

GCSE (9-1)

Examiners' report

LATIN

J282

For first teaching in 2016

J282/05 Summer 2022 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers are also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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Paper 5 series overview

This report relates to Latin Verse Literature B, selected passages from Virgil, *Aeneid* 2. Two Assessment Objectives are tested in this paper, AO2 and AO3, and these are equally weighted at 25 marks each. The mark scheme shows which questions are testing which of the objectives. Definition of the Objectives can be found on the OCR website and at the head of the grid on p19 of the mark scheme.

In the first full series since 2019 examiners were delighted to see the enthusiasm and perceptive understanding that so many candidates brought to these ancient texts. Responses showed much appreciation of the pathos of those caught up in the war situation as well as the enterprise of Aeneas in getting his family out of the burning city. Many candidates had clearly prepared very thoroughly for the paper and had a good grasp of what each question required and how best to approach it. Others, however, had a general, overall understanding of the text but lacked the detailed knowledge which would allow them to tackle some of the more demanding questions successfully. Even some of the candidates who knew the text well fell somewhat short when it came to questions that require discussion of stylistic points. More will be said about these questions in the body of this report.

Question 11, the 10-mark extended response, raised certain difficulties as it appeared that candidates were less familiar with the term 'human interest' than had been anticipated. This did not in fact prevent most candidates from writing with gusto about the text and providing lots of examples. Some interpreted 'human interest' in an unusual way while others rather ducked the issue altogether and simply wrote about what interested them. Examiners have made every effort to make sure that no candidate was disadvantaged by a difficulty in interpreting the wording of the question.

Important points to pass on to candidates

Many of the shorter questions have a lemma (a few words of Latin taken from the passage that heads each question). This tells candidates which bit of the Latin they need to look at to find their answer. Anything which is outside the lemma does not count as an answer to the question. See Question 2 (b) for an example.

Where candidates give more points than the question asks for examiners will only mark points up to the required number. (See the mark scheme page 3.) Given the type of question asked on this paper this rule could sometimes result in unfairness to candidates, so examiners have some discretion, as outlined on page 6 of the mark scheme. However, giving a string of points in the hope that some will prove right just wastes time and cannot gain extra marks.

Key points

- Check where the lemma starts and ends and make sure your answer relates to text within the lemma.
- If the question asks for 2 points, don't make 3 or 4.

On a few 'housekeeping' matters, candidates should be advised not to write in the white space on the exam paper as examiners may well not see what has been written outside the lines. The lines provided are always sufficient to answer the question fully but, if needed, there is plenty of extra answer space at the back of the booklet; any continuation answer needs to be numbered to link it to the right question. Many candidates, perhaps used to word-processing so much of their work, clearly struggle to write legibly. If examiners cannot read their response, they will not be given adequate marks, something which candidates need to keep constantly in mind.

Overall, candidates put up a good performance and provided many interesting responses, showing not only their knowledge but their engagement with the texts and their own personal view.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none">• Knew the Latin text in detail• Read the question and followed the instructions carefully• Identified points of style and explained their effect	<ul style="list-style-type: none">• Had only a vague or generalised knowledge of the story• Did not gear their answers to the question set• Did not discuss points of style

Question 1 (a)

1 Read the passage and answer the questions.

hic Hecuba et natae nequiquam altaria circum,
 praecipites atra ceu tempestate columbae,
 condensae et divum amplexae simulacra sedebant.

Virgil, *Aeneid* 2, lines 515–517

(a) Where are Hecuba and her daughters sitting?

.....
 [1]

Responses for this question were nearly always correct, although there were several misspellings. Altar(s) is the only answer here: this is a (probably) stone table in the centre of an open courtyard, not any type of building.

Question 1 (b)

(b) What does Virgil say they are like? Give **two** details.

1
 2 [2]

This caused some difficulty as candidates often took line 2 as a single detail; usually this still gained the 2 marks, but the women are not 'like' huddled together or embracing statues of the gods. The storm is obviously behind the doves so 'into the storm' is an error.

Question 2 (a) (i)

2 Read the passage and answer the questions.

ipsum autem sumptis Priamum iuvenalibus armis
 ut vidit, 'quae mens tam dira, miserrime coniunx,
 impulit his cingi telis? aut quo ruis?' inquit.
 'non tali auxilio nec defensoribus istis
 tempus eget; non, si ipse meus nunc adforet Hector. 5
 huc tandem concede; haec ara tuebitur omnes,
 aut moriere simul.'

Virgil, *Aeneid* 2, lines 518–524

(a) *ipsum ... vidit* (lines 1–2):

(i) who was Priam?

..... [1]

Mostly right, although 'Hecuba's wife' came up occasionally. 'An old man' was not accepted.

Question 2 (a) (ii)

(ii) what has he just been doing?

..... [1]

Nearly all candidates got this right; he has not just been 'rushing into battle'.

Question 2 (b)

(b) *quae mens ... tempus eget* (lines 2–5): how does Hecuba try to make Priam change his mind? Make **two** points.

1

.....

2

..... [2]

Ideally candidates should interpret the text here, but literal translations were usually accepted. The lemma is vital though, so reference to Hector could not be accepted as a point.

Question 2 (c)

(c) *haec ... omnes* (line 6): what does Hecuba hope will protect them?

..... [1]

Again, looking at the lemma, there is only one possible answer.

Question 3 (a)

3 Read the passage and answer the questions.

sic fatus senior telumque imbelle sine ictu
coniecit, rauco quod protinus aere repulsum,
et summo clipei nequiquam umbone pependit.
cui Pyrrhus: 'referes ergo haec et nuntius ibis
Pelidae genitori. illi mea tristia facta
degeneremque Neoptoleum narrare memento.'

5

Virgil, *Aeneid* 2, lines 544–549

(a) *sic ... pependit* (lines 1–3): give **two** details that show how feeble Priam's spear-throw was.

1

.....

2

.....

[2]

There are a lot of possible answers here and most candidates managed two - even where the candidate did not fully grasp the distinction between the spear being repelled by the bronze of the shield but hanging from the boss.

Question 3 (b)

- (b) *referes ... memento* (lines 4–6): explain how Pyrrhus' words show that he intends to kill Priam.

.....

.....

.....

..... [2]

Most candidates explained this well; not all knew that Achilles is already dead.

Question 4*

4* Read the passage and answer the question.

'ergo age, care pater, cervici imponere nostrae;
 ipse subibo umeris nec me labor iste gravabit;
 quo res cumque cadent, unum et commune periculum,
 una salus ambobus erit. mihi parvus lulus
 sit comes, et longe servet vestigia coniunx. 5
 vos, famuli, quae dicam animis advertite vestris.
 est urbe egressis tumulus templumque vetustum
 desertae Cereris, iuxtaque antiqua cupressus
 religione patrum multos servata per annos;
 hanc ex diverso sedem veniemus in unam.' 10

Virgil, *Aeneid* 2, lines 707–716

How does Virgil emphasise Aeneas' qualities of leadership and care for his family?

In your answer you may wish to consider:

- the instructions he gives to his family and household
- how he reassures them.

You should refer to the **Latin** and discuss a range of stylistic features such as choice, sound and position of words. [8]

This 8-mark extended response is marked according to a grid given on page 9 of mark scheme. Both the rubric that heads the question and the grid descriptors make it clear that there must be some discussion of literary style to gain the top 2 levels of marks. Although ideally there should be some overall coherence to the response, it is not an essay in the same way as Question 11. The best way to answer it (as many candidates clearly knew) is to select four or five examples from the text and discuss how they display Aeneas' leadership qualities and care for his family. Sadly, a number of otherwise very good answers could not score above 4 marks because they did not include any valid point of style.

For those who understood the Latin text (rather than having a vague knowledge of the English translation) there were plenty of obvious points: the way he addresses his father and carries him; the way he says he and his father will be together in danger or safety; the way he gives instructions to the other members of his family; the instructions that he gives his household slaves.

The instruction that he gives to Creusa and his mention of the religious feeling of their ancestors are not on the face of it examples of leadership or care for family; both were mentioned fairly frequently but only rarely were they convincingly shown to be relevant to the question asked.

Some candidates knew they needed to mention points of style, but their limited textual understanding hampered them. Repetition (polyptoton!) of *unus* was a common example but explanations showed that the context (or even at times the meaning of the word) were not well understood. The MS gives a good number of straightforward examples which can be easily explained without resorting to complex technical language.

Exemplar 1

Furthermore, Virgil uses "unum" and "una" emphatically, along with "commune periculum" ("shared danger") to convey how Aeneas will either live or die with his father and will not abandon him; this highlights his love for him.

This point from a Question 4 response is not expressed with any great sophistication but it successfully combines a point of style (repetition/pleonasm) with an accurate indication of the meaning of the Latin in this section in the passage. (Many candidates thought Aeneas was addressing his whole family here whereas he in fact was addressing his father.) It also succinctly relates the example to the question. This is a well-developed point and another three such will put a response into Level 4.

Question 5

5 Read the passage and answer the question.

ferimur per opaca locorum,
et me, quem dudum non ulla iniecta movebant
tela neque adverso glomerati examine Grai,
nunc omnes terrent aurae, sonus excitat omnis
suspensum et pariter comitique onerique timentem. 5

Virgil, *Aeneid* 2, lines 725–729

Translation:

We hurry through the dark places, and although a short time ago no weapons thrown by the enemy affected me nor Greeks gathered in a hostile swarm, now every breeze terrifies me, every sound rouses me, on edge and fearing equally both for my companion and my burden.

How, by his style of writing, does Virgil emphasise Aeneas' terror as he moves through the city? Make **two** points, each referring to the **Latin**.

- 1
-
-
- 2
-
-

[4]

Answering this question requires two examples from the text, but they must in this instance be points of style as is clearly shown by the wording of the question. The contrast between Aeneas' previous bravery and current fear was accepted as an aspect of style, however it was expressed. The final two lines offer several easy examples such as the repetition (or polyptoton) of *omnes/omnis*, the chiasmus, and the line-framing of *suspensum* and *timentem*. Quite a few candidates saw a tricolon here, which is not correct.

Candidates should make sure that they show their understanding of the words they have selected; they may not just assume that the given translation lets them off the hook. They must also comment on how it emphasises Aeneas' terror.

Exemplar 2

1 ... His terror is emphasised through contrast. He compares his current fear to before as previously, no weapons of the enemy would scare him but now, he isn't feeling as brave. Enjambement is used for "suspensum" as Virgil could have ended the line but chose to carry it on for effect.

This response highlights the contrast between the past and the present (a valid aspect of style) but there is no Latin reference, so the mark is 1 not 2. The examiner ignored the *suspensum* sentence as a tag-on development of the same point, but it runs the risk of being treated as the candidate's second point (which would gain no marks). *suspensum* will not do as the Latin reference for the main point as it is not part of the 'contrast' section of text.

Key point

Look out for the words **by his style of writing** or **stylistic features**: they show that points of style **must** be included to get the marks. You can use technical terms if you wish or refer to the features in other ways.

Question 9

9 Read the passage and answer the question.

'quid tantum insano iuvat indulgere dolori,
o dulcis coniunx? non haec sine numine divum
eveniunt; nec te comitem hinc portare Creusam
fas, aut ille sinit superi regnator Olympi.'

Virgil, *Aeneid* 2, lines 776–779

Translate these lines into English.

.....

.....

.....

.....

.....

..... [5]

This was generally well translated. Common errors were mistranslation of *insano* and *dulcis*, omission of *hinc* and omission or incorrect agreement of *superi*. *fas* refers to what is lawful or permitted rather than what is destined or fated to happen. However, as 'destined' was classified as an inconsequential error it did not prevent an otherwise perfect translation from scoring 5.

Question 10

10 Read the passage and answer the question.

'longa tibi exsilia et vastum maris aequor arandum
et terram Hesperiam venies, ubi Lydius arva
inter opima virum leni fluit agmine Thybris.
illic res laetae regnumque et regia coniunx
parta tibi; lacrimas dilectae pelle Creusae.'

5

Virgil, *Aeneid* 2, lines 780–784

How does Creusa try to persuade Aeneas to carry on without her? Make **two** points, each referring to the **Latin**.

1

.....

.....

2

.....

.....

[4]

This is the same type of question as Question 5 except that no translation is given so the points may be of either content or style. It is important for candidates to look at the question that is asked and choose things that are likely to persuade Aeneas to move on. 'A long exile' is not in itself a tempting prospect so this example was only accepted where some other factor was brought into play.

The example from the Latin that a candidate chooses needs, if more than one word, to be coherent, i.e. not a random string of words, and it is essential for the candidate to show they understand its meaning; they also need to explain how it is persuasive.

Exemplar 3

1. Creusa makes Aeneas' journey next seem very hard. He must "vastum maris aequor arandum" meaning plough through a vast expanse of sea. The use of aequor meaning plough suggests an almost impossible task but he must still go on rather than look for Creusa.

This is potentially a good content point. The candidate has cited a coherent piece of Latin and makes clear what it means but how might such a grim prophecy persuade Aeneas to leave? This candidate needed to draw specific attention to the idea that Aeneas had no choice – or else select a more obvious example from the several available.

Question 11*

11* 'A dramatic story, full of human interest.' In what ways is this a good description of the parts of *Aeneid* 2 that you have studied?

In your answer you may refer to the passages printed in this question paper, but you should also refer to other parts of *Aeneid* 2 that you have read. **[10]**

This 10-mark extended response is marked according to the grid on page 18 of the mark scheme. It should ideally take the form of an essay with some coherent overall structure. Marks are evenly divided between AO3 (analysis, evaluation and response to literature) and AO2 (knowledge and understanding of the text).

The Series Overview section has already mentioned the problem some candidates had in interpreting 'human interest'. Because of this the marking of responses this year has been somewhat different from the usual in that examiners were more generous in their marking on the AO3 side. The question itself is also not of the common type as it does not ask candidates to discuss whether the description given is a good one but rather to show the ways in which it is a good description. Some candidates were clearly so well drilled in the more usual type of question that they spent quite a bit of time arguing that parts were not very dramatic or not of human interest.

The question had envisaged that as well as writing about the action of the passage candidates would look at how the humans in the story behave and react in relation to each other and the circumstances in which they find themselves, and additionally how we as readers are led to empathise with them and care about their story. In fact, most candidates did approach the question in this way. Some however did take a distinctively different line, such as looking at how the characters show self-interest, or the degree to which non-human (i.e. divine) agency affects the action. These unusual lines did not in themselves impact on the mark that was given.

The majority of responses showed that the candidate had a strong personal engagement with the text and could refer to it extensively and often in considerable detail. Overall, responses were less strong on the analysis side, and were often content to say that a certain event was 'dramatic' without specifying why. 'Dramatic' is a term that is regularly used in the context of literary texts and was therefore not likely to be unfamiliar to candidates.

Assessment for learning

In this question candidates need to support their arguments with detailed examples from the text, but Latin quotes and points of style are not required and are unlikely to gain any marks.

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