

A LEVEL

Examiners' report

LATIN

H443

For first teaching in 2016

H443/04 Summer 2019 series

Version 1

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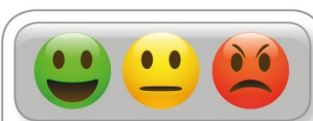
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Introduction

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. 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 can be downloaded from OCR.

Paper 4 series overview

H443/04 is one of four examined components in A Level Latin. It focuses on Verse Literature, giving centres and candidates a choice of texts to study, which this year were:


- Virgil *Aeneid* VIII (selected passages) and X (selected passages in Latin, the rest in English)
- Elegy (selections from Ovid's *Amores*, Propertius and Tibullus, some in Latin, some in English)
- Ovid *Heroides* IV (in English), VI and X (partly in Latin, partly in English)

The majority of centres chose to study Virgil, both for Group 3 and Group 4 texts. A significant but smaller number chose elegy for Group 3 texts, with a smaller number retaining this choice for Group 4 texts and others opting for Virgil. A small number of centres opted for Ovid's *Heroides* for Group 4 texts, usually in combination with Virgil for Group 3 texts.

To do well on this paper candidates need to:

- know and understand the Latin of their chosen set texts well and be able to respond to comprehension questions
- be able to understand and express how the poets achieved specific effects, referring to both content and style
- be able to evaluate a given aspect of the set texts, taking into consideration the social, cultural and historic context

Examiners were pleased to observe many good, and some extremely impressive, individual performances from well-prepared candidates across the range of set texts. The standard of responses to 15-mark commentary questions in particular seems to have risen, with more candidates evaluating the meaning of the Latin and fewer candidates showing excessive dependence on simply identifying (correctly or incorrectly) and listing stylistic devices. Fewer candidates confused alliteration with assonance and more candidates correctly acknowledged that the impact of many stylistic devices is simply to emphasise the meaning of the word or phrase. Some lower scoring candidates still rely rather too heavily on claiming 'mimetic word order'. Hyperbaton also is still being claimed more often than is justified, usually to refer to the separation of a noun from an adjective by one or more words; in these circumstances, reference to the 'promotion' or 'delay' of one or the other would often be preferable as a term.

	Misconception	<p>Longinus (<i>On Sublimity</i> 22.1) describes hyperbaton as follows:</p> <p>'It is a very real mark of urgent emotion. People who in real life feel anger, fear, or indignation, or are distracted by jealousy or some other emotion ... often put one thing forward and then rush off to another, irrationally inserting some remark, and then hark back again to their first point.' They seem to be blown this way and that by their excitement, as if by a veering wind... Thus, hyperbaton is a means by which, in the best authors, imitation approaches the effect of nature' (D. A. Russell and M. Winterbottom (ed.), <i>Classical Literary Criticism</i>, Oxford, 1989).</p> <p>There were two clear instances of hyperbaton in the material used on the paper. The first was in lines 20–21 of Question 3, where Virgil reflects the chaos and confusion of the scene of destruction in his chaotic word order; the second in lines 25–28 of Question 5, where Ovid employs hyperbaton to simulate the extreme emotional disturbance of Ariadne.</p>
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Sections A and B overview

Sections A and B consist of comprehension, translation and 15-mark commentary questions based on Group 3 and Group 4 texts respectively. For information on candidates' performance in translation and comprehension questions, see itemised comments below. Characteristics of general performance in 15-mark questions were as follows:

<i>Most successful candidates</i>	<i>Least successful candidates</i>
<ul style="list-style-type: none"> exhibited the ability to respond to and articulate the precise angle sought, e.g. 'how the poet made it dramatic or powerful and persuasive etc.' 	<ul style="list-style-type: none"> paid less attention to the precise angle sought and indicated what they knew about the text.
<ul style="list-style-type: none"> selected carefully the precise part of the Latin text which illustrated their point and immediately translated it into English (See Exemplar 2 below) 	<ul style="list-style-type: none"> did not know the Latin well enough to identify the relevant words to quote for their point or made an extensive quotation, often using '...' and/or made significant errors in translation and/or included material from outside the given lemma and/or ignored sections of the Latin, often the later parts of the passage
<ul style="list-style-type: none"> evaluated both the Latin quoted and any stylistic devices used to demonstrate what impact they have on our understanding of the text, as relevant to the question (See Exemplar 2 below) 	<ul style="list-style-type: none"> did not evaluate how the Latin quoted or the stylistic devices used impacted on our understanding of the text or followed their quotation of the Latin with 'and this makes the text dramatic/powerful and persuasive, etc'. (See Exemplar 1 below)
<ul style="list-style-type: none"> correctly identified and discussed the impact on our understanding of a range of stylistic devices 	<ul style="list-style-type: none"> incorrectly identified stylistic devices or were excessively dependent on a restricted range of devices, often 'emphatically positioned' or 'mimetic word order'
<ul style="list-style-type: none"> referred to metre knowledgably (note: it is not necessary to scan text, although credit will be given where this is achieved well) 	<ul style="list-style-type: none"> referred to metre without showing understanding, often in reference to 'caesura', e.g. 'Virgil uses lots of caesuras in this passage'

Question 1 (a)

1 Read the following passage and answer the questions.

- (a) *non haec ... honores* (lines 2–6): what does Evander say to explain the Arcadians' motives for worshipping Hercules? [4]

Most candidates answered this well by quoting or paraphrasing the text, including relevant details.

Question 1 (b)

- (b) Why would a Roman be familiar with the location of Cacus' cave? [1]

Questions testing background knowledge to texts caused some problems both here and in other texts. A significant number of candidates did not know where Cacus's cave was located. Some stronger candidates mentioned the *Ara Maxima* or *Forum Boarium*.

Question 1 (c)

- (c)* *hic spelunca ... iuvenca* (lines 10–25): how does Evander draw attention to the monstrous and villainous nature of Cacus?

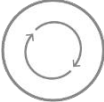
You should refer **both** to the content **and** to the language of the passage. [15]

Most candidates responded well to this question. Most divided their responses into three sections: how Cacus was revealed to be monstrous and villainous firstly by the description of the cave, secondly by the description of Cacus himself and thirdly by the contrast between the description of Cacus and Hercules.

Exemplar 1

Particularly grizzly imagery is used in the context of the heads of men ~~being~~ hanging. ~~also~~
 Two adjectives "pallida" and "tristi" highlight the horror of their situation: and "taba" (decay) is left hanging at the end of the line - it is the last thing these men do.

Here the candidate does not clearly align his/her discussion explicitly to the question 'How does Evander draw attention to the monstrous and villainous nature of Cacus?' A good and relevant point could be made with reference to *pallida* and *tristi*, but here the candidate does not demonstrate his/her knowledge of what either adjective means, nor how they 'highlight the horror of the situation', nor the impact of *taba* 'left hanging at the end of the line'.

	AfL	<p>Centres are encouraged to check that the text of the edition and/or translations they are using follow the same text as the Bloomsbury text, as listed in Appendix 5c of the specification. In this instance it is the text as edited by Keith Maclennan (London, 2016). As the specification indicates, it is this text that will be used in the exam. Line 22 in the exam passage (<i>Aeneid</i> VIII.205) reads 'at <i>furis</i> Caci mens efferat ...'. Many candidates had clearly used other printed editions and/or translations reading 'at <i>furiis</i> Caci mens efferat...'. Candidates were not penalised for providing translations based on this text, unless they used a mixture of both, but may have found it unnerving to see in the exam a text that they did not recognise.</p>
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Question 1 (d)

(d) *atque hos ... ferebant* (lines 26–29): how does Cacus show cunning here?

[2]

Most candidates correctly stated that Cacus dragged them by their tails so that their tracks were reversed and seemed to lead out of the cave and not into it. A small minority incorrectly stated that he covered over the tracks in some way.

Question 1 (e)

(e) Translate *interea ... fefellit* (lines 30–35).

[5]

Examiners did their best to identify and allow translations found in commonly used translations. Common errors included:

- gender: 'one bull' for *una boum*
- omission: *interea*, *iam* and *stabulis*
- syntactical confusion: *omne querelis/ impleri nemus* and *colles clamore relinqui*
- vocabulary: *nemus* (often as 'valley')

Question 1 (f)

(f) *Amphitryoniades* (line 31): given that Hercules was the son of Jupiter, why does Virgil use this word to describe him?

[1]

Many candidates seemed to be unaware of the relationship between Amphitryon and Hercules. Some were too imprecise in naming him simply as an 'ancestor'; others specified 'grandfather' and a significant number suggested that Amphitryon was an alternative name for Jupiter. Some suggested that Virgil wanted to stress his mortality, without indicating how the patronymic suggested this. Others tried to attribute the choice to metrical convenience, but without clarification.

Question 2 (a) (i)

2 Read the following passages and answer the questions.

(a) *te bellare ... fores* (lines 1–4):

(i) who was Messalla?

[1]

Most candidates answered correctly. Some candidates seem to have been caught out by the declension of the name and thought that Messalla was Tibullus's girlfriend.

Question 2 (a) (ii)

(ii) explain the contrast Tibullus is making between himself and Messalla.

[2]

Most candidates answered this well by quoting or paraphrasing the text. Some lost credit by referring to the text without including the detail from it, e.g. 'Messalla likes to fight, whereas Tibullus likes to live with his girlfriend'. Others received no credit for suggesting contrasts unrelated to the lines given, e.g. one was rich, the other poor.

Question 2 (b)

(b)* *non ego ... capite* (lines 5–20): how does Tibullus emphasise his desire for Delia's affection?

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

[15]

Many candidates produced some excellent analyses of how Tibullus emphasises his desire for Delia's affection. Most explained how Tibullus prioritises this affection over his reputation. Stronger responses discussed his fantasy of her future involvement in his own deathbed weakness and to explain how this invokes her pathos and compassion now. Many noted the progression from the desperately pleading jussive subjunctives in the death scene to the certainty of the future indicatives at the funeral. The strongest answers observed that the dogmatic confidence he expresses in the tender nature of her heart puts subtle, but strong pressure on Delia to live up to this flattering *persona*, as does also his certainty that every other young man and woman will grieve for him. Many commented that his concern for her not to harm her beauty in the traditional acts of mourning was a ploy to invoke reciprocation. Most noted the urgency expressed in the anaphora of *iam* to seize the moment and fulfil their love for each other now.

Some lower scoring candidates struggled with the text of this passage. More often than is normal on this type of question, they resorted to quoting and discussing individual words out of context. Common errors included:

- not recognising *te* (lines 7 and 8) as accusative
- misidentifying *spectem* and *teneam* as future indicatives
- inability to articulate how the fantasy of his own death and funeral expressed his desire for Delia's affection, and likewise the references to her tender heart.
- ignoring or mistranslating the final two couplets

Exemplar 2

b Tibullus shows his desire for Delia's affection as he rejects the ~~societal~~ societal conventions expected of him. This shows that he doesn't care about his reputation as long as he is with her, as he says 'non ego laudari curo', 'I do not care about being praised', and he seeks to be called 'segnis inaeque' - 'lazy and ~~stagnant~~ inactive'. These two words have very negative connotations in Roman society, and so the fact that he actively seeks ('quaeso') to be called these is very subversive. This use of tautology, using two similar adjectives, also shows how much emphasis he puts on his rejection of societal values as long as he is with Delia.

This response immediately and clearly addresses the question 'How does Tibullus emphasise his desire for Delia's affection?'. The candidate quotes a relevant portion of Latin, immediately followed by an accurate translation into English. Discussion of the meaning of selected words within the Roman context demonstrates well the fact of Tibullus's desire for Delia's affection. Then, correct identification of a relevant stylistic device shows how Tibullus emphasises this desire for Delia's affection.

Question 2 (c)

(c) Translate *me miserum ... rea* (lines 2–6).

[5]

sua in line 4 was often not given its full force in translation. Line 6 caused problems generally, with some candidates not discerning which of the words ending in *-a* were nominative and which ablative. Various translations of *cui* were accepted, including that of Nikkanen in the OCR text (2016), who suggests that it should be understood as 'by whom', a dative of agent.

Question 2 (d)

- (d) *ipse miser ... mero* (lines 7–8): why might Ovid's mistress have thought that he was asleep?
[1]

Most candidates answered this well by quoting or paraphrasing the text, including relevant details.

Question 2 (e)

- (e) *multa supercilio ... nulla fuit* (lines 9–12): what has Ovid's mistress been doing to deceive him?
[4]

Most candidates answered this well by quoting or paraphrasing the text, including relevant details.

Section B

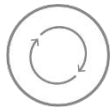
Question 3 (a)

3 Read the following passages and answer the questions.

(a) In this passage, where are Aeneas and his allies landing?

[1]

Many candidates gained no credit because they gave very vague responses, such as 'on the coast of Italy'. Many incorrectly suggested 'in the land of the Rutuli'. Responses referring to broad regional areas, such as 'Latium', were not accepted.

	<p>AfL</p>	<p>An indication of the extent of background knowledge which will be assumed at this level can be found in the Bloomsbury textbooks, as endorsed by OCR. Tanfield's edition of 2016 prefaces the text with a map indicating Aeneas's landing point and other significant locations in the immediate vicinity.</p>
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Question 3 (b)

(b) Translate *multi servare ... precatur* (lines 2–7).

[5]

Some candidates struggled to understand the historic infinitives at the opening of this passage. Many candidates were not sure how to incorporate *inoffensum* and *crescenti ... aestu* into their translation. Other common errors included:

- vocabulary: *servare* (often as 'wait for'), *credere* (often as 'believe'), *brevibus* (often as 'in a short time'), *qua* (often as 'to where'), *precatur* (often as 'prayed to', which does not suit the context here)
- omission: *languentis* and *saltu*

Question 3 (c)

(c)* *nunc ... relabens* (lines 8–21): how does Virgil make this a dramatic passage?

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

[15]

Many candidates were able to explain how Virgil made this passage dramatic quite effectively. Most focused on:

- the vivid use of direct speech
- the rapid sequence of imperatives
- the high stakes inherent in Tarchon's willingness to risk the loss of his boat
- the way his statement foreshadows the eventual disaster
- the speed with which his men get to action
- the false sense of security instilled by all the ships apparently coming to rest safe
- the poignancy in Virgil's apostrophe to Tarchon
- the drawn-out description of the destruction of his ship

- the difficulty in the men reaching the shore

Not all candidates had a secure knowledge of the text and some words/phrases such as *findite*, *inflicta vadis* and *fluctusque fatigat* caused problems. Many referred to *spumantes* as a dramatic description but did not go on to finish their point by explaining how or why. A significant number of candidates passed over lines 12–16 with little or no comment.

Question 3 (d) (i)

(d) *per patrios ... patrique* (lines 1–2):

- (i) who is begging Aeneas for their life here?

[1]

Most candidates correctly identified Magus, with a few incorrectly stating Lagus, the priest, Haemonides, or other warriors.

Question 3 (d) (ii)

- (ii) how does this person try to appeal to Aeneas' emotions?

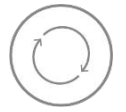
[2]

Many candidates gained credit for noting that Magus uses the spirits of Anchises and the hope invested in Iulus to appeal to Aeneas, but lost further credit for not going on indicate that Magus was mentioning them on behalf of his own father and son, to appeal to their shared paternal and filial duty.

Question 3 (e)

(e) *est domus ... tanta* (lines 3–6): give **two** other ways in which the speaker tries to persuade Aeneas. [2]

Quoting the Latin was not sufficient in itself here, as it was necessary to extrapolate from it some reference to bribery. Some candidates gave the first part of the answer, but did not refer to the second, where Magus argues that one life will not make a difference to securing a Trojan victory.

	<p>AfL</p>	<p>Candidates should be encouraged to look at the number of marks on offer for each sub-question to assess how many parts to the response are required.</p>
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Question 3 (f)

(f) *argenti ... Iulus* (lines 8–11): why do the speaker's efforts have no effect on Aeneas? [1]

Most candidates answered this well by quoting or paraphrasing the text. In the context of the bribery just mentioned, examiners were looking for a translation of *belli commercia* which referred to a financial transaction.

Question 4 (a)

4 Read the following passages and answer the questions.

(a) Translate *ponendis ... index* (lines 1–5).

[5]

Some phrases within this passage presented challenges in finding a good turn of phrase in English. Examiners again consulted widely available translations as far as possible to make sure fairness to candidates. Common errors included:

- (line 3) incorporating some sense of *iucundo* and/or *furto* but not both
- translations of *furto* which did not suggest any form of 'theft'
- omission: *inter nos*.

Question 4 (b)

(b) *quid quod ... bona* (lines 9–10): what did Ovid say to Corinna to excuse his conduct?

[2]

Most candidates answered this well by quoting or paraphrasing the text, including relevant details.

Question 4 (c) (i)

(c) *Thessalus ... duci* (lines 11–12):

(i) how does Ovid try to convince Cypassis that her status does not really matter?

[4]

Knowledge underlying these mythological allusions was often vague or not secure.

Question 4 (c) (ii)

(ii) why are the comparisons to Cypassis not fully appropriate?

[1]

Examiners accepted a wide variety of different responses here, provided that they were a reasonable answer to the question.

Question 4 (d)

(d)* In this passage, how do Cynthia's words emphasise that she is annoyed and hurt?

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

[15]

Many candidates were able to explain very effectively how this passage emphasises Cynthia's annoyance and hurt. Many started with a reference to her rhetorical questions, wishes and exclamations: stronger candidates continued with an evaluation of the content of these, whereas this was often missing in the weaker responses. Stronger responses evaluated the mythological allusions to Penelope and Orpheus underlying lines 8 and 9 and how these reinforced her depiction of herself as the chaste woman left behind or abandoned. Stronger responses also observed the ironic inversion of the *dura puella* used against the poet himself.

Question 5 (a)

5 Read the following passage and answer the questions.

(a) Translate *ergo ego ... marinae* (lines 1–5).

[5]

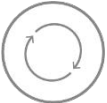
Most candidates tackled this question well, with few common errors observed.

Question 5 (b)

(b) *haec sunt ... meis* (line 6): what upsets Ariadne about her likely death?

[2]

Although the text of line 6 specifically refers to her burial, some candidates made the mistake of thinking that it was the death itself that upset her.

	AfL	Candidates should be encouraged to identify key terms in the text for their answers. Candidates should also observe the number of marks on offer to make sure that adequate coverage in their response.
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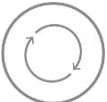
Question 5 (c) (i)

(c) *ibis ... tuis* (lines 7–12):

(i) why is the port of Athens called *Cecropios portus* (line 7)?

[1]

Many candidates were unable to answer this question.

	AfL	The Bloomsbury texts, as endorsed by OCR, are useful for giving an understanding of what background knowledge will be assumed at this level.
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Question 5 (c) (ii)

- (ii) why does the thought of Theseus' arrival in Athens make Ariadne feel particularly bitter?
[4]

Most candidates answered this well by quoting or paraphrasing the text, including relevant details.

Question 5 (d)

- (d)* *nunc quoque ... feres* (lines 15–30): what makes this such a powerful and persuasive speech?

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

Good knowledge of this text was demonstrated by most candidates. Many candidates noted:

- how assertive Ariadne is in this section of the speech, with the use of multiple imperatives
- what a pathetic picture she paints of herself, with the use of various similes;
- the desperation inherent in the abandonment of any obligation she might claim over him in favour of pure pleading
- a brief and feeble but eloquent attempt to reason
- the return to pathos and the final morbid note, perhaps intended to inspire a guilt-trip.

Higher scoring candidates addressed themselves to the question effectively and finished each point they made by evaluating how the content they quoted or the stylistic device they identified contributed to making a powerful and persuasive speech. Rarely mentioned, even though relevant here, would be hyperbaton, an outstanding example of which is visible in lines 25–26, where the emotion of the moment seems to overcome her ability to get her words out in any normal order. Characteristic of weaker responses was the identification of some content or device which was relevant, illustration from the text, but with the point then concluded by 'and this makes her speech powerful and persuasive'.

Section C overview

<i>Most successful candidates</i>	<i>Least successful candidates</i>
<ul style="list-style-type: none"> showed detailed knowledge of relevant portions of the set texts, including the prescription in English 	<ul style="list-style-type: none"> provided a narrative summary of the texts without evaluation in reference to the title displayed a general but <i>not</i> detailed knowledge of the set texts, sometimes without knowledge of the English prescription occasionally were dependent entirely on Group 3 texts
<ul style="list-style-type: none"> discussed the texts both as a modern audience and as an ancient audience would appreciate them 	<ul style="list-style-type: none"> did not evaluate from the perspective of an ancient audience

Question 6

- 6* 'There is not much to admire in Aeneas and Turnus in *Aeneid* Book 10.' To what extent do you agree? [20]

Most candidates argued that both Aeneas and Turnus had some admirable qualities as well as their more obvious failings, with few candidates presenting them as stereotypically 'the hero' and 'the villain'.

<i>Most successful candidates</i>	<i>Least successful candidates</i>
<ul style="list-style-type: none"> drew heavily on the English prescription, but retaining an appropriate focus on Book 10, with <i>occasional</i>, relevant reference to other parts of the epic, e.g. Anchises's instruction in Book 6 to 'pardon the defeated and war down the proud' 	<ul style="list-style-type: none"> lost sight of the characterisation of the two men as seen in Book 10 and relied too heavily on characterisation in the rest of the epic
<ul style="list-style-type: none"> included accurate detail from the text, including who did what to whom 	<ul style="list-style-type: none"> made frequent errors in referring to the detail of the text or referred to it in the most generalised terms
<ul style="list-style-type: none"> were open-minded in appraising context and character, e.g. <ul style="list-style-type: none"> accepting that killing is an essential feature of war that the taking of spoils was normal practice 	<ul style="list-style-type: none"> viewed context and character with some prejudice, e.g. <ul style="list-style-type: none"> condemning characters for killing despite the context of warfare condemning characters for taking spoils
<ul style="list-style-type: none"> were able to see how the characterisation of one person impacted on the understanding of another, e.g. <ul style="list-style-type: none"> Aeneas's refusal to allow burial for Tarquitus impacts on our understanding of Turnus, when he allows Pallas burial Pallas's taunt that he will either strip Turnus's corpse or die a glorious death impacts on how we understand Turnus's taking of spoils 	<ul style="list-style-type: none"> did not see parallels in the characterisation of characters

<ul style="list-style-type: none"> noticed Virgil's own voice, as relevant, e.g. <ul style="list-style-type: none"> after the death of Pallas, on the arrogance of Turnus 	
<ul style="list-style-type: none"> used similes as an insight into characterisation, including: <ul style="list-style-type: none"> (Aeneas) a comet (Aeneas) Sirius, the Dog Star (Aeneas) Aegaeon (with some candidates noting that he was one of the giants who tried to overthrow the Olympian gods) (Turnus) a lion 	
<ul style="list-style-type: none"> used the council of the gods to see how Jupiter, Juno and Venus argued for or against the character of Aeneas and Turnus, including their roles as invader and defender respectively 	
<ul style="list-style-type: none"> referred to the literary background and the changing nature of a 'hero' 	

Question 7

- 7* What makes the love poetry of Ovid, Propertius, and Tibullus engaging and entertaining for the reader? [20]

Some candidates treated this thematically, comparing and contrasting features in all three poets; others commented on each poet individually.

<i>Most successful candidates</i>	<i>Least successful candidates</i>
<ul style="list-style-type: none"> differentiated between the two terms, often finding Propertius and Tibullus 'engaging' in describing a roller-coaster of emotions which the reader can relate to, and Ovid 'entertaining' for the humour characterising his poetry. 	<ul style="list-style-type: none"> were prone to providing a narrative summary of the texts with no, or little, evaluation
<ul style="list-style-type: none"> discussed different themes in the three poets, e.g. the use of mythology, or humour, or the pastoral idyll, with <i>detailed</i> reference to the text 	<ul style="list-style-type: none"> often displayed poor knowledge of the texts, sometimes without any reference at all to the English prescription of all the three set texts were most likely to be dependent entirely on Group 3 texts often made little reference to Tibullus
<ul style="list-style-type: none"> knowledgeably illustrated and discussed common elegiac tropes, such as <i>servitium amoris</i>. 	<ul style="list-style-type: none"> introduced elegiac tropes, e.g. <i>servitium amoris</i>, in their introduction or conclusion, but without addressing the same in the body of the essay

Question 8

8* 'Falling in love leads only to misery.' To what extent is this the main theme of Ovid's *Heroides*?

[20]

Most candidates agreed that it was the main theme of the *Heroides*.

<i>Most successful candidates</i>	<i>Least successful candidates</i>
<ul style="list-style-type: none"> often took a thematic approach, e.g. analysing the three poems from the perspective of different aspects 	<ul style="list-style-type: none"> were prone to providing a narrative summary of the texts, poem by poem, without any real evaluation
<ul style="list-style-type: none"> identified various sub-categories within the theme such as 'love as all-consuming', 'misery from the lack of love', the positive benefits of falling in love, the different types of love that lead to misery identified other themes such as loss of status, betrayal, adultery, curses, gender 	<ul style="list-style-type: none"> often did not identify any theme(s) beyond that of misery sometimes included little discussion of Phaedra

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