OCR
Oxford Cambridge and RSA

GCSE (9-1)

Examiners' report

LATIN

J282
For first teaching in 2016

J282/04 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

Latin Verse Literature A was based on the four selections found in the Cambridge Latin Anthology, 'Echo et Narcissus' (Ovid), lines 1–82, (*aspicit ... albis*), and in the section *Amor*, 'How many kisses?' (Catullus), 'Conflicting emotions' (Catullus), and 'Love will not let the poet sleep' (Petronius).

Examiners were pleased to see how well the majority of the candidates knew and understood these Latin texts collectively. Although the bulk of the selection was based on the story of Echo and Narcissus, many candidates showed a good knowledge of the content of each of the three other poems and were prepared to engage with their themes and issues. This was evident from the breadth of references in the 10-mark extended response Question 9, 'Love is always a miserable experience', where candidates expressed a very wide range of views on the behaviour of Echo, Narcissus, Lesbia and Catullus, and Petronius as a poet. As often the case, some candidates who had clearly struggled with the challenging Latin text in Question 4, the 8-mark passage analysis, and Question 8, the 4-mark style question, came into their own on Question 9. Candidates produced some really focused and coherent responses when they drew on what they knew of the poems in English. There were some candidates who had run out of time before they were able to finish Question 9, most often as a result of writing too much for the earlier short response questions.

In terms of general feedback, the short comprehension questions 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 not a sign that candidates should fill them at all costs.

> **Answers for short comprehension questions should be drawn from the Latin text**
>
> The answers for the short response questions will be found directly in the Latin, which is often provided in the question, and referred to by line numbers. A simple translation of the Latin text will be sufficient for full marks.
>
> Also, candidates will not be given marks for responses outside those line numbers, or paraphrased from their knowledge of the text in English.
>
> 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 2 and Question 8, the majority of candidates 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 8 ('by his style of writing') and of explaining how they emphasise the point at issue. Across the paper, there are up to 8 marks out of the 50 dependent on accurate stylistic observation and discussion. Many 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. If they need to use the extra answer space (and many do), they should clearly give the number of the question they are continuing.

It also needs to be emphasised that candidates need to write legibly. There were several instances this year when it was virtually impossible to read what was written and candidates run the risk of not being given the marks they deserve.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
- clearly understood the Latin text and how to translate it - answered the short questions in a focused way with specific reference to the Latin provided - 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 4 (8-mark question on literary analysis of the Latin) and Question 9 (10-mark overall essay on all the set texts).	- had a limited or vague and generalised knowledge of the Latin text - showed little understanding of literary effects required for style analysis - did not support their essay points with accurate or specific references to the set texts.

Overall, examiners found that the majority of candidates clearly had a reasonable understanding of the texts, with many candidates able to demonstrate a good, very good or outstanding appreciation of the texts. It was clear that the majority of candidates had prepared carefully for the exam.

Question 1 (a)

1   Read the passage and answer the questions.

> corpus adhuc Echo, non vox, erat; et tamen usum
> garrula non alium, quam nunc habet, oris habebat,
> reddere de multis ut verba novissima posset.

Ovid, *Echo et Narcissus*, lines 4–6

(a) *corpus ... erat* (line 1): what does Ovid tell us about Echo at this point in the story?

....

.... **[1]**

The majority of candidates were given full marks. A few made harmful additions (mistranslation) by writing that Echo had no voice.

Question 1 (b)

(b) *et tamen ... habebat* (lines 1–2): pick out and translate the **Latin** word which tells us what Echo was like.

Latin word ....

English translation ....

[2]

The majority of candidates were able to correctly identify *garrula*, and offer 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 response by giving two.

Question 1 (c)

(c) *reddere ... posset* (line 3): what was unusual about Echo's way of speaking?

....

.... **[2]**

The majority of candidates were able to provide the correct translation. A few candidates were too literal ('the newest words'), while others lost 1 mark by paraphasis, 'she repeated what others said', i.e. the candidate lost focus on the Latin, and simply wrote what they knew of the story.

Question 2 (a)

2   Read the passage and answer the questions.

> ergo ubi Narcissum per devia rura vagantem
> vidit et incaluit, sequitur vestigia furtim,
> quoque magis sequitur, flamma propiore calescit,
> non aliter quam cum summis circumlita taedis
> admotas rapiunt vivacia sulphura flammas.   5

Ovid, *Echo et Narcissus*, lines 7–11

(a)   *Narcissum ... vagantem* (line 1): what was Narcissus doing when Echo saw him?

....

.... **[2]**

Candidates who performed well, simply translated the line, however, there were candidates who wrote 'hunting the frightened deer into nets' *vel sim*, i.e. a result of learning, and ignoring the Latin on the paper.

Question 2 (b)

(b) *vidit ... flammas* (lines 2–5): how does Ovid emphasise that Echo's love for Narcissus was very strong? Make **two** points, each referring to the **Latin**.

1 ....

....

....

2 ....

....

....

[4]

Referring to the Latin

The Latin text on the paper is only five lines long and some candidates tried to quote the first half the passage for one point and half for the other, which resulted in vague responses. Candidates should avoid using ellipsis and write out focused Latin phrases, which can be as short as one or two words.

Candidates who knew exactly what the Latin meant were able to offer focused quotations with a translation and an explanation of how that particular phrase shows the strength of Echo's love. There are lots of good examples listed in the mark scheme, many of which the majority of candidates were able to identify. Nevertheless, there were candidates who had relied on a memorised translation, which often misled them. An example of this was '*flamma propiore calescit*' which was often construed as 'the flame of passion burned within her.' Candidates assumed that *propiore* meant 'of passion', although the translation does not match the words quoted, and therefore *propiore* slipped out of their mind as a potential point. Similarly there were quite a few 'sulphur flames'.

Candidates should aim to add some sophistication to their point. Many candidates ended up making weak points which could have been much better with more careful wording or reference to repetition (of, e.g. *sequitur* or *flamma/flammas*.)

Question 3 (a)

3   Read the passage and answer the questions.

> 'ante' ait 'emoriar, quam sit tibi copia nostri.'
> rettulit illa nihil nisi 'sit tibi copia nostri.'
> spreta latet silvis pudibundaque frondibus ora
> protegit et solis ex illo vivit in antris;
> sed tamen haeret amor crescitque dolore repulsae.   5

Ovid, *Echo et Narcissus*, lines 28–32

(a)   *ante ... nostri* (line 1): how does Narcissus make it clear that he doesn't want anything to do with Echo?

....

.... **[1]**

> The majority of candidates gained the mark by translating the Latin.

Question 3 (b) (i)

(b)   *spreta ... repulsae* (lines 3–5):

   (i)   state **two** things that Echo did after Narcissus rejected her.

    1 ....

    ....

    2 ....

    ....
            [2]

> This type of question is really just a guided translation of the Latin. Candidates lost marks because they wrote generalised statements, and ignored the Latin, e.g. 'Echo went away to the woods', or else muddled the Latin, e.g. 'Echo hid in the caves'.

Question 3 (b) (ii)

(ii) how did Echo feel when Narcissus rejected her? Make **two** points.

1 ....

....

2 ....

....

[2]

This type of question is really just a guided translation of the Latin. Candidates lost marks because they wrote generalised statements, and ignored the Latin, e.g. 'Echo felt sad'.

Question 4*

4* Read the passage and answer the question.

> quae simul aspexit liquefacta rursus in unda,
> non tulit ulterius sed, ut intabescere flavae
> igne levi cerae matutinaeque pruinae
> sole tepente solent, sic attenuatus amore
> liquitur et tecto paulatim carpitur igni;   5
> et neque iam color est mixto candore rubori,
> nec vigor et vires et quae modo visa placebant,
> nec corpus remanet, quondam quod amaverat Echo.
> quae tamen ut vidit, quamvis irata memorque
> indoluit, quotiensque puer miserabilis 'eheu'   10
> dixerat, haec resonis iterabat vocibus 'eheu.'

Ovid, *Echo et Narcissus*, lines 58–68

How does Ovid make us feel sorry for Narcissus?

In your answer you may wish to consider:

* what happens to Narcissus
* how Echo reacts

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

....

....

....

....

....

....

Candidates' response to Question 4 showed a good understanding of the content but some candidates were unable to achieve the top level because they did not bring their point back towards the question. Nevertheless, 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 marked 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 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.

Some candidates who wrote at length, but in generalised terms, did not score many marks. Some 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 wrote two or three lines and it became unclear whether the candidate fully understood 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 generally were in line with those suggested on the Mark Scheme. There were many content points that could easily be made into style points, e.g. '*eheu*' was often identified, but without commenting on its position or that it is repeated. Another example is reference to passive verbs (*liquitur/carpitur* and sometimes even *attenuatus*), which could indicate Narcissus's lack of control, *vel sim*.

There was a common misunderstanding of *sole* and *solent*, as if this meant 'alone'.

Some candidates attempted to hedge on style points, and there was some guessing about (often non-existent) alliteration, assonance, caesuras, juxtaposition, chiasmus or asyndeton.

Exemplar 1

Ovid also evokes a sense of sadness for Narcissus with the repetition of direct speech to descri' Which emphasises Echo's emotional pain "eheu"..."eheu" meaning "alas... alas..." finally builds the reader up to this sense of dying. Echo repeats this word because that is her way of showing her sadness of Narcissus' fading away and thus the reader is led to feel sorry for both parties.

Exemplar 1 shows a model point in which a candidate has selected a specific and relevant example from the Latin that is short and focused, offers a point of style analysis and some well thought out discussion. This type of short paragraph is an ideal method for candidates to use when they approach the 8-mark extended response.

Assessment for learning

Marking for these types of questions is positive. If candidates has 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 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 5

5   Read the passage and answer the question.

> quaeris, quot mihi basiationes
> tuae, Lesbia, sint satis superque.
> quam magnus numerus Libyssae harenae
> lasarpiciferis iacet Cyrenis
> oraclum Iovis inter aestuosi   5
> et Batti veteris sacrum sepulcrum.

Catullus, *How many kisses?*, lines 1–6

Translate this passage into English.

....

....

....

....

....

.... **[5]**

This was a difficult selection for translation but there were many candidates who were able to offer a complete and correct translation. The most common errors were omissions of words. Some candidates recalled a translation from memory, which could be spotted by words which were out of order or adjectives with the wrong nouns. There were some candidates who thought that Catullus was asking the question to Lesbia. The examiners accepted a wide range of possible translations for the difficult *lasarpiciferis*.

Question 6 (a)

6   Read the passage and answer the questions.

tam te basia multa basiare
vesano satis et super Catullo est,
quae nec pernumerare curiosi
possint nec mala fascinare lingua.

Catullus, *How many kisses?*, lines 9–12

(a)   *vesano* (line 2): how does Catullus describe himself here?

.... **[1]**

The majority of candidates correctly translated the Latin.

Question 6 (b)

(b)   *quae ... lingua* (lines 3–4): why doesn't Catullus want to tell Lesbia exactly how many kisses would be enough for him?

....

....

....

.... **[2]**

Candidates who were able to correctly translate these lines gained the full 2 marks. There were candidates who ignored the Latin on the page and either gave their own point of view, or rendered a broad generalisation.

Question 7 (a) (i)

7   Read the passage and answer the questions.

>   lecto compositus vix prima silentia noctis
>   carpebam et somno lumina victa dabam,
>   cum me saevus Amor prensat sursumque capillis
>   excitat et lacerum pervigilare iubet.

>   Petronius, *Love will not let the poet sleep*, lines 1–4

(a)   *lecto ... dabam* (lines 1–2):

   (i)   where is the poet at the beginning of this poem?

.... **[1]**

> The majority of candidates got the correct response to this question.

Question 7 (a) (ii)

   (ii)   how do we know that it is not very late in the night?

....

.... **[1]**

> The majority of candidates correctly rendered the *prima silentia noctis*, although a small minority gained
> the mark by translating the second half of the couplet.

Question 7 (b)

(b)   *cum ... iubet* (lines 3–4): how does Amor show cruelty towards the poet? Make **two** points.

1 ....

....

2 ....

....

[2]

> The majority of candidates simply translated the Latin and gained the full 2 marks.

Question 8

8   Read the passage and answer the question.

> exsilio et pedibus nudis tunicaque soluta
>   omne iter impedio, nullum iter expedio.
> nunc propero, nunc ire piget, rursumque redire
>   paenitet, et pudor est stare via media.

Translation:

I jump up and with bare feet and loose tunic I block every
road, I set no road free. Now I hurry, now I dislike going,
and I regret going back again, and I am ashamed to be
standing in the middle of the street.

> Petronius, *Love will not let the poet sleep*, lines 7–10

How does Petronius, by his style of writing, emphasise the poet's confusion? Make **two** points,
each referring to the **Latin**.

1 ....

....

....

2 ....

....

....

[4]

"by the style of his writing"

This type of question requires style commentary. As 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. The example below shows how a candidate can
focus in on specific words with full explanation to gain full marks.

Exemplar 2

1 Petronius uses repetition of 'nunc' (now) to demonstrate how quickly the poet's actions change from 'propero' (hurrying) to not wanting to go. The explicit of use of 'nunc' also demonstrates how time seems to be going by extremely quickly for the Poet, which clearly expresses his confusion.

2 Petronius uses contrasting phrases, but with similar words, to describe how the poet 'impedio' (blocks) all the roads, but 'expedio' (sets free) no road. The use of the same stem for each word, but contrasting prefixes shows how the poet is unable to make proper sense of his surroundings and actions, and everything appears the same to him despite doing different actions, which emphasises his confusion.

[4]

Exemplar 2 demonstrates how the candidate makes a correct style point with their quotation ('*nunc*' is repeated). They also give the context of the selected word in that they say that Petronius changes his mind from 'going' to 'not wanting to go' and they offer some analysis of that to answer the question about his confusion. In the second point, similarly, they contrast '*impedio*' and '*expedio*' and offer the analysis of the similarity/same roots as a point of style. They then discuss the point to draw it back to the question of confusion.

Question 9*

9*   'Love is always a miserable experience.'

How far do the poems you have read support this statement?

You may refer to the passages printed in this question paper, but you should also refer to the other prescribed texts you have read. **[10]**

....

....

....

....

....

....

With regards to Question 9, the biggest difference teachers can make to support their candidates is to offer a model technique for this question. Many candidates covered all four poems.

Note that there is no need to include Latin in this response. There were several candidates who treated this question as if it were the same as Question 4 (the 8-mark passage analysis question), and lost a good deal of time by flipping back and forth in the exam paper to copy out Latin quotations again.

Some responses lacked clear planning and did not carry their argument throughout the essay. For a question like this one, candidates were successful when they approached each poem in turn, and were able to provide a detailed/specific textual reference and stated how this showed love to be a miserable experience (or not). While paraphrasing is perfectly fine, references to the texts should be specific enough so that examiners can clearly understand which parts/lines of the set text is being referred to.

Overall this year, examiners felt that there were some brilliant responses showing engagement with the texts. One common problem was that some candidates did not always respond to the question asked on the exam paper. The best essays were able to compare and contrast the miserable aspects with the 'playful' or 'light-hearted' found in the two Catullus and Petronius poems.

The most successful candidates tended to treat each poem in turn and draw out one or two points from each poem with sufficient details. Some candidates turned only to those passages which were printed on the exam paper, and did not refer to the other passages or poems.

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