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A LEVEL

Examiners' report

LATIN

H443

For first teaching in 2016

H443/04 Summer 2023 series

Contents

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 is 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.

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Paper 4 series overview

H443/04 (Latin Verse Literature) is one of four examination components in A Level Latin. This component focuses on comprehension and analysis of two set texts, taken from those prescribed in the specification in Groups 3 and 4 for 2023–24. Of the texts prescribed for Group 3, just over half of centres chose to study Virgil's *Aeneid* XII; the remaining centres studied a selection of Catullus's shorter poems. Of the texts set for Group 4, most centres chose to study the rest of Virgil's *Aeneid* XII; the remaining centres mostly favoured Ovid's *Heroides* over Catullus's longer poems. All possible combinations of Group 3 and Group 4 texts were evident. Performance outcomes for all options were very similar.

To do well on this paper, candidates needed to:

- understand, accurately translate and respond to passages from the Latin text

- understand the wider context of the text (social, historical and cultural)

- critically analyse the literary style, characterisation, argument and literary meaning of passages

- write at length on a given topic, drawing on knowledge of the texts prescribed for study in the original language as well as in translation.

Centres need to cover the whole of the specification content for this component, including the part of the prescription included in Group 4 to be studied in English.

Short response questions testing aspects of comprehension were mostly done well and are not covered in this report (translation questions excepted).

Handwriting remains very problematic for examiners, with many frequently struggling to understand what a candidate was trying to write.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
- understood the detail of the Latin text (in short response questions) - demonstrated their knowledge of the content of the Latin passages by quoting relevant phrases and sentences and then translating them accurately (in 15-mark questions) - picked out individual features of the text which enhanced the effect of the text, referring either to the choice of words and/or to a range of stylistic features (in 15-mark questions) - discussed relevant features over the full length of the passage (in 15-mark questions) - demonstrated their knowledge of the text within its wider historical, literary and cultural context (in essay questions) - demonstrated their knowledge of the full prescription (including that to be studied in English), illustrating their points by reference to theme and detail of the text (in essay questions)	- were less secure in their knowledge of the Latin text (in short response questions) - created or replicated a free translation of the text which deviated too far from the original Latin (in translation questions) - did not demonstrate their knowledge of the content of the Latin passage, either misquoting or quoting only individual words out of context or quoting longer sections of the text without translation or any close reference to the Latin (in 15-mark questions) - did not discuss how the content of the Latin contributed to creating the specified effect and/or identified only a narrow range of stylistic features (often alliteration, hyperbaton etc) (in 15-mark questions) - made excessive claims for what stylistic features (for example, alliteration) 'convey' (in 15-mark questions) - left major gaps in their coverage of relevant features across the text (in 15-mark questions)

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• evaluated the text analytically (in essay questions).	• showed fair knowledge of the part of the prescription to be read in Latin but not that to be read in English (in essay questions) • referred to the text in passing, without demonstrating knowledge of the text in detail (in essay questions) • provided a narrative summary of features considered relevant to the question (in essay questions).

Section A overview

Section A requires candidates to:

- translate a selected portion of a passage
- to demonstrate accurate comprehension
- to demonstrate good background knowledge
- to select relevant examples of content and style to respond to a given question.

Outcomes for Questions 1 and 2 were roughly equal.

Assessment for learning – Questions 1 (c), 2 (d), 3 (d), 4 (b) and 5 (d)

Aiming for 5/5 in translation questions

Most candidates prepared their translations well. The most common mark for translation questions, however, was 4 marks out of 5, not the full 5 marks.

Generally speaking, translations are marked on the proportion of sense correctly reflecting the original Latin. For 5 marks out of 5, however, translations must show no more than one 'slight' error. Candidates will therefore find it beneficial to understand what constitutes a major error. The categorisation of major and slight errors is always included in the early section of the mark scheme.

Major errors include errors of tense (except within past tenses): in Question 1 (c) many candidates translated *dicet* (line 3) as 'would say', rather than as the future 'will say'. Candidates can choose whether to translate historic presents as past tense, if they wish; however, any inconsistency throughout their translation will be marked as a slight error, as also happened in Question 1 (c).

Omissions are usually major errors, (unless the omission is of connectives): in Question 1 (c) many candidates omitted *nunc* and/or *maestum* and/or *longe* (all line 7); in 3 (d) *omnes* (line 24) and/or *praesens* (line 26); in 4 (b) *prodita* (line 20). Errors of number are also usually major: in Question 2 (d) many candidates translated *cohorti* as plural (line 10); in Question 5 (d) *focis* (line 24) was often translated as singular.

A final reason why candidates did not gain full marks, despite good preparation, is that they prepared or reproduced a translation which departed too far from the original Latin. The mark scheme allows successful paraphrasing of construction, case and voice. Paraphrasing of phrases whose literal translation is awkward in English is also acceptable, such as 'the truth/the facts' for *id quod erat* in Question 2 (d) (line 9). However, this freedom does not extend as far as allowing substantial deviation from the original Latin, such as 'richer' for *caput unctius* in line 11 of Question 2 (d).

Question 1 (c)

(c) Translate *quid consanguinei Rutuli … longe dividit* (lines 3–8).   **[5]**

See AfL above.

Question 1 (d)

(d) *haudquaquam dictis … sanguis* (lines 8–14): how do these lines show the strength of this speaker's feelings? **[4]**

The question asks 'how' the lines show the strength of the speaker's feelings. Candidates often answer questions like this with a direct translation into Latin; this translation usually incorporates the responses as given in the mark scheme.

This question, however, reveals the limitation of direct translation as means of answering such a question: *ut primum fari potuit* (line 10) requires further interpretation to answer the question 'how' it reveals the strength of the speaker's feelings, namely that Turnus found himself unable to speak initially.

Question 1 (e)*

(e)* How does Virgil make this an exciting and dramatic scene?

You should refer **both** to the content **and** to the language of the passage. **[15]**

More successful responses brought out the impact that the duel is having on the environment; some candidates attributed *dat gemitum tellus* (line 1) to the impact on the earth of the intensity of the fighting; others attributed it to the reaction of a personified earth to an event of cosmic significance (as also in *gemitu nemus omne remugit* (line10)).

Successful responses also noted the impact of the ponderous, spondaic metre in line 3, again suggesting the gravitas of the moment (and similarly, in line 8, suggesting the weight of physical effort expended by the two combatants). Most candidates noted how Virgil establishes the equality of both combatants at the start of the passage, by likening them to two bulls, neither of which is differentiated from the other, neither of which gets the upper hand. Successful responses often noted the subtlety of *inimica* (line 4, usually connoting personal rather than public enmity) qualifying *proelia*, suggesting the personal enmity of the two rival bulls and, by analogy, of Aeneas and Turnus. Most candidates commented on the *magistri* (line 5), *pecus omne* and *iuvencae* (both line 6) in the simile, relating them to the onlookers in the narrative. Particularly perceptive were the comments that the Trojans and Rutulians (*pecus omne*) were themselves experienced fighters and for these hardened warriors (by analogy) to be dumbstruck underlines the intensity of the fighting. Equally perceptive were comments noting how the diversion of focus from the combatants to the onlookers interrupts the pace of the narrative, creating suspense as the reader is forced to wait to see how the duel will progress. Focus on the onlookers also allows Virgil to indicate, as many candidates noted, the scale of what is at stake, power (*quis … imperitet*) and status (*quem … sequantur*; both line 7). Most candidates also noted that Jupiter's interest, as king of the gods, emphasised the significance of this event and that the equally balanced scales again reflects the current equality of the two combatants; the *fata … diversa* (line 14), however, ominously predicts the outcome for each will be very different, as further elaborated by the final word in the passage, *letum* (line 15). Successful responses noted that this imagery of Jupiter weighing the fates in a scale is a motif adopted from Homer's *Iliad* Book XXII, but that Virgil adds an original twist to the traditional motif by withholding information about whom the scales doomed to death, creating more suspense.

One common error in commentaries on this passage lay in the translation of *fors* (line 2) as 'bravery'; this led to various misconceptions regarding the meaning of *fors et virtus miscentur in unum* (line 2).

Question 2 (d)

(d) Translate *respondi … homines* (lines 9–16).   **[5]**

See AfL above Question 1 (c).

Question 2 (e)*

(e)* How does Catullus convey his disillusionment and despair in this passage?

You should refer **both** to the content **and** to the language of the passage.   **[15]**

Many candidates found this question harder than other equivalent questions. For some, the issue lay in a confusion of 'disillusionment' with 'delusion', leading to discussions on how Catullus was not as pious as he made himself out to be. Other candidates struggled to evaluate the indirect way in which Catullus expresses his disillusionment; many overlooked the overarching significance of the opening word *siqua*, '*if* [there is] any [pleasure]', which contributes a cynical and disillusioned sense of uncertainty to Catullus's musings on whether *multa … gaudia* (lines 5–6) await him. Marking was therefore adjusted to make sure reasonable parity in outcomes with other equivalent questions.

Successful responses understood that the innocence and model behaviour which Catullus advertises in the first half of the poem are key to conveying his disillusionment: underlying them there is a sardonic contrast between the gratitude that he *should* be able to expect and the ingratitude/rejection he is *actually* experiencing. A few candidates also perceptively observed the despair in the opening line that Catullus seems now to depend on memories of his *past* goodness for the prospect of any pleasure in the *present* or *future*. In line 9, good responses noted the financial metaphor in *credita* (line 9), with its overtones of the financial investment that Catullus had wasted in the relationship, as well as the emotional.

Candidates found it easier to identify the despair in the second half of the passage. Many identified the emotional turmoil underlying the rhetorical questions (lines 10–13) as evidence of Catullus's despair at his inability to move on from his broken relationship. Quite a few candidates observed intra-textual references to other poems; strong responses then developed these observations by explaining *how* these intra-textual references accentuated his despair. Many candidates also observed the military metaphors in line 15 (*salus* and *pervincendum*), which liken the scale of the challenge ahead of Catullus to a military battle.

A common error in answering this question lay in labelling the vocative *Catulle* (line 5) as a self-address in the third person. Some candidates also had a narrow understanding of the term *pium* (line 2), referring it exclusively to religious behaviour.

Section B overview

Section B requires candidates to:

- translate a selected portion of a passage
- to demonstrate accurate comprehension
- to demonstrate good background knowledge
- to select relevant examples of content and style to respond to a given question

Candidates who attempted Questions 3, 4 and 5 performed with equal success.

Question 3 (a)

3   Read the following passage and answer the questions.
   (a)   What setback has Turnus just experienced?   [1]

Most candidates answered this correctly. Some however referred at some length to Turnus leaving behind his sword, despite finding this to be the response to Question 3 (b) (i).

Read all short response questions first

Candidates are advised to read all the short response questions carefully before answering, to avoid wasting time and/or using a response that belongs to a different question as the exam will not ask the same question twice.

Question 3 (c)*

(c)* *ergo amens … omne tumultu* (lines 8–23): how does Virgil make this a tense and dramatic scene?

You should refer **both** to the content **and** to the language of the passage.   **[15]**

Many candidates responded well to this question, showing good knowledge and understanding of the text.

Good observations were made about Turnus's frantic and irrational flight, achieving little other than bringing him back to the place where he started (as implied by *orbes* line 9); about how trapped he found himself, not only by the dense ring of his enemy but also by his own land (*vasta palus* line 11) and city (*ardua moenia* line 11). Many candidates commented well on how Aeneas's physical injury increased the tension by making it harder for him to pursue, going some way to equalising the difficulties both combatants faced; however, candidates also noted how Aeneas counteracted the impact of his injury by his relentless determination (*nec minus … quamquam tardata sagitta/… genua* (lines 12–13). The framing of line 14 by verbs conveying Aeneas's hot pursuit (*insequitur… urget*) was observed by many candidates, who also commented well on the contrast in descriptions of Aeneas (*fervidus*) and of Turnus (*trepidi*); good responses also noted how the dactylic rhythm of this line seems to quicken the pace of the chase and most responses noted the juxtaposition and polyptoton of *pedem pede* suggesting the close proximity of Aeneas now to Turnus. Most candidates responded well to the ensuing simile, noting that the analogy of Aeneas to an Umbrian hunting dog and Turnus to a stag signifies their emerging relationship as predator and prey rather than as combatants equal in ability and might; some candidates perceptively observed that the analogy of Turnus to a stag links him to Dido (likewise compared to a deer), thus foreshadowing his impending doom in her wake. Candidates noted how the entrapment of the stag reinforces the sense of Turnus's vulnerability and inability to escape and, likewise, how the enthusiasm (*vividus* line 19) speed (*cursu* line 17) and barking (*latratibus* line 17) of the dog suggest that Aeneas might equally be demonstrating such aggression in his chase of Turnus. In line 20, many candidates noted the increase in excitement afforded by the repetition of *iam iamque* and by the polyptoton *tenet similisque tenenti*, but few noticed how the word order of line 21 increases excitement by placing *morsu* at the front of its clause, apparently indicating that the dog has caught its victim, before shattering this illusion with *elusus inani est*; this failure of the predator to catch the prey, by analogy, would fill Turnus's followers with the excitement of renewed hope, whereas we might expect Aeneas's to be disappointed. Indeed, a few candidates perceptively observed that the cause of the *clamor* in line 22 is not specified and could well reflect a mixture of both emotions.

Successful responses concluded by observing the reaction of nature to the events, suggesting their cosmic significance.

Exemplar 1

Furthermore, Virgil extends the drama in the simile with his use of imagery; "iam iamque tenet similis que tenenti" (now and now again he gets to him, and looks like getting to him) introduces a new idea that the hound is as close as imaginable to getting to the deer, thus so is Aeneas to Turnus. This is made extremely dramatic by Virgil: the repetition of "iam iamque", firstly, immerses the reader in the present to make it intense, and the use of polyptoton once again in "tenet similisque tenenti" highlights how close the hound (and Aeneas) is, as the reader thinks he has got him, but it is revealed to have only nearly got him, thus this contrast makes the action extremely intense as it highlights the proximity of the chase.

Exemplar 2

between himself and Aeneas as possible. Turnus ran 'nunc huc, inde huc' (now one way, then another), and this repetition adds to the sense of his frantic sprinting, creating a tense scene as we wonder if he will be caught. Virgil's use of the word 'orbes' (circus) to describe his movement would remind contemporary listeners to Homer's Iliad, as Hector ran three circles around the city walls to try and flee from Achilles, I ?? it would also alert them to Turnus' imminent capture and death, like Hector, thus making this a dramatic chase. Virgil describes

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Exemplars 1 and 2 illustrate Level 5 well. In the first exemplar, the candidate identifies and translates relevant content and stylistic features and then develops this into a brief discussion of how each contributes to the tension and drama. In the second exemplar, the candidate enhances his/her analysis well by noting the intertextual reference and developing this point to explain how the intertextuality increases the drama. Note that judgement is based on the *overall* quality of a response rather than on isolated sections.

Question 3 (d)

(d) Translate *ille simul … saucius instat* (lines 24–28). [5]

See AfL above 1(c)

Question 4 (a)*

4   Read the following passage and answer the questions.

   (a)* *Iuppiter omnipotens … cingentibus undis* (lines 1–15): how does Catullus convey the range and depth of Ariadne's emotions in these lines?

   You should refer **both** to the content **and** to the language of the passage.   **[15]**

Successful responses observed regret in Ariadne's wishes that Theseus had not arrived at the shore of Crete and anger at his treachery, duplicity and violation of the code of *xenia* (lines 1–6). Some candidates also perceptively observed potential conflict in Ariadne's feelings towards her brother, described first as *indomito … tauro* (line 3) and later as a brother (line 11), a conflict which might involve a feeling of guilt at her involvement in his death. Most candidates went on to refer to the varied emotions conveyed by the sequence of rhetorical questions: helplessness (*quo … referam?* line 7), hopelessness (*quali spe … nitor?* (line 7), homesickness (*Idaeos … montes?* line 8), guilt (*an patris … sperem?* line 10) and bitterness (*coniugis … amore?* line 12). Successful responses noted the disdainful sarcasm in the use of *coniugis … fido… amore* (line 12). Finally, most candidates also observed the isolation that Ariadne expresses in lines 14–15. Less successful responses often struggled to give a name to the emotions.

Exemplar 3

Catullus also evokes Ariadne's depth of feeling over her betrayal. She describes Theseus as a 'malus vir celans dulci crudelia forma consilia' (this evil men, hiding cruel plans under a sweet form), a fact made more emotive by Catullus' structure. The hyperbaton of 'dulci ... forma' literally encloses 'crudelia' reflecting his façade. Moreover the enjambment places 'consilia' emphatically at the start of the next line, reflecting how Ariadne only found out late that he was planning to use her all along. This betrayal is also made more serious by the emphatic placement of 'hospes' (guest) showing that Theseus violated Ariadne's xenia (hospit-ality) – a key moral of the ancient world. Thus Theseus has betrayed Ariadne personally (he is not her 'coniunx', as she mockingly suggests in line 11), and socially

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Examiners very often have to use 'best fit' to give a mark. Exemplar 3 illustrates a quality of response associated with Level 5, with well-developed points analysing the detail of the Latin text and relating it to its cultural context. However, the response also featured some incorrect translation of the Latin, some irrelevant material and conversely not enough focus on the rhetorical questions in lines 7–13. As a result, a Level 4 mark was given.

Question 4 (b)

(b) Translate *omnia muta … hora* (lines 16–21).   [5]

See AfL above 1(c)

Question 4 (e)

(e) *sed quali … seque suosque* (lines 30–31): explain what Ariadne means by this.   [3]

Candidates should note that the word 'explain' requires a response which accounts for the words within a wider context. In this case, 1 mark was reserved for indicating that Ariadne hopes Theseus will fail to remember his promise to his father, the promise that he will raise a white sail if he returns safely after a successful mission.

Question 5 (a)

5   Read the following passage and answer the questions.
  (a) *sic ubi … albus olor* (lines 1–2): explain the relevance of the comparison.   [2]

The word 'explain' in the question indicates that it is not enough just to translate the Latin lines into English. The question was looking for candidates to note that Dido was drawing a comparison of herself to a swan, which is famed for singing only before its death. The comparison therefore hints at her intention to commit suicide.

Question 5 (c)*

(c)* *certus es ire … uxor erit* (lines 7–22): how does Dido try to persuade Aeneas that he should stay?

You should refer **both** to the content **and** to the language of the passage.   [15]

Many candidates showed good knowledge of the text and good understanding of Dido's methods of persuasion. On the whole, candidates identified six main methods of persuasion: 1) inspiring Aeneas with guilt in order to shame him into proving that he is worthy of the epic epithet *pius* (lines 7–9 and 18); 2) encouraging him to consider the advantages in staying in Carthage (lines 11–12); 3) questioning the logic of leaving in search of something he already has (lines 13–14); 4) questioning the feasibility of his plans to found a city elsewhere (lines 10 and 15–17); 5) questioning the timescale of any future foundation (lines 19–20); 6) questioning whether he will ever find a love as great as hers (lines 21–22).

Exemplar 4

The repetition of ~~~~ 'ceaus es' (you are determined) illustrates her bitterness at his departure. It also has persuasive qualities as she is making Aeneas feel bad for abandoning her. She refers to herself as 'miseram' (miserable) as she shows him the effects his actions are having on her. She talks of Carthage, a reminder to Aeneas of the

generosity Dido has shown in giving him power in her land. ~~~~ She refers to it as 'nova' (new) and asks a rhetorical question

(new) and asks a rhetorical question involving the supreme power bestowed by his sceptre. She persuades him to stay by reminding him of the power he already has in Carthage. She then asks him that even if he finds a new land, who would hand it over to him and who would give their fields to unknown men, trying to persuade him with logic as to his quest. The hurt in her voice is clear when she states that 'scilicet' (doubtless) another love, another Dido awaits him. Here she appeals to his emotions in order to persuade him to stay, making him feel bad for leaving her. The tricolon of 'alter' (another) emphasises how easy it is for Aeneas to move on, while women like

Exemplar 4 illustrates a Level 3 response. The candidate shows good knowledge of the text, but very often does not quote it. As a result, there is little close analysis of the Latin, with only isolated words selected occasionally for discussion.

Question 5 (d)

(d) Translate *uror … surdus* (lines 23–27). **[5]**

See AfL above 1(c).

Section C overview

Section C required candidates to write an extended analysis on a specific topic of the chosen set text, including that portion of the prescription to be studied in English.

Question 6*

6* 'Turnus is the centre of Virgil's interest and attention in *Aeneid* Book 12.'

How far is this true of what you have read in Book 12?   **[20]**

More successful responses took an analytical approach to answering this question, identifying key themes and features of the text which demonstrate Virgil's interest and attention. Successful responses usually grounded this discussion within the context of the overarching themes of the *Aeneid* as a whole. Candidates discussed the competing claims of Turnus and Aeneas to be considered the protagonist of Book XII, considering Virgil's interest in the emotional depth and development (or not) of each character; many referred to Turnus's portrayal as a 'tragic hero', with some perceptively linking him to Dido as the only other character in the *Aeneid* who receives as much attention as Turnus. Successful responses also discussed the role of the gods and the underlying theme of fate, especially as they relate to the foundation of Rome. Some candidates with a good understanding of how Book XII fits into the wider context of the *Aeneid*, however, fell into the trap of not focussing in any detail on the content of Book XII; for this reason they did not fulfil the AO2 requirement to demonstrate 'detailed' or 'very detailed' knowledge of the material prescribed, to reach Level 4 or 5 respectively; likewise they did not fulfil the AO3 requirement for Level 4 that their points be 'well-supported by examples (selected with precision [for Level 5]) from the materials studied'.

Some less successful responses did not refer to the part of the prescription to be read in English. Other less successful responses compared only the roles of Turnus and Aeneas, without considering the gods. The least successful considered only Turnus and/or described (often in detail) how much of the text focused on him (and/or Aeneas) without any analysis at all.

Question 7*

7*   How does Catullus maintain the reader's interest in his poems?   **[20]**

Successful responses identified a number of ways in which Catullus maintains the interest of his readers, through variety of form, content, tone and metre, through the erudite nature of his neoteric poetry, through the insight that his poems afford into Roman life and through the personal perspective of many of his poems and consequent insight into Catullus's character. Successful responses focused their discussion on Group 4 texts, merely supplementing their discussion of these poems with reference to Group 3 texts.

Less successful responses focused almost exclusively on Group 3 poems or referred only to the part of the Group 4 prescription to be read in Latin. Some candidates with a good understanding of Catullus's poetry did not illustrate their discussion well with detailed reference to the text, illustrating their points by citing a poem only by its number or by a swift summary; for this reason they did not fulfil the AO2 requirement to demonstrate 'detailed' or 'very detailed' knowledge to reach Level 4 or 5 respectively and the AO3 requirement for Level 4 that their points be 'well-supported by examples (selected with precision [for Level 5]) from the materials studied'. This even applied to some candidates with excellent understanding and wide background reading who quoted a variety of literary critics.

Question 8*

8*   'In the *Heroides*, Ovid's abandoned women are all the same.'

     To what extent do you agree?   **[20]**

Successful responses engaged in detailed comparison of the three women, giving equal attention to each. Aspects considered included their status, their situations, their character, their emotional state, their attitude to their men, their methods of persuasion and their long-term prospects. More successful responses made detailed reference to all of the prescribed material to support arguments and analysed this material against a good knowledge of the cultural and literary background.

Less successful responses often relied on their knowledge of the cultural and literary background of the three women without demonstrating much or any knowledge of the material to be studied; responses of this nature did not fulfil the AO3 requirement for Level 4 that points be 'well-supported by examples (selected with precision [for Level 5]) from the materials studied'. Some candidates made few points and others made few (or inaccurate) references to Briseis. Candidates who examined each of the three women in separate paragraphs were often less successful in engaging fully in comparison between them.

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