

**ADVANCED GCE****CLASSICAL CIVILISATION (JACT)**

Greek and Roman Epic

2749

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 8 page Answer Booklet

Other Materials Required:

None

Monday 14 June 2010
Afternoon

Duration: 1 hour 30 minutes**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- You must answer **one** question from Section A and **one** question from Section B.
- Start your answer to each question on a new page.
- Use an 8 page answer booklet followed by a 4 page booklet if extra paper is required.
- 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.
- All questions are worth 50 marks in total including 5 marks for quality of written communication.
- The total number of marks for this paper is **100**.
- This document consists of **12** pages. Any blank pages are indicated.

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Section A

Answer **one** question from this section.

- A1** Choose one of the following translations from the *Odyssey* and one from the *Aeneid* and answer the questions at the end.

PASSAGE 1

‘A swift messenger, Lampetie herself, Lampetie of the trailing robes, ran to the Sun-god Hyperion with news that we had killed his cattle; and in a fury he cried out to the immortals: “Father Zeus and you other blessed gods who live for ever, take vengeance on the followers of Odysseus son of Laertes. They have criminally killed my cattle, the cattle that gave me such joy every day as I climbed the starry sky and as I dropped down from heaven and sank once more to earth. If they do not repay me in full for my slaughtered cows, I will go down to the realm of Hades and shine among the dead.”

5

“Sun,” the Cloud-gatherer answered him, “shine on for the immortals and for mortal men on the fruitful earth. As for the culprits, I will soon strike their ship with a blinding bolt out on the wine-dark sea and smash it to pieces.”

10

HOMER, *Odyssey* 12.374–388 (E. V. Rieu; Penguin)

‘Lampetia of the light robes ran swift with the message to Hyperion the Sun God, that we had killed his cattle, and angered at the heart he spoke forth among the immortals: “Father Zeus, and you other everlasting and blessed gods, punish the companions of Odysseus, son of Laertes; for they outrageously killed my cattle, in whom I always delighted, on my way up into the starry heaven, or when I turned back again from heaven toward earth. Unless these are made to give me just recompense for my cattle, I will go down to Hades’ and give my light to the dead men.”

5

‘Then in turn Zeus who gathers the clouds answered him: “Helios, shine on as you do, among the immortals and mortal men, all over the grain-giving earth. For my part I will strike these men’s fast ship midway on the open wine-blue sea with a shining bolt and dash it to pieces.”

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HOMER, *Odyssey* 12.374–388 (R. Lattimore; Harper and Row)

PASSAGE 2

Why could I not have seized him, torn up his body and littered
 The sea with it? finished his friends with the sword, finished his own
 Ascanius and served him up for his father to banquet on?
 The outcome of battle had been uncertain? – Let it have been so:
 Since I was to die, whom had I to fear? I should have stormed 5
 Their bulwarks with fire, set alight their gangways, gutted the whole lot –
 Folk, father and child – then flung myself on the conflagration.
 O sun, with your beams surveying all that is done on earth!
 Juno, the mediator and witness of my tragedy!
 Hecate, whose name is howled by night at the city crossroads! 10
 Avenging Furies, and you, the patrons of dying Elissa! –
 Hear me! Incline your godheads to note this wickedness
 So worthy of your wrath! And hear my prayer! If he,
 That damned soul, must make port and get to land, if thus
 Jove destines it, if that bourne is fixed for him irrevocably, 15
 May he be harried in war by adventurous tribes, and exiled
 From his own land; may Ascanius be torn from his arms; may he have to
 Sue for aid, and see his own friends squalidly dying.
 Yes, and when he's accepted the terms of a harsh peace,
 Let him never enjoy his realm or the allotted span, 20
 But fall before his time and lie on the sands, unburied.
 That is my last prayer.

VIRGIL, *Aeneid* 4.600–621 (C. Day Lewis; OUP)

Could I not have taken him and torn him limb from limb and scattered the pieces
 in the sea? Could I not have put his men to the sword, and Ascanius, too, and
 served his flesh at his father's table? I know the outcome of a battle would have
 been in doubt. So it would have been in doubt! Was I, who am about to die, afraid of
 anyone? I would have taken torches to his camp and filled the decks of his ships with
 fire, destroying the son and the father and the whole Trojan people before throwing
 myself on the flames. O heavenly Sun whose fires pass in review all the works of
 this earth, and you, Juno, who have been witness and party to all the anguish of
 this love, and Hecate whose name is heard in nightly howling at crossroads all over
 our cities, and the avenging Furies and you, the gods of dying Dido, listen to these
 words, give a hearing to my sufferings, for they are great, and heed my prayers. If
 that monster of wickedness must reach harbour, if he must come to shore and that
 is what the Fates of Jupiter demand, if the boundary stone is set and may not be
 moved, then let him be harried in war by a people bold in arms; may he be driven
 from his own land and torn from the embrace of Iulus; may he have to beg for help
 and see his innocent people dying. Then, after he has submitted to the terms of an
 unjust peace, let him not enjoy the kingdom he longs for or the life he longs to lead,
 but let him fall before his time and lie unburied on the broad sand. This is my prayer. 15

VIRGIL, *Aeneid* 4.600–621 (D. West; Penguin)

- (a) What is the situation as the passage from the *Odyssey* begins? [10]
- (b) How typical is the way Dido is portrayed in Passage 2 of the way she is portrayed elsewhere in the *Aeneid*? [15]
- (c) Using **both** these passages as a starting point, explain which epic makes the more effective use of the theme of revenge. In your answer you should include discussion of both the *Odyssey* and the *Aeneid*. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

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A2 Choose one of the following translations from the *Odyssey* and one from the *Aeneid* and answer the questions at the end.

PASSAGE 1

'To this the cruel brute made no reply. Instead, he jumped up, and reaching out towards my men, seized a couple and dashed their heads against the floor as though they had been puppies. Their brains ran out on the ground and soaked the earth. Limb by limb he tore them to pieces to make his meal, which he devoured like a mountain lion, leaving nothing, neither entrails nor flesh, marrow nor bones, while we, weeping, lifted up our hands to Zeus in horror at the ghastly sight. We felt completely helpless. When the Cyclops had filled his great belly with this meal of human flesh, which he washed down with unwatered milk, he stretched himself out for sleep among his flocks inside the cave.

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'On first thoughts I planned to summon my courage, draw my sharp sword from the scabbard at my side, creep up to him, feel for the right place with my hand and stab him in the breast where the liver is supported by the midriff. But on second thoughts I refrained, realizing that we would seal our own fate as well as his, because we would have found it impossible with our unaided hands to push aside the huge rock with which he had closed the great mouth of the cave. So with sighs and groans we waited for the blessed light of day.'

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HOMER, *Odyssey* 9.287–306 (E. V. Rieu; Penguin)

'So I spoke, but he in pitiless spirit answered nothing, but sprang up and reached for my companions, caught up two together and slapped them, like killing puppies, against the ground, and the brains ran all over the floor, soaking the ground. Then he cut them up limb by limb and got supper ready, and like a lion reared in the hills, without leaving anything, ate them, entrails, flesh and the marrowy bones alike. We cried out aloud and held our hands up to Zeus, seeing the cruelty of what he did, but our hearts were helpless. But when the Cyclops had filled his enormous stomach, feeding on human flesh and drinking down milk unmixed with water, he lay down to sleep in the cave sprawled out through his sheep. Then I took counsel with myself in my great-hearted spirit to go up close, drawing from beside my thigh the sharp sword, and stab him in the chest, where the midriff joins on the liver, feeling for the place with my hand; but the second thought stayed me; for there we too would have perished away in sheer destruction, seeing that our hands could never have pushed from the lofty gate of the cave the ponderous boulder he had propped there. So mourning we waited, just as we were, for the divine Dawn.'

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HOMER, *Odyssey* 9.287–306 (R. Lattimore; Harper and Row)

PASSAGE 2

This being accomplished, the Father brooded awhile on another
 Question – how to detach from her brother's side Juturna.
 Two demon fiends there are, called by the name of Furies,
 Whom darkest Night brought forth at one and the same birth with
 Hellish Megaera, breeding all three alike with the twining 5
 Coils of serpents and giving them wings like the wind. These creatures
 Attend on Juppiter's throne, at the house of heaven's stern Ruler,
 Ready to stab fear into the hearts of anguished mortals
 Whenever the king of the gods is dealing out pestilences
 And hideous death, or affrighting guilty cities with war. 10
 Juppiter now sent one of these demons hurrying down from
 Heaven, to confront Juturna with a forbidding omen.
 Off she flew, and swiftly was borne to earth in a whirlwind.
 Just as an arrow flies through the clouds from a bowstring – a shaft
 Whose tip some Parthian or Cretan archer has doped with a deadly 15
 Poison, and then shot it; fatal the wound it will give –
 Whirring and unsuspected it flies through the mirk of the clouds:
 So sped the spawn of Night upon her way to the earth.
 When she could see the Trojan lines and Turnus' army,
 She suddenly dwindled and changed into the shape of that small owl 20
 Which often at night, when no one's about, perches on tombs
 Or gables, and hoots for hours disquietingly through the darkness.
 Thus transformed, the Fury flittered about the face of
 Turnus, screeching, and kept on bumping his shield with her wings.
 The thing was so uncanny that he went numb with fear 25
 And his hair stood on end, and the voice died in his throat.

VIRGIL, *Aeneid* 12.845–869 (C. Day Lewis; OUP)

This done, the Father of the Gods pondered another task in his mind and
 prepared to dismiss Juturna from her brother's side. There are two monsters named
 Dirae born to the goddess of the dead of night in one and the same litter with
 Megaera of Tartarus. The heads of all three she bound with coiling snakes and gave
 them wings to ride the wind. These attend the throne of savage Jupiter in his royal 5
 palace, and sharpen the fears of suffering mortals whenever the King of the Gods
 sets plagues or hideous deaths in motion or terrifies guilty cities by the visitation of
 war. One of these Jupiter sent swiftly down from the heights of heaven with orders to
 confront Juturna as an omen. She flew to earth, carried in a swift whirlwind. Like an
 arrow going through a cloud, spun from the bowstring of a Parthian who has armed 10
 the barb with a virulent poison for which there is no cure, a Parthian, or a Cretan
 from Cydonia; and it whirrs as it flies unseen through the swift darkness – so flew
 the daughter of Night, making for the earth. When she saw the Trojan battle lines and
 the army of Turnus, she took in an instant the shape of the little bird which perches
 on tombs and the gables of empty houses and sings late its ill-omened song among 15
 the shades of night. In this guise the monster flew again and again at Turnus' face,
 screeching and beating his shield with her wings. A strange numbness came over
 him and his bones melted with fear. His hair stood on end and the voice stuck in his
 throat.

VIRGIL, *Aeneid* 12.845–869 (D. West; Penguin)

- (a) What is the situation as the passage from the *Aeneid* begins? [10]
- (b) How effectively does Homer make the passage from the *Odyssey* a vivid piece of narration? [15]
- (c) Using **both** these passages as a starting point, explain which author makes the more effective use of monsters. In your answer you should include discussion of both the *Odyssey* and the *Aeneid*. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

Start your answer on a new page.

- B3** Do you think the relationship between father and son is more important to Odysseus or to Aeneas? In your answer you should include discussion of both poems. **[50]**
- B4** Which poem depicts love more effectively, the *Odyssey* or the *Aeneid*? In your answer you should include discussion of both poems. **[50]**
- B5** Which poem do you think is the more depressing, the *Odyssey* or the *Aeneid*? In your answer you should include discussion of both poems. **[50]**

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