

GCSE (9-1)

Examiners' report

LATIN

J282

For first teaching in 2016

J282/05 Summer 2023 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 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 5 series overview

Latin Verse Literature B is on selected passages from Virgil, *Aeneid* 6. Across the scripts, many candidates appreciated the pathos of Aeneas' visit to the underworld, could discuss with some sophistication the mythology and imagery they encountered in the text, as well as showing appreciation for Virgil's style.

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. Other candidates had an overall understanding of the story but lacked the detailed knowledge of the Latin which would allow them to tackle some of the more demanding questions successfully, particularly in the short response questions that require discussion of stylistic points.

In the 10-mark extended response question, the majority of candidates were able to write in some detail about the contrast between the journey across the Styx, and the uplifting scene of the future generations, and were able to provide lots of specific examples from the text overall. Some candidates simply listed gloomy aspects of the underworld and did not develop their points fully or give a focused reference to the set text.

In terms of general feedback, the short comprehension questions especially do not need lengthy responses to gain their 1 or 2 marks and even the points in the 4-mark analysis questions can generally be made well in two or three lines. If there are extra lines, they are to allow for large handwriting or some extra discussion. They are not a sign that candidates should fill them with as many points as possible.

Answers for short comprehension questions should be drawn from the Latin text

Candidates could find the correct responses directly in the Latin, which is often provided in full in the question and referred to by line numbers.

Additionally, candidates will not be given marks for responses outside those line numbers, or paraphrased from their knowledge of the text in English. See specific comments on Question 2.

Candidates must also not 'hedge' their responses by writing multiple responses under one bullet point. Please see Mark Scheme Point 5 under 'Marking' for Short Answer Questions. Examiners may only consider responses up to the stated number of points and must ignore the rest.

In the literary analysis Question 6 and Question 8, candidates often had a good overall understanding of the passage and wrote well about the content. Many candidates, however, did not realise the importance of including clear style points with Question 6 ('by his style of writing') and of explaining how they emphasise the point at issue. Across the paper, up to 8 marks out of the 50 are dependent on accurate stylistic observation and discussion. The majority of candidates were clearly familiar with a range of technical stylistic terms, (e.g., polysyndeton, polyptoton, tautology), but a valid point will gain the marks whether candidates use technical language or not. Be aware, however, that the use of technical language is sometimes used as a substitute (i.e., simply 'dropped in') for accurate textual understanding which can often be left without any discussion or explanation. The commentaries on the individual questions will give more detail on the technique for responding to these questions and there is plenty of exemplar material on the OCR websites – both the [public website](#) and [Teach Cambridge](#).

Candidates should not write in the white space on the exam paper as this can be missed by the examiner who marks it. If candidates need to use the Additional Answer Space (and many do) they should clearly give the number of the question they are continuing.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none">• clearly understood the Latin text and how to translate it• carefully read the questions, and followed the instructions of which line numbers the question referred to• answered the short questions in a focused way with specific reference to the Latin provided on the paper• understood the difference between commenting on a point of content and how to make a stylistic point in literary analysis• understood the difference between Question 8 (8-mark question on literary analysis of the Latin) and Question 9 (10-mark overall essay on all the set texts).	<ul style="list-style-type: none">• had a limited or vague and generalised knowledge of the Latin text• showed little understanding of literary effects required for style analysis for those questions which require it• did not support their essay points with accurate or specific references to the set texts• had only a vague or generalised knowledge of the story.

Question 1 (a)

1 Read the passage and answer the questions.

(a) *ipse ... cumba* (lines 1–2): write down **three** things that we learn about Charon's boat.

- 1
- 2
- 3 **[3]**

Generally this was well answered, although some candidates recalled details from memory which were outside the Latin passage specified on the exam paper.

Question 1 (b)

(b) *iam ... senectus* (line 3): what does Virgil tell us about Charon in this line?

-
- **[2]**

Question 1(b) was very well answered by most candidates. A simple translation of the Latin will earn full marks.

Question 2 (a)

2 Read the passage and answer the questions.

(a) *huc omnis ... ante ora parentum* (lines 1–4): how does Virgil make us feel sorry for the crowd on the river bank?

Make **two** points, each referring to the **Latin**.

1

.....

.....

2

.....

..... [4]

Generally, the candidates gave good responses. Some candidates attempted to provide style points but ended up making vague points about lists/polysyndeton without detail from the text (e.g., 'the use of *-que* creates a list'). Several candidates ignored the Latin lemma (instructions of lines 1–4) and discussed the simile. This was not given any marks.

The most popular points were the lack of fulfilment in the *innuptae puellae* and the idea of dying before one's time in *impositi rogis iuvenes ante ora parentum*, although there was some confusion over this last point. Some candidates thought that the parents saw their children dying.

'Referring to the Latin'

The Latin text on the paper is only five lines long. Some candidates tried to quote too much for each point which at times resulted in vague responses. Candidates should avoid using ellipsis and write out focused Latin phrases. These can be as short as one or two words.

Question 2 (b)

(b) *quam multa ... folia* (lines 5–6): Virgil says the souls are like leaves. Suggest **two** ways in which the souls and the leaves are alike.

1

2 [2]

This question welcomed a range of responses, all of which, if sensible, and could be connected with the Latin lemma in some way, were given marks. There were candidates who found it difficult to think of appropriate responses.

Question 3 (a)

3 Read the passage and answer the questions.

'quisquis es, armatus qui nostra ad flumina tendis,
fare age, quid venias, iam istinc et comprime gressum.
umbrarum hic locus est, somni noctisque soporae:
corpora viva nefas Stygia vectare carina.'

Virgil, *Aeneid* 6, lines 388–391

(a) *quisquis ... gressum* (lines 1–2): pick out and translate the **Latin** word which shows why Charon is alarmed when he sees Aeneas.

<p>Latin word</p> <p>English translation</p>
--

[2]

The majority of candidates were able to correctly identify *armatus*, and offered a sensible translation. There were, however, a few candidates who simply guessed incorrectly at the Latin. Where a Latin word is asked for, candidates should never invalidate their responses by giving two.

Question 3 (b)

(b) *umbrarum ... carina* (lines 3–4): what other reason does Charon have for not wanting to let Aeneas onto his boat?

.....

..... [1]

The most popular response was a simple translation of *corpora viva nefas Stygia vectare carina*, which gained full marks. Some did well to paraphrase and wrote that Aeneas' status as a living being was not allowed.

Question 4 (a) (i)

4 Read the passage and answer the questions.

(a) *ille admirans ... visum* (lines 1–2):

(i) *donum fatalis virgae* (lines 1–2): what was the gift that the Sibyl offered to Charon?

..... [1]

A basic translation of *virga* or of *donum fatalis* was all that was required. The majority of candidates gave the correct response.

Question 4 (a) (ii)

(ii) why was Charon impressed by it?

..... [1]

The majority of candidates gave correct responses like ‘the length of time since it was last seen’.

Question 4 (b)

(b) *inde ... foros* (lines 4–5): how did Charon make room for Aeneas on the boat? Give **two** details.

1

2

[2]

This question had a mixed range of responses. Some candidates were not clear whether Charon had stopped souls coming onto the boat, or had removed some/all of those already on it (from the benches). There was also a lack of clarity over which part of the boat Charon opened up (*foros*). There were candidates who referred to the ‘deck’ rather than the gangways.

Question 4 (c)

(c) *gemuit ... paludem* (lines 6–7): what **two** things happened to the boat when Aeneas got in?

- 1
- 2 [2]

The majority of candidates gave correct responses. Several candidates referred to e.g., 'cracking' instead of 'groaning'. Several candidates went wrong when they wrote that the boat 'sank', instead of just letting water in.

Question 5 (a)

5 Read the passage and answer the questions.

(a) *superumque ... ituras* (line 2): what was about to happen to the souls that Anchises could see?

-
- [1]

The majority of candidates gave the correct response. A few candidates gave abbreviated or short responses and missed the reference to 'upper/above' which was required by the mark scheme.

Question 5 (b)

(b) *lustrabat ... manusque* (lines 3–5): how do we know that Anchises was particularly interested in these souls?

Make **two** points.

- 1
-
- 2
- [2]

This question generally had the weakest responses. Candidates were too abbreviated in their written responses and gave too little detail which was required by the mark scheme. Responses were often too vague, e.g. 'he was counting them', or 'they are described as his descendants'.

Question 6

6 Read the passage and answer the question.

How does Virgil, by his style of writing, emphasise how desperate Aeneas was to hold his father again?

Make **two** points, each referring to the **Latin**.

1

.....

.....

.....

2

.....

.....

.....

[4]

This was a well-responded to question with the majority of candidates achieving full marks. The two most obvious points were the repetition of *da*, and of *ter*, which many candidates made use of. Some candidates, however, found it hard to think of more than one genuinely stylistic point. Many candidates focused, for example, on the one word *frustra*, which rarely enabled candidates to gain full marks.

Exemplar 1

1 Virgil ~~says that~~ uses a hyperbole - "sic memorans... ~~my~~ rigabat" (Saying this, he ~~was~~ was at the same time drenching his face with plentiful tears) - to exaggerate the pure love and joy that Aeneas feels for his father, and emphasises his need to embrace him.

Exemplar 1 shows the most common mistake candidates make in this type of question, which requires them to make a style point. Here the candidate has selected an overly long quotation (note that ellipsis should be avoided); the mark scheme allows for *rigabat* as a particular word choice, which this candidate has hit on ('hyperbole'), but because the quotation is unfocused, it is unclear from the response which portion of Latin the candidate is referring to in their analysis. This point only scored 1 mark.

'By the style of his writing'



This type of question requires style commentary. Because a translation is provided on the exam paper, no marks can be given to candidates just for knowing what a word or phrase means. For each of the two responses, candidates must be able to identify a point of style. Many candidates chose over-long quotations.

Question 7

7 Read the passage and answer the question.

Translate this passage into English.

.....

.....

.....

.....

.....

..... [5]

Overall, the translation was done very well and accurately. Candidates lost marks when they did not account for all the Latin words – *una*, and *adversos*, for example, were frequently omitted. Other candidates did not always provide different (i.e. separate) translated words for both *conventus* and *turbam*. There was the tendency to run *in medios conventus* and *turbam sonantem* into one phrase, 'into the middle of the murmuring crowd'. Mistranslations and omissions of *legere* and *discere* were common.

Question 8*

8* Read the passage and answer the question.

How does Anchises emphasise that Augustus will be a very important figure in Roman history?

In your answer you may wish to consider:

- what he says about Augustus
- the effect Augustus has on other parts of the world

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

Candidates' responses to Question 8 often showed a good understanding of the content of this passage. Overall, examiners found that the majority of candidates understood what was expected in a response to this type of question and were able to make some reference to the Latin in each point.

Examiners mark this question in accordance with the 8-mark grid found in the mark scheme. The key features of this are engaging with the question and selecting for discussion specific examples from the passage. Both the grid descriptors and the rubric to the question on the paper make it clear that for the higher levels of marks, these examples need to include both features of literary style as well as content and that there must be some quotation of the Latin. Ideally a response will have some overall coherence. Candidates who wrote at length but in generalised terms, did not score many marks. Several responses contained good content and should have received high marks, but as there was no observation of style at all, the response did not rise above Level 2. Candidates needed to relate some points of style in this passage to the question, of which there are many examples in the mark scheme.

Quotations should be focused and short. Some candidates gave two or three lines and it therefore becomes unclear whether the candidate fully understands the significance of particular words. Overall, there was a good knowledge of technical terms, but candidates did not always make clear what they meant or the effect the style point produced in a given situation. Points were in line with those suggested on the mark scheme.

Across the scripts, examiners saw a wide range of responses, including some very impressive and mature analysis which deservedly were given full marks. Overall, candidates lost marks for forgetting to focus sufficiently on style rather than content, for forgetting to quote/translate the Latin for each point, for making too many brief points or too few points and for focusing on making connections to historical events rather than literary analysis of the passage itself.

The most popular portions commented on were the anaphora of *hic...hic*, the delay/positioning of *Augustus Caesar*, the reference to the return of the *aurea...saecula*, the extension of the empire over *et Garamantas et Indos* (although *proferet imperium* was not well translated), the tricolon of *Caspia regna/Maeotia tellus/Nili*, and the fear verbs *horrent/turbant trepida*.

It should be noted that the reference to Atlas was not well understood by the majority of candidates. Many thought Atlas and Augustus were being directly compared as gods but the sense of Augustus extending the empire 'beyond the bounds of time and space' or the celestial imagery more were not picked up by candidates, except for the best.

Some candidates attempted to hedge on style points and there was some guessing about (often non-existent) alliteration, assonance, caesuras, juxtaposition, chiasmus, asyndeton. There were many examples of vague or undeveloped style points such as broad points of 'listing' (e.g., with vague references only to *et*), 'use of commas' (NB. comments on punctuation are not considered valid *per se*), or broad comments on caesura, without any further elaboration of where the caesura in the line was or what its effect was.

Exemplar 2

Anchises emphasises Augustus' importance through repetition. He says 'hic vir, hic est tibi quem promitti saepius audis' - 'here is the man, here he is whom you hear so often is promised to you'. The repetition of 'hic' draws attention to his words and places emphasis on Augustus.

Exemplar 2 shows a model point in which a candidate selected a specific and relevant example from the Latin that was short and focused, offered a point of style analysis and gave some well thought out discussion. This type of short paragraph is an ideal method for candidates to use when they approach the 8-mark literary analysis question.

It should be noted that the candidate quotes far too much initially; but that in the second half of the paragraph, the focus is brought specifically to 'hic' as quoted separately (and translated earlier).

Assessment for learning



Marking for these types of questions is positive; even if candidates have made several weak or incorrect points, they are still able to achieve a Level 4 mark if they can offer enough strong points. Candidates should aim to make four or five points to be sure of getting a Level 4 mark. Candidates can make smaller points as well as this contributes to a good range of appropriate quotation with well thought out discussion.

Question 9*

9* 'An experience that was more depressing than encouraging.'

How far do you agree with this description of Aeneas' visit to the Underworld?

In your answer you may refer to the passages printed in this question paper, but you should also refer to the other parts of *Aeneid* 6 that you have read. **[10]**

Candidates had more successful responses to the extended response question. The best essays found points on either side of the argument to produce well-argued and balanced responses. To gain full marks it was important to have a range of examples from the whole text prescription that made specific or pinpoint references. Exact quotation of the English is not required. A 'specific' reference is one that allows an examiner to understand the exact lines a candidate is referring to.

The question says that candidates should refer to other parts of the *Aeneid* 6 that they have read. This includes those lines given in the specification, but more widely. Examiners were pleased to find that many teachers had gone beyond the specification and therefore some candidates used Aeneas' meeting with, for example, Palinurus and Dido in their response, and this was given marks by examiners.

Across all the papers, there was a pleasing variety and range of responses. It was interesting to see that candidates who had not done so well on the close textual analysis questions did well here, when given the chance to discuss the given text as a whole. There was a split between those candidates who found Aeneas' visit to the Underworld depressing and those who found it encouraging

As with Question 8, there were some candidates who had made lots of brief points which struggled to gain marks because they did not contain accurate textual reference and/or sufficient analysis, and (fewer) candidates who had made only two or three longer points which were more in-depth than necessary. The majority of candidates had covered both aspects of 'depressing' and 'encouraging' in their responses

The most common references cited as 'depressing' included Charon's fierce or dirty appearance, the menacing whirlpools and mud of the Underworld, the many souls waiting to get in and the unjust way they are treated by Charon, the tragic fates of the souls e.g. unmarried girls, Dido's turning away from Aeneas and Aeneas' inability to embrace his father. As 'encouraging' references included the golden bough turning Charon's refusal to agreement, the previous visit of mortals to the Underworld, the triumphant reunion with Anchises, the pleasant description of the valley of the Elysian Fields and the bee simile, the parade of heroes, the future glory of Augustus, the renewed sense of hope and motivation for Aeneas.

In order to access the top level marks, candidates needed to cite material which was outside that printed on the paper.

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