

A LEVEL

Examiners' report

LATIN

H443

For first teaching in 2016

H443/03 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 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.

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 3 series overview

With the return of a full exam series in 2022, centres can be congratulated on preparing candidates well for the challenge of returning to live assessment. Overall, the standard of work in Prose Literature has been high, with a caveat regarding some performances in the 15-mark response questions.

Cicero remained the most popular option for the Group 1 texts, while for the Group 2 texts Apuleius proved a very popular option amongst centres, with Cicero not far behind. Tacitus appeared to be the least popular choice of author.

In terms of overall comments, the following are most salient:

(i) for low-tariff questions, candidates need to make sure that they *answer* the question by showing *comprehension* of the text. It is not simply a question of translating verbatim the lemma being referred to. For example, some candidates lost marks by writing that Cicero helped keep the 'young man' away from 'you' without any indication that Cicero is referring to Curio and Antony.

(ii) it is expected that candidates are aware of enough historical context to help them to understand the piece of literature they are studying. In Question 3(d), for example, very few candidates were able to explain the historical context of the Catilinarian conspiracy referred to in Cicero's comments about what he did 'twenty years ago'. Latin Prose is not Ancient History but, if some historical knowledge is essential to understand a passage, then candidates need to be aware of this.

(iii) 15-mark responses: the traditional approach to these questions has always been some variation of quoting a portion of Latin, providing an accurate translation, and then explaining/analysing the lemma (inclusive of detecting literary devices which reinforce the content). There was an increase in responses this year in which candidates selected a single word (quite often a derivative English word) for comment, backed up with much paraphrasing. Centres should be reminded that this is Latin literature, and generalisation of the gist of a passage is not sufficient for A Level standard in a Latin exam. Candidates should also be discouraged from writing lengthy introductions and conclusions which add little to their arguments and rarely attract credit.

(iv) 20-mark essays: as always, many candidates ran out of time when completing these questions (quite often candidates who wrote excessive amounts for the 15-mark questions earlier on). Candidates should practise such questions in timed conditions in advance of their final exam. This year's questions produced some excellent analysis. The practice of quoting scholars (not needed in A Level Latin) has mostly been successfully eliminated. Candidates should here again be discouraged from lengthy introductions and conclusions which add little to their arguments and rarely attract credit.

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"> showed an ability to translate Latin quotations accurately in 15-mark questions identified literary devices <i>and</i> explained their effectiveness in 15-mark questions explained answers to comprehension questions rather than simply translating the text managed their time effectively, leaving sufficient time to answer the 20-mark essay 	<ul style="list-style-type: none"> identified isolated Latin words for comment in 15-mark responses, without explaining their context in a full sentence offered little development of literary devices presented a limited range of points in their 20-mark essays, often running out of time

Section A overview

These questions were answered well by the majority of candidates who showed a good knowledge of the translations and the context of the passages.

Question 1 (a)

1 Read the following passages and answer the questions.

(a) *fili* (line 2): name this person.

[1]

The majority of candidates secured this mark, although some mistook Curio for Clodius.

Question 1 (b)

(b) *quo tempore ... prohiberet* (lines 1–4): what good does Cicero claim he did for this person's family?

[4]

This question was generally answered well. Some candidates, however, simply produced a literal translation, which is risky as it does not always produce the understanding which examiners are looking for. These are comprehension questions and should be answered accordingly. For example, references to 'him' or 'you' which did not identify Antony or Curio sometimes did not gain marks.

Question 1 (c)

(c) In lines 4–5 (*haec tu ... ausus esses*), how does Cicero insult Antony?

[2]

This question was answered very well, although some candidates did not see the point about the armed guards/swords giving Antony the confidence to insult Cicero, and instead thought Antony just brought weapons in order to intimidate Cicero.

Question 1 (d)

(d) Translate *sed iam ... perstringam* (lines 6–8).

[5]

This translation was well done. Common errors included: translating *videte* as 'let us see' and omission of *quidem*.

Question 1 (e)*

(e)* How does Cicero make this passage a vigorous attack on Antony?

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

[15]

This passage afforded ample opportunity for analysis. Candidates showed a very strong understanding of the basic historical context and the actions of Antony with respect to Caesar at the Lupercalia. Too often, however, they homed in on a particular word they selected (e.g., *supplex*) and entered into lengthy discussions about the ideas of kingship in Roman society and Antony's self-abasement, without any contextualisation of the word in the clause in which it appears. It should be emphasised that this is Latin literature, and the passage itself needs to be analysed. The same thing happened with the repetition of *servires*: again, the repetition was noticed without any contextualisation of how the verb is being used in the two clauses in this passage. Candidates who noticed rhetorical devices, such as the tricolon anaphora of *quid*, were able to explain why this an effective device. The keyword was 'vigorous' and most candidates successfully explained the vigour and force of Cicero's points.

Exemplar 1

		Antony first Cicero firstly attacks Antony's
		servility towards Caesar, saying that
		"supplex te ad pedes abiciebas"
		("you were throwing yourself at his
		feet as a suppliant"). Then use of the
		imperfect tense here suggests a
		continual action, adding to the shame
		of Antony's lack of pride. Prostrating
		oneself as a suppliant was seen as an
		'un-Roman' action and one not
		worthy of the dignified Roman elite,
		and so this is shameful. Cicero

In **Exemplar 1**, the candidate has selected a piece of Latin (a clause and not simply a stray word) which amply shows how forceful Cicero's attack on Antony is. The quotation is accurately translated. The candidate has then identified a literary feature which is convincingly linked to the question. This is a model approach to answering such questions.

Question 2 (a)

2 Read the following passages and answer the questions.

(a) *ea res* (line 1): what news had just been received?

[1]

This question was generally well done, although some candidates did not clearly explain that it was the army/legions in Germany that had mutinied.

Question 2 (b)

(b) Translate *maturavit ... amor* (lines 1–4).

[5]

This translation was very well handled. Common errors included: omission of *sane* and not rendering the pluperfect of *fuerat*.

Question 2 (c)

(c) According to lines 4–7 (*multi ... peccaretur*), what considerations did people have for selecting Galba's successor?

[6]

The question was well done, with candidates providing much evidence, from which it was straightforward for examiners to identify six relevant points.

Question 2 (d)*

(d)* In this passage, how does Tacitus create a lively portrait of Otho?

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

[15]

There were many very impressive responses to this question. Some candidates interpreted 'lively' as referring to the writing in the passage as a whole, whereas others focused more on Otho as being a 'lively' character: both approaches were equally valid. Many candidates produced very good descriptions of literary devices – e.g., the chiasmic arrangement of *Vinio vidua filia, caelebs Otho* – and explained why this was used by Tacitus. Some points included were only fragmentary – such as where candidates homed in on *splendidissimus* to state simply that the superlative shows how splendid Otho was, without offering any context/translation of how that adjective is used in the overall clause.

Section B overview

Overall, the Section B questions were well done, with some individual questions noted below causing more challenge to candidates than others.

Answering 15-mark questions

- For 15-mark questions, candidates should be encouraged to quote and translate whole Latin phrases. Fragmentary approaches which focus on isolated words are unlikely to be successful.
- Literary features can then be further analysed and their relevance carefully explained.
- Good development can also be credited: e.g., a full explanation of the word *nudus* in terms of the context of Antony's actions in the Lupercalia is creditworthy.
- Both content and use of language should be linked to the original question: e.g., how is a passage persuasive, or lively, or striking?
- A range of examples for analysis should be selected from the passage as a whole: some candidates make perhaps two or three points regarding the same Latin quotation, which then reduces the attention they give to other parts of the passage.

Question 3 (a)

3 Read the following passage and answer the questions.

(a) *illo* (line 1): to whom is Cicero referring?

[1]

This question posed few difficulties.

Question 3 (b)*

(b)* In lines 1–10 (*cum illo ... videris*), how does Cicero try to persuade Antony to change his behaviour?

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

[15]

There were many excellent responses to this question. Candidates were very adept at shaping their points to show how Cicero was being 'persuasive', as per the keyword. Literary devices were well explained to back up the content – e.g., the repetition of the verb *tulerint/ferent* to stress Cicero's point about the continuity of responses from the Roman people to tyrants. More fragmentary responses tended to quote (e.g.) the tricolon of imperatives *considera, respice, redi* without any reference to the context of the passage – i.e., what Cicero was telling Antony to consider, have regard to, or return to. Some candidates, rather than giving a simple quotation, preferred to pepper their writing, so to speak, with multiple individual Latin words which were connected by their analysis: this approach is certainly an improvement on analysing stray words and can often gain the necessary credit.

Question 3 (c)

(c) Translate *ego de me ... parturit* (lines 10–13).

[5]

This translation was largely very well done. Common errors included: not conveying the subjunctive in *obtulerim*, omissions of *quin etiam* and *aliquando*, and wrong tense of *pertimescam*.

Question 3 (d)

(d) *abhinc annos prope viginti* (line 14): what did Cicero do then?

[2]

The lemma references 'twenty years ago', and the question asks what Cicero did then. Few candidates could explain the historical allusion to the conspiracy of Catiline and lost marks accordingly. Many candidates simply translated the surrounding words (which were not in the lemma) and made reference to Cicero's saying that death could not come soon for a man of consular rank.

Assessment for learning



Questions requiring knowledge of historical context: while Prose Literature is not an Ancient History paper, centres should make sure that candidates are able to understand enough of the historical context to help them to explain the piece of literature.

Question 3 (e)

(e) *etenim ... mereatur* (lines 14–19): what feelings about the risk of death does Cicero reveal in these lines?

[5]

This question was in the main part answered well.

Question 4 (a)*

4 Read the following passage and answer the questions.

(a)* How does Tacitus make lines 1–11 (*praefixa ... admixtum est*) a striking piece of writing?

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

[15]

This question was very well answered. The passage offered abundant scope for analysis and candidates were able to identify plenty of 'striking' material – e.g., the horror of these heads displayed among the standards, or the dreadful treatment of Galba's body. More fragmentary responses tended to focus on a single word such as *humili* and discuss how this humble burial was inappropriate for a Roman emperor without providing the context of the clause or the details of the passage. Some candidates did not explain the concept of the 'tradition' of ordering the execution of those who killed an emperor (as a safeguard for the future).

Question 4 (b)

(b) *hunc exitum ... virtutibus* (lines 11–14): what opinions does Tacitus express about Galba?

[4]

Most candidates easily provided four points for this question.

Question 4 (c)

(c) Translate *famae ... vocaretur* (lines 14–17).

[5]

The translation was mostly well done. Common errors included: wrong translation of *venditator*; failing to convey *incidisset* (often translated as simply 'were'); *obtentui* proved to be a difficult word for some candidates who did not convey the idea of masking or concealing Galba's alleged laziness.

Question 4 (d)

(d) *maior ... imperasset* (lines 19–20): explain in your own words these two comments on Galba.

[4]

Candidates who offered a direct translation did not gain the full marks. Examiners were looking for an explanation and comprehension of the lemma, in terms of how Galba stood out and showed potential in principle but failed to be adequate for leadership in practice.

Misconception



Comprehension questions require candidates to show understanding. Simply reproducing a translation of the lemma may often not be sufficient to exhibit comprehension. Quite often the trigger word 'explain' is used to invite candidates to show their deeper understanding.

Question 5 (a)

(a) *lupulae* (line 1): to whom is Apuleius referring here?

[1]

All candidates answered this correctly.

Question 5 (b)

(b) *perfidae ... videris* (lines 1–3): explain the warning Cupid is giving.

[4]

Very few candidates were able to explain why Psyche would not see Cupid again if she saw him and did not explain the threat that he would leave her and go away. Again, candidates should be reminded that these are comprehension questions, and a simple translation may not convey all the required information.

Question 5 (c)

(c) *nam ... mortalem* (lines 6–8): how does Cupid try to persuade Psyche to reveal nothing? [3]

This question was answered excellently.

Question 5 (d)

(d) Translate *nuntio ... uteri* (lines 9–12).

[5]

A fairly demanding piece which candidates mostly handled very well. Common errors included: taking *laeta* with *nuntio* to talk of a 'happy message' (wrong adjectival agreement), failing to recognise the (causal) ablative of *rudimento* adjoined with the genitive of *sarcinae nesciae*, not taking *incrementulum* as object of *miratur*, taking *tantum incrementulum* as 'such a growth' rather than 'such a great little growth'.

Question 5 (e)*

(e)* How does Apuleius make this passage a dramatic piece of writing?

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

The 'dramatic' nature of this passage was very well explained and developed by candidates, thanks to Apuleius furnishing so much material for comment. Pleasingly, candidates mostly did not simply note (e.g.) the tetracolon of verbs (*sumpsit arma et castra commovit et aciem direxit et classicum personavit*), but also explained how this added to the drama and sense of threat for Psyche. More fragmentary approaches homed in on the Furies and Sirens with little regard for the clauses of Latin and the actual context of the passage. Candidates should also be cautious about asserting that present participles are used to make texts vivid when they are simply routine grammatical constructions.

Exemplar 2

		Following this dramatic warning that
		opens Cupid's speech, Apuleius switches his
		tone to one of despair, 'heu quantis
		urgemur cladibus' - 'Alas how we
		are engulfed with such dangers'. This
		sense of anguish is enhanced through
		the pictorial word order, as 'urgemur' - 'engulfed'
		is literally engulfed by the 'quantis
		'...cladibus' - 'such dangers'. Cupid
		also uses the superlative adjective
		'dulcissima' - 'sweetest' when referring to
		Psyche, which dramatically contrasts the

This example is part of the explanation of how Apuleius makes the passage dramatic. The candidate produces a telling Latin clause, which is also well translated. A literary feature is then identified, and an explanation of its effect is developed and explained.

Section C overview

The essays in this section revealed much insight, with candidates offering very good levels of analysis in their arguments and backing these arguments up with a strong knowledge of the content. Several candidates again seem to have run out of time, having often spent rather too long on the 15-mark questions. Unfortunately, some candidates answered this question using only the Group 1 text they studied: such responses will always be marked at a lower level.

Answering 20-mark essays

The best essays are noted to have these features:

- A very wide range of points from the Group 2 texts, both in Latin and in English (not the Group 1 texts of which only limited use can be made).
- Very detailed reference to the Latin and English prescribed texts with excellent levels of analysis which accurately answer the question.
- Some use of relevant historical or cultural background (although such references are not essential). References to scholars are not needed for A Level Latin.
- They were completed within the time allowed. Several candidates ran out of time and so it may be worth asking: are candidates spending too much time on (e.g.) the 15-mark questions? Are candidates adding vague introductory or concluding paragraphs which take extra time but are unnecessary and rarely attract credit? Can timed essays be practised in lessons to help candidates to use time more effectively in the exam?

Question 6*

In your response you are expected to draw, where relevant, on material from those parts of the text that you have studied in English, as well as those parts you have read in Latin.

6* *Philippic II* was one of the most admired of Cicero's works in ancient times.

What would you say were the reasons for this?

[20]

The standard of responses to this question varied. The question invited candidates to discuss what makes the speech admirable and interesting to read. Most candidates were able to discuss very well the dramatic features of Cicero's character assassination of Antony (the drunkenness, the self-abjection before Caesar, etc.). Many candidates also referred to the skills of Cicero as orator, although less successful responses did not provide many examples. Better responses focused also on the wider historical insights gained from the speech, and the struggle for power after the civil war. Candidates also noted that Cicero's passionate defence of the Republic and his own willingness to die for it also make the speech fascinating. The best responses were able to explain the humour in Cicero's speech (e.g., Fulvia's third 'payment'), as well as the inventive exaggerations that Cicero uses (e.g., Antony was not really naked, he was wearing the loin cloth at the Lupercalia).

Question 7*

7* 'Not one of them was more able to rule than any of the others.'

Is this a fair assessment of Galba, Otho, and Piso in Tacitus' *Histories* I?

[20]

Responses to this question were a pleasure to read. It was interesting to see how candidates opted for one of Galba, Otho, or Piso being the most fit to rule, or indeed to argue that none of them were fit. Candidates had a good recall of the texts and could discuss the actions of all three leaders. Analysis of why candidates opted for one ruler or another was strong (e.g., some favoured Galba's integrity, others Otho's connection to the military, and others Piso's ancestry and oratory, although often noting that he did not have the same time as the others to make his mark).

Exemplar 3

		Galba's affluence ignorance can also be seen as Laco purposely hides the seriousness of the revolt from him.
		However, Galba is not necessarily incapable of being an emperor. In his obituary, Tacitus states how he was seen as capable had he not actually ruled. This also agrees with Tacitus' view that perhaps it is the Roman people who, used to Nero's rule, was unfamiliar unfamiliar with Galba's severity. A positive which shows that Galba could have ruled well was his choice in adoption: both the adoption itself, so that there would not be disputes after his death, and in not choosing Otho, who Tacitus compares to Nero. This perhaps links to in

This selection from Question 7 shows good analysis skills: the candidate is evaluating whether Galba is fit to rule as emperor. The influence of Laco is seen as a negative factor, making him a poor leader: however, the candidate then offers points which mitigate this judgement. The candidate shows detailed knowledge of the text and can adduce evidence to support the points made. The response goes on to speak about the positive side to Galba in providing for a successor with his choice of Piso. Overall, good analysis and good content coverage are key features of very detailed 20-mark essays.

Question 8*

8* 'Reader, pay attention! You will enjoy this story' (Apuleius' Preface to *Metamorphoses*).

Is Apuleius' story of Cupid and Psyche an enjoyable tale, but nothing more?

[20]

Candidates performed very well on this question. Most candidates were able to provide much evidence of what makes the text entertaining and a pleasure to read – e.g., the lavish descriptions of Cupid and the palace, the drama of Psyche trying to look at Cupid's appearance, the fairy-tale narrative of the abandoned girl and the wicked sisters ultimately leading to the redemptive happy ending. Several candidates noticed the position of Cupid and Psyche in *Metamorphoses* as a story to entertain the girl in the cave. Better candidates were then able to go on and note some of the more serious or didactic points of the story – e.g., warnings against the ills of excessive curiosity or the bane of envy, while a few also explained well some of the possible (Platonic) philosophical elements of the tale in terms of the soul's relationship with desire, or ultimate redemption (akin to Lucius' final redemption).

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