

GCSE (9-1)

Examiners' report

LATIN

J282

For first teaching in 2016

J282/04 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 are 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 4 series overview

This report relates to Latin Verse Literature A, using the following texts as printed in OCR Latin Anthology pp 64-72: 'A snake's poison stirs passions', 'Medea's impassioned plea to Jason' and 'Catullus struggles with love'. Assessment Objectives 2 and 3 are tested in this paper with marks evenly given between them. The division of marks between the two Assessment Objectives is shown in the official mark scheme.

In this first full series since 2019 examiners were pleased to see how keenly the majority of the candidates responded to these Latin texts. Most showed a good knowledge of the content of each of the three poems and were prepared to engage vigorously with their themes and issues. This was especially evident in the 10-mark extended response (Question 9) where candidates expressed a very wide range of views on the behaviour of Medea, Amata and Lesbia. It was certainly clear that the texts had got them thinking. It was gratifying to see that some candidates who had clearly struggled with the challenging Latin text, came into their own on the Question 9 and produced some really interesting, thoughtful and entertaining answers. Good for them!

A number of candidates ran out of time and so did not complete their response. Often this was because they had written at too great length on some of the other questions. The short comprehension questions especially do not need lengthy answers 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 second thoughts; they are not a sign that candidates should fill them at all costs.

In the literary analysis Question 3 and 4 candidates often had a good overall understanding of the passage and wrote well about the content; many, however, did not realise the importance of including clear style points and of explaining how they emphasise the point at issue. This is a specialised skill in which candidates do need considerable practice; up to 8 marks out of the 50 are dependent on accurate stylistic observation and discussion. On the other hand, many candidates were clearly familiar with a range of stylistic terms, *polysyndeton* and *polyptoton* being the most prominent this year. Examiners are happy to see technical terms correctly used but any candidate who puts across a valid point clearly will gain the marks whether they use technical language or not – and technical language is sometimes used as a substitute for accurate textual understanding. The commentaries on the individual questions will give more detail on the technique for answering these questions and there is plenty of exemplar material on the OCR hub.

Look out for the key word

- **Look** for the key word 'style' or 'stylistic'.
- **Choose** a Latin phrase and say what its point of style is.
- **Show** that you know what the Latin means.
- **Explain** how it answers the question.

On a few 'housekeeping' matters, teachers should advise their candidates not to write in the white space on the exam paper as this is often not seen by the examiner who marks it. If they need to use the Additional Answer Space (and many do) they should clearly give the number of the question they are continuing. Candidates need also to make sure that what they write is legible: examiners are not mind-readers and on the quite numerous occasions when it is virtually impossible to read what is written candidates run the risk of not being given the marks they deserve.

Candidates should also as far as possible avoid adding more than the number of points stated in the question in the hope that there will be enough correct points in there somewhere. The mark scheme (page 3) indicates that examiners may only consider answers up to the stated number and must ignore the rest. To avoid unfairness to candidates in certain cases, some further guidelines have been added on page 6 of the mark scheme. Adding unnecessary points takes up precious time and cannot result in marks being given.

Overall, it has been most encouraging to see how much candidates have enjoyed studying these texts and how perceptively they have handled them

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"> • had a detailed knowledge of the text • answered the short questions clearly and briefly • highlighted ways in which the author used stylistic effects • expressed their own ideas in the 'essay' question 	<ul style="list-style-type: none"> • had a limited or vague and generalised knowledge of the text • showed little understanding of literary effects • did not support their essay points with accurate textual references

Question 1 (a)

1 Read the passage and answer the questions.

quaeque feros pepuli doctis medicatibus ignes,
non valeo flammam effugere ipsa meas.
ipsi me cantus herbaeque artesque relinquunt
nil dea, nil Hecates sacra potentis agunt.

Ovid, *Medea's impassioned plea to Jason*, lines 7–10

(a) *quaeque ... ignes* (line 1): what does Medea say that she did in the past?

.....
..... [2]

Nearly all candidates were given the 2 marks here, however they expressed them.

Question 1 (b)

(b) What do you think Medea is referring to when she speaks of 'my flames' (*flammam meas*) in line 2?

.....
..... [1]

Most knew that it had something to do with Medea's feelings and gave good answers (love, passion, anger) but some picked a feeling that was in no way flame-like, such as 'sadness'.

Question 1 (c)

(c) *ipsi ... agunt* (lines 3–4): what do these lines tell us about the sort of person Medea is? Give a reason for your answer.

.....
.....
.....
..... [2]

Examiners accepted a wide range of answers here and most achieved both marks. Some reference to the spells, herbs, or Hecate was needed for the second mark.

Question 2 (a)

2 Read the passage and answer the questions.

quos ego servavi, paelex amplectitur artus
 et nostri fructus illa laboris habet.
 forsitan et, stultae dum te iactare maritae
 quaeris et iniustis auribus apta loqui,
 in faciem moresque meos nova crimina fingas. 5
 rideat et vitiis laeta sit illa meis.

Ovid, *Medea's impassioned plea to Jason*, lines 15–20

(a) *quos ... habet* (lines 1–2): why is Medea particularly annoyed that Jason has left her for another woman?

.....
 [1]

This question was generally very well answered.

Question 2 (b)

(b) *forsitan ... quaeris* (lines 3–4): what does Medea imagine Jason doing?

.....
 [1]

Candidates needed an accurate understanding of *iactare* here. Quite a few hazarded a guess based, perhaps, on the word *crimina*.

Question 2 (c) (i)

(c) *in faciem ... meis* (lines 5–6):

(i) what **two** things may Jason be criticising Medea for?

1
 2 [2]

Practically all candidates were given 2 marks.

Question 2 (c) (ii)

(ii) how does Medea want Jason's new wife to feel?

..... [1]

Most candidates correctly identified *laeta* as the key word. A few, quite reasonably, pointed out that Medea uses the term ironically but a one-word answer did the job here.

Question 3*

3* Read the passage and answer the question.

et nimium similes tibi sunt, et imagine tangor et quotiens video, lumina nostra madent. per superos oro, per avitae lumina flammae, per meritum et natos, pignora nostra, duos, redde torum, pro quo tot res insana reliqui!	5
adde fidem dictis auxiliumque refer! non ego te imploro contra taurosque virosque, utque tua serpens victa quiescat ope; te peto, quem merui, quem nobis ipse dedisti, cum quo sum pariter facta parente parens.	10

Ovid, *Medea's impassioned plea to Jason*, lines 31–40

How does Medea try to persuade Jason to return to her?

In your answer you may wish to consider:

- how she appeals to Jason
- what she says about her children.

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

Examiners mark this question in accordance with a grid (page 9 of 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. Although ideally an answer would have some overall coherence it is not an essay, and candidates who wrote at length but in generalised terms did not score many marks.

That said, most candidates knew how to answer this type of question. Some showed a very good understanding of the text but there were also many cases of misunderstanding, such as why Medea cried when she saw her children, why she repeats *per* or *quem*, why she says *non te imploro*, how *pariter* relates to *parente parens* and quite a few more.

Some answers contained good content and should have received high marks but as there was no observation of style at all the answer did not rise above Level 2. Candidates needed to relate some points of style in this passage to the question, for example the repeated *per* to reinforce her plea, using imperatives (with alliteration of *d*) to command Jason to return and so on. By contrast, some other candidates noted that *et* appears three times in the first two lines or that *per* is repeated but could offer no explanation of what effect this might have or how it might persuade Jason to return. Such observations could not be given any marks.

Exemplar 1

Additionally, Medea also implements anaphora in an attempt to convince Jason. Medea begs "per superos oro" (by the [gods] above), "per avitae lumina flammae" (by the light of my grandfather's flame) and "per meritum et natos" (by my service and children). The repetition of "per" (by), portrays a sense of almost desperation, guilt tripping Jason into returning to her lest she be driven insane by him leaving her.

This is a well-developed point with accurate Latin, correct translation and a point of style. The explanation of the effect of the repetition is convincing, if a little unusual. Four such points, only two of which must include style, will put the response into Level 4.

A more basic version of this point would perhaps say something like 'Medea repeats *per* (by) to show how strongly she begs Jason'; this is not as fully developed as it could be but it is valid and will be taken into account in assessing the level of mark.

Assessment for learning



Candidates need to make four or five points like the example above to be sure of getting a Level 4 mark.

Candidates can make smaller points as well – they all add up (as long as they're correct).

Question 4

4 Read the passage and answer the question.

nam quaecumque homines bene cuiquam aut dicere possunt
aut facere, haec a te dictaque factaque sunt.
omnia quae ingratae perierunt credita menti.

Catullus, *Catullus struggles with love*, lines 7–9

Translation:

For whatever things humans can either say or do well to anyone,
these things have been said and done by you. All these things
have come to nothing, entrusted to an ungrateful mind.

How does Catullus, by his style of writing, emphasise that he does not deserve what he is suffering? Make **two** points, each referring to the **Latin**.

1

.....

.....

2

.....

.....

[4]

Again, this question requires a specific technique. A translation is provided so no marks can be given to candidates just for knowing what a word or phrase means. For each of the two Latin responses chosen it is essential to identify a point of style. Most managed this for the first two lines with polyptoton and polysyndeton featuring in script after script. It needs to be clear from the Latin quote exactly what these terms refer to (the whole two lines usually don't do this) and how they emphasise that Catullus doesn't deserve to suffer. Many candidates then struggled to find a second style point and tried, not always successfully, to do something with *ingratae*. The most obvious point is the emphatic position of *omnia* and candidates who went for this nearly always got the marks.

Exemplar 2

1 Catullus uses polyptoton: "dixisse", "fecisse",
 "dixisse", "fecisse", meaning say and do. The two different forms
 of these verbs ~~also~~ emphasise that
 Catullus has said and done good things.

This response explains 'polyptoton' as 'two different forms of the verbs' and makes clear the sense of the words. Although it doesn't specifically mention what Catullus deserves, the implication of 'has said and done good things' is clear enough for 2 marks to be given.

Question 5 (a)

5 Read the passage and answer the questions.

o di, si vestrum est misereri, aut si quibus umquam
 extremam iam ipsa in morte tulistis opem,
 me miserum aspiciate et, si vitam puriter egi,
 eripite hanc pestem perniciemque mihi,
 quae mihi subrepens imos ut torpor in artus
 expulit ex omni pectore laetitia. 5

Catullus, *Catullus struggles with love*, lines 17–22

(a) *o di ... perniciemque mihi* (lines 1–4): what do these lines tell us about Catullus' beliefs about the gods? Make **two** points.

- 1
-
- 2
-

[2]

This is an open-ended question and a wide variety of answers was accepted provided that the suggestions could be justified by the text. Saying that he didn't believe in the gods or didn't believe they would pity him was not accepted: why, in such a case, would he appeal to the gods at all? However, expression of doubt was accepted.

Question 6

6 Read the passage and answer the question.

ac dum prima lues udo sublapsa veneno
pertemptat sensus atque ossibus implicat ignem
necdum animus toto percepit pectore flammam,
mollius et solito matrum de more locuta est.

Virgil, *A snake's poison stirs passion*, lines 14–17

What makes this such a vivid description of the poison taking hold of Amata? Make **two** points, each referring to the **Latin**.

1

.....

.....

.....

2

.....

.....

.....

[4]

This question is similar to Question 4 but as there is no translation it is not necessary for the points to be stylistic ones; content points are just as good. More successful responses were the ones that showed an understanding of the text and could provide a coherent Latin phrase to illustrate the point. There are plenty of obvious examples and it is a good plan to go for the simplest and most obvious points available, such as 'fire' words to describe the effects of the poison.

Exemplar 3

2 The graphic verbs 'sublapsa' (sinking in) and 'pertemptat' (assails) and 'implicat' (clasp) show the assault of the poison on Amata's body. This, coupled with the lexis of the body with 'ossibus' (bones), 'animus' (spirit) and 'pectore' (chest), further emphasises how physical the assault of the poison is.

This is an unusual response but the point is clear and well explained with Latin references each accurately translated. Taking just *ossibus implicat ignem* as the response would equally well gain the 2 available marks if properly explained.

Question 7 (a)

7 Read the passage and answer the questions.

o genitor, nec te miseret nataeque tuique?
 nec matris miseret, quam primo Aquilone relinquet
 perfidus alta petens abducta virgine praedo?
 at non sic Phrygius penetrat Lacedaemona pastor,
 Ledaeamque Helenam Troianas vexit ad urbes? 5

Virgil, *A snake's poison stirs passion*, lines 20–24

- (a) *perfidus ... praedo* (line 3): pick out and translate a **Latin** word which shows what Amata thinks of Aeneas.

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

[2]

This was generally well answered, but where a Latin word is asked for candidates should never invalidate their answers by giving two.

Question 7 (b) (i)

- (b) *at ... urbes* (lines 4–5):

- (i) *Phrygius ... pastor* (line 4): what was the name of this man?

..... [1]

Few candidates knew Paris' name and many called him Phrygius.

Question 8

8 Read the passage and answer the question.

si gener externa petitur de gente Latinis,
idque sedet, Faunique premunt te iussa parentis,
omnem equidem sceptris terram quae libera nostris
dissidet externam reor et sic dicere divos.

Virgil, *A snake's poison stirs passion*, lines 27–30

Translate this passage into English.

.....

.....

.....

.....

.....

.....

..... [5]

There were many perfect or near perfect translations of this. The most common error was omitting one of *libera*, *dissidet* and *externam* in the version and/or not getting them into the correct syntactical relation: both *libera* and *dissidet* belonging in the relative clause.

Question 9*

9* To what extent do you think that the women in these poems behave badly?

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

Many candidates covered all three of the poems. Candidates were well informed about Medea's actions both before and after her 'impassioned plea' (as evidenced by Euripides' 'Medea' and other sources). Quite a lot also focused on what the text itself shows of her behaviour; while most judged that she behaved badly, many saw Jason's abandonment of her as a mitigating factor. In the case of Amata candidates made sound points about her unjust judgement of Aeneas and the manipulation of her husband, and discussed the bearing of Allecto's poison on her behaviour. Lesbia was generally judged quite harshly but a significant number of answers did note that Catullus was not exactly an unbiased narrator. Some candidates attempted to view the women from a Roman perspective rather than a modern one but the question was really inviting the candidates to make their own analysis and their own judgements.

The most successful responses were those that supported their arguments with detailed textual evidence. This is another question that is marked according to a grid of descriptors; equal marks are given for arguments (AO3) and supporting evidence (AO2).

It appeared that a few candidates had only revised the bits of Latin text that were given out as Advance Information and this hampered them in the one question on the paper which is based on the whole prescription.

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