad*. **[25]**

[Section B Total: 25]

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Option 2: The *Odyssey*

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

Section A

Choose **one** translation of the *Odyssey* and answer the questions.

Passage A

Homer, *Odyssey*, 12.432–446

‘I swung myself up to the great fig-tree, on which I got a tight grip and clung like a bat. I could find no foothold to support me, or any means of climbing into the tree, for its roots were far away below, and the great long branches that overshadowed Charybdis stretched high above my head.’

‘However, I clung grimly on until she spewed up my mast and keel once more. I longed for them to reappear, and in the end they did, at the time of day when a judge with a long list of disputes to settle between obstinate litigants rises from court for his evening meal. Then at last the timbers reappeared on the surface. I let go, and dropped with sprawling hands and feet, to splash into the water clear of the great logs. I clambered on to them, and paddled along with my hands. And thanks to the Father of men and gods Scylla did not catch sight of me. Otherwise nothing could have saved me from certain death.’

5

10

Translation: E.V. Rieu

OR

‘I leapt up, caught at the tall fig tree, and hung there like a bat. I could find no foothold, nor climb the tree as its roots were far below me, and its great solid branches that cast shadows on Charybdis were out of reach above. There I clung grimly, till she spewed out mast and keel again. She did, to my delight, but not till that time of day when a judge who handles young litigants’ endless quarrels rises from court to find his supper. At that hour the timbers emerged from Charybdis. Then I let go with hands and feet, and plunged into the water clear of the long spars. Then clambering astride them I paddled along with my hands. The Father of men and gods prevented Scylla noticing me, or I would never have escaped utter disaster.’

5

Translation: A.S. Kline

- 13 Who is Odysseus telling his adventures to in **Passage A**? [1]
- 14 Why is Odysseus clinging onto the fig-tree (line 1 Rieu/line 1 Kline)? [1]
- 15 Why do you think Odysseus says, 'nothing could have saved me from certain death.'/'I would never have escaped utter disaster.' (line 11 Rieu/lines 8–9 Kline)? [1]
- 16 Which god destroyed Odysseus' boat just before this passage? [1]
- 17 Explain how **Passage A** is a vivid piece of writing.
Make **four** points and support each point with reference to **Passage A**. [8]

Choose **one** translation of the *Odyssey* and answer the questions.

Passage B

Homer, *Odyssey*, 23.213–255

‘But don’t be cross with me now, or hurt because I did not give you this loving welcome the moment I first saw you. For I always had the cold fear in my heart that somebody might come here and deceive me with his talk. There are many who think up wicked selfish schemes. Helen of Argos, born of Zeus, would never have slept in her foreign lover’s arms had she known that her countrymen would go to war to fetch her back to Argos. It was the god who drove her to do this shameful deed, though not until that moment had her heart contemplated that fatal madness, the madness which was the cause of her woes and ours. But now you have faithfully described the secret of our bed, which no one ever saw but you and I and one maid, Actoris, who was my father’s gift when first I came to you, and was the keeper of our bedroom door. You have convinced my unbelieving heart.’

5

10

Her words stirred a great longing for tears in Odysseus’ heart, and he wept as he held his dear and loyal wife in his arms. It was like the moment when the blissful land is seen by struggling sailors, whose fine ship Poseidon has battered with wind and wave and smashed on the high seas. A few swim safely to the mainland out of the foaming surf, their bodies caked with brine; and blissfully they tread on solid land, saved from disaster. It was bliss like that for Penelope to see her husband once again. Her white arms round his neck never quite let go. Rosy-fingered Dawn would have found them still weeping had not Athene of the flashing eyes had other ideas. She held the night lingering at the western horizon and in the East at Ocean’s Stream she kept golden-throned Dawn waiting and would not let her yoke the nimble steeds who bring us light, Lampus and Phaethon, the colts that draw the chariot of Day.

15

20

At last the shrewd Odysseus said to his wife, ‘Dear wife, we have not yet come to the end of our trials. There lies before me still a great and hazardous adventure, which I must see through to the very end. That was what Teiresias’ soul predicted for me when I went down to the House of Hades to find a way home for my followers and myself. So come to bed now, dear wife, and let us at last enjoy a sweet sleep in each other’s arms.’

25

Translation: E.V. Rieu

OR

‘Don’t be angry, or upset, because I didn’t give you this welcome the moment I saw you. My heart was always full of fear that some man would come and cheat me with words. Many men are only out for profit. Helen of Argos, Zeus’ daughter, would never have slept with a stranger from abroad, if she’d known the warrior sons of Achaea would come to fetch her home. A god it was truly that drove her to commit that act of shame: only then did she contemplate the fatal madness that brought us, too, such sorrow. Now you have told me the true secret of our marriage bed, that no other mortal knew but you and I and a single maidservant, Actoris, who was my father’s gift before I came to you, and guarded the door of our fine bridal chamber – Now, you convince my stubborn heart.’ 5

Her words stirred his heart to a greater longing for tears: and he wept, clasping his beloved, loyal wife in his arms. As welcome as the sight of land to the few surviving sailors, who swim to shore escaping the grey breakers, when their solid vessel driven over the sea by wind and towering waves has been shattered by Poseidon, who, saved from drowning, are overjoyed when their brine-caked bodies touch the land: welcome as that was the sight of her husband, as Penelope gazed at him, never unwinding her white arms from round his neck. 10
15

Rosy-fingered Dawn would have risen while they wept, if the bright-eyed goddess Athene had not thought otherwise. She held back the long night at its ending, and golden-throned Dawn by Ocean’s stream, not letting her yoke the swift-hoofed horses, Lampus and Phaethon, the colts that draw her chariot, bringing light to men. 20

Resourceful Odysseus said to his wife at last: ‘Dear wife, we have not yet reached the end of our troubles. I still have a long hard labour to perform before I reach my end: or so the spirit of Teiresias prophesied when I descended to Hades’ House to ask how my comrades and I might return home. But come to bed now, wife, so we may delight in rest, soothed by sweet sleep.’ 25

Translation: A.S. Kline

- 18 Who is being referred to in line 4 Rieu/lines 3–4 Kline, ‘her foreign lover’s arms’/‘a stranger from abroad’? [1]
- 19 Which war is being referred to in line 5 Rieu/line 4 Kline, ‘would go to war’/‘the warrior sons of Achaea would come’? [1]
- 20 Why do you think Athene kept the day from dawning in lines 18–21 Rieu/lines 18–20 Kline? [1]
- 21 Give **one** of the predictions/prophesies which Teiresias has made about Odysseus’ future, ‘Teiresias’ soul predicted’/‘the spirit of Teiresias prophesied’ (line 24 Rieu/lines 22–23 Kline). [1]
- 22 Explain how Penelope is presented in **Passage B**.
Make **four** points and support each point with reference to **Passage B**. [8]
- 23* Explain how a good mortal woman was expected to behave in the *Odyssey*. [16]

You may use **Passage B** as a starting point, and your knowledge of the *Odyssey* in your answer. [16]

[Section A Total: 40]

Section B

Answer **one** question from this section.

24* 'Odysseus' character is complex.'

Explain how far you agree with this statement. Justify your answer with close reference to the *Odyssey*. [25]

Or

25* Homer uses different narrative and descriptive techniques in the *Odyssey*. Analyse how Homer's use of language helps to bring the epic to life. Justify your answer with close reference to the *Odyssey*. [25]

[Section B Total: 25]

END OF QUESTION PAPER

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