

GCSE (9-1)

Examiners' report

LATIN

J282

For first teaching in 2016

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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Paper 5 series overview

Latin Verse Literature B is based on selected passages from Virgil, *Aeneid* 6. Candidates were on the whole able to draw out the significant and important moments of Aeneas' visit to the underworld, could discuss with some sophistication the history, personal moments, the underlining mythology and sensory imagery they encountered in the text, and also show appreciation for Virgil's style of expression.

Many candidates had clearly prepared very thoroughly for the paper and had practised exam-style questions: most candidates had a good grasp of what each type of question required and how best to go about answering it. Other candidates had an overall understanding of the story, but lacked the detailed knowledge of the Latin which would allow them to tackle some of the more demanding questions successfully, particularly the questions that require discussion of stylistic points such as the 8-mark passage analysis.

In the 10-mark extended response question, many candidates were able to write in some detail about Aeneas' heroic journey across the Styx and the importance of seeing future generations of his descendants and of gaining closure with his father, and were able to provide lots of specific examples drawn from the text overall. Some candidates simply listed the different scenes in the underworld, at times rather vaguely ('Aeneas meets his father'), and did not develop their points fully or give a focused reference to the set text which properly responded to the thematic question.

In terms of general feedback, 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 additional discussion; they are not a sign that candidates should fill them with as many points as possible.

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

The answers for the short answers will usually be found directly in the Latin, which is often provided in full in the question, and referred to by line numbers. A correct translation of the Latin text will be sufficient for full credit.

It is worth noting, furthermore, that candidates will not be given credit for responses based on portions of the text outside the lines specified, or paraphrased from their knowledge of the text in English. See the specific comments on Question 2 below.

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

In the questions requiring literary analysis, Questions 1 and 7, candidates generally 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, particularly in the first question on the paper ('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 that are 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, furthermore, that the use of technical language is sometimes used as a substitute for accurate textual understanding which can often be left without any discussion or explanation. The commentaries on the individual questions below will give more detail on the technique for answering these questions and there is plenty of exemplar material on Teach Cambridge.

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

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> • clearly understood the Latin text and how to translate it • read the questions carefully, and followed the instructions of which line numbers the question referred to • answered the short questions in a focused way with specific reference to the Latin provided on the paper • understood the difference between commenting on a point of content and how to make a stylistic point in literary analysis • understood the difference between Question 7 (8-mark passage analysis, focused on the Latin) and Question 11 (10-mark overall essay on all the set text selections, no Latin required). 	<ul style="list-style-type: none"> • had a limited or vague and generalised knowledge of the Latin text • showed little understanding of literary effects required for stylistic analysis for those questions which require it • did not support their essay points with accurate or specific references to the set texts • had only a vague or generalised knowledge of the story.

Question 1

- 1 Read the passage and answer the question.

hinc via Tartarei quae fert Acherontis ad undas.
turbidus hic caeno vastaue voragine gurgēs
aestuāt atque omnem Coccyto eructat harenam.

Translation:

From here is the road that leads to the waters of Tartarean Acheron.
This flood, swirling with mud and in a vast whirlpool,
seethes and belches out all its sand into Cocytus.

Virgil, *Aeneid* 6, lines 295–297

How, by his style of writing, does Virgil emphasise how violent the river Acheron is?
Make **two** points, each referring to the **Latin**.

- 1
-
-
- 2
-
-

[4]

Many candidates found this a challenging opening question. The majority, nonetheless, came up with a reasonable response to it. Many included a point of style but a few just quoted bits they thought violent, or highlighted a particular word without showing what was notable about it. By far the most popular point was the alliteration of 'v' in line 2 and the personification in line 3 (using the two different verbs, particularly *eructat* to elicit disgust, e.g. such as 'makes it sound like a monster/living thing' accepted in lieu of the technical term). The word *turbidus* was cited from time to time but strangely nearly always translated incorrectly, despite the English given. The rather dubious 'assonance' of *aestuāt atque* does not suggest violence and was not accepted.

Exemplar 1

1 the choice of the word "eructat" - meaning belches - emphasises the violence of the whirlpool and the river Acheron as "belches" is a very aggressive choice of word and therefore emphasises the aggressive and violent nature of the river Acheron.

2 the repetition and alliteration of the letter "V" in "vastaque voragine", meaning "vast whirlpool", emphasises the violence of the river Acheron as it is a harsh sounding letter and therefore brings out the violent nature and aggressive nature of the whirlpool.

In this exemplar, which was awarded 4 marks, the focus is on *eructat* as suggested in the mark scheme; it stands out as a violent verb (personification as well), and the alliteration of the second point was quite standard. Notice the layout and length of the responses: each response starts with the quotation, followed by a translation, and then a sentence or two of stylistic analysis.

From the question: 'by the style of his writing'



This type of question requires commentary on points of style. Because a translation is provided for 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. Even for poetry, focused quotations like the ones above should be given.

Question 2 (a)

2 Read the passage and answer the questions.

portitor has horrendus aquas et flumina servat
 terribili squalore Charon, cui plurima mento
 canities inculta iacet, stant lumina flamma,
 sordidus ex umeris nodo dependet amictus.

Virgil, *Aeneid* 6, lines 298–301

(a) *portitor* (line 1): what was Charon's job in the Underworld?

..... [1]

We were looking for any sensible translation of *portitor*; some candidates wrote too much and gave a lengthy mythological tale.

Question 2 (b)

(b) *cui plurima ... amictus* (lines 2–4): what do we learn about Charon's appearance in these lines? Give **two** details.

1

.....

2

.....

[2]

It would be worth reminding candidates that they must pay attention to the lemma. Although the vast majority of candidates got the full 2 marks, some lost out by offering points outside the lines specified, e.g. 'he had terrible squalor'.

Question 3 (a) (i)

3 Read the passage and answer the questions.

stabant orantes primi transmittere cursum
tendebantque manus ripae ulterioris amore.
navita sed tristis nunc hos nunc accipit illos,
ast alios longe summos arcet harena.

Virgil, *Aeneid* 6, lines 313–316

(a) *stabant ... amore* (lines 1–2):

(i) what were the souls on the bank desperate to do?

..... [1]

Any sensible translation of *transmittere cursum* was accepted. See the mark scheme, on this and other questions on the paper, for full details of what was accepted and what was not.

Question 3 (a) (ii)

(ii) give **one** way in which the souls showed their desperation.

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

Straightforward translation of *orantes* or 'holding out hands', *vel sim.*

Question 3 (b)

(b) *navita ... harena* (lines 3–4): how did Charon deal with the crowd on the river bank?

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

Nearly all candidates got at least 1 mark here; however, for 2 marks, candidates could lose out if they either omitted the second part, or else invalidated their translation by saying 'souls driven back *towards* the bank/sand'.

Question 4 (a)

4 Read the passage and answer the questions.

'nec vero Alciden me sum laetatus euntem
 accepisse lacu, nec Thesea Pirithoumque,
 dis quamquam geniti atque invicti viribus essent.
 Tartareum ille manu custodem in vincla petivit
 ipsius a solio regis traxitque trementem;
 hi dominam Ditis thalamo deducere adorti.'

5

Virgil, *Aeneid* 6, lines 392–397

Charon mentions three living men who came down to the Underworld and did bad things.

(a) *Tartareum ... trementem* (lines 4–5): what did the first of these men do?

.....
 [2]

There were many good answers to this question. Some responses did not mention chains or poorly construed *in vincla petivit*, and a few candidates in confusion wrote that Cerberus was dragged *to* the king's throne.

Question 4 (b)

(b) *hi ... adorti* (line 6): what did the others try to do?

..... [1]

This question was generally answered correctly. A wide range of translations for 'Dis' were permitted. Some candidates did not gain the mark as they were confused as to who exactly was being kidnapped.

Question 5

5 Read the passage and answer the question.

'Troius Aeneas, pietate insignis et armis,
ad genitorem imas Erebi descendit ad umbras.
si te nulla movet tantae pietatis imago,
at ramum hunc' (aperit ramum qui veste latebat)
'agnoscas.'

5

Virgil, *Aeneid* 6, lines 403–407

How does the Sibyl who is guiding Aeneas persuade Charon to let him onto the boat?
Make **two** points, each referring to the **Latin**.

1

.....

.....

.....

.....

.....

2

.....

.....

.....

.....

.....

[4]

There were lots of successful responses here, the majority referring to *pietas* and *ramum*, and some to *ad genitorem*, for context points; style points included polyptoton of *pietas*, repetition of *ramum*, and the emphatic positions of *ramum* and *agnoscas*. The less successful responses did not quote the Latin or explain how it was persuading Charon.

Exemplar 2

- 1 "Imas Erebi descendit ad umbras" means coming down to the deepest shades of Erebus. Aeneas willing to do such a scary and dangerous thing of going to the deepest parts of the underworld shows how brave and fearless he is. This shows how much devotion Aeneas has, which might convince Charon.
- 2 "At ramum hunc [...] agnoscas" meaning at least: recognise this branch. The golden branch that she has is a very impressive and rare gift that Charon is very impressed by. The gift is ~~so~~ not often seen, so Charon is happy to accept it to allow Aeneas passage.

In this exemplar, the first point is an excellent one that draws out *how* far Aeneas is willing to go; it is a sophisticated point that succeeds in bringing in the superlative *imas*. In the second, note the ellipsis, but the key words are still fully written out ('focused quotation'). In fact, the ellipsis would not have been needed at all: candidates can simply quote the Latin without ornament. No style point is required here, and the candidate gets full marks. The analysis is straightforward and answers the question directly. This is a good example of what candidates should aim for.

Question 6

6 Read the passage and answer the question.

'quas ego te terras et quanta per aequora vectum
accipio! quantis iactatum, nate, periclis!
quam metui ne quid Libyae tibi regna nocerent!'

Virgil, *Aeneid* 6, lines 692–694

Give **two** reasons why Anchises has been worried about his son, Aeneas.

1

.....

2

.....

[2]

Nearly all responses here gained the 2 marks. A few candidates however did not understand what *nocerent* meant here, or were too vague in their explanation of the Libya point to achieve the second mark.

Question 7*

7* Read the passage and answer the question.

ille autem: 'tua me, genitor, tua tristis imago
saepius occurrens haec limina tendere adegit;
stant sale Tyrrheno classes. da iungere dextram,
da, genitor, teque amplexu ne subtrahe nostro.'
sic memorans largo fletu simul ora rigabat.
ter conatus ibi collo dare brachia circum;
ter frustra comprensa manus effugit imago,
par levibus ventis volucrique simillima somno.

5

Virgil, *Aeneid* 6, lines 695–702

What makes this a moving scene between Aeneas and his father?

In your answer you may wish to consider:

- what Aeneas says to his father
- what happens when he tries to embrace him.

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

[8]

Candidates' responses to Question 7 generally showed a good understanding of the content of this passage. Overall, examiners found that most candidates understood what was expected in an answer to this type of question, and most were able to make some reference to the Latin in each point.

Examiners mark this question in accordance with a grid (see the mark scheme). The key features of this are engaging with the question and selecting for discussion specific examples from the passage. Both the grid descriptors and the rubric to the question on the paper make it clear that for the higher levels of marks these examples need to include both features of literary *style* as well as content and that there must be some quotation of the Latin. Ideally an answer will have some overall coherence; some candidates who wrote at length but in generalised terms did not score many marks. Several responses contained good content and could 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 attempted to quote two or three lines at a time, and it became unclear whether the candidate had 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.

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

The most common good points discussed the repetition of *tua* and the alliteration of *tua tristis*, the repetition of the imperative *da*, the repetition of *genitor*, the reference to copious tears, the anaphora and emphatic position of *ter*, the relevance of the simile(s) and the double alliteration in the final line; the less successful points either did not quote the Latin or did not show understanding of the quoted text, or did not explain the relevance of the style point. Some candidates who made a few good points did not reach the top level because they did not reach the bar of having a very good engagement with the question. For example, *tua* was frequently mistranslated as 'you', or the repetition/juxtaposition noted without any hint of the context. Few candidates understood the significance of *stant sale Tyrrheno classes*. And there were some candidates who were confused as to who was crying in the passage – Aeneas or Anchises.

Exemplar 3

As Aeneas ~~describes~~ describes what compelled him to travel to his father, he cries 'tua me... tua' (your image, your sad image) repetition of 'tua' allowing the strength of his passion towards reaching his father ^{to} be emphasised.

As well as this, the image 'saepius occurrent' (often springing to my mind) present that Aeneas was plagued with the thoughts of seeing his father, the 'saepius' or often intensifying these feelings, allowing for a moving scene between the pair.

Aeneas' description of the sea as 'sale' (salty) allows Virgil here to use variation to create a more vivid and intriguing story for the audience, leading to a higher and more vivid scene between Anchises and his son.

As Aeneas cries out, he exclaims, 'da' (give) which is repeated, Aeneas begging in a pleading tone to once more allow for a ^{and emphatic} [↓]

emotional and moving scene.

He tells his father 'ne subtrahere rostrum' (and do not withdraw from my embrace,) the command presenting the strength of his desires to hug and hold his father, allowing for an emotional impact. Whilst he says these words, ~~he~~ Aeneas 'largo fletu' (moistened his face with copious weeping) presenting his pain and therefore adding to the moving atmosphere.

Aeneas attempts to embrace his father, placing his arms around Anchises' neck 'tre' (three times) however this is repeating to emphasise and almost mock Aeneas' efforts, generating pity and therefore a moving scene.

Though his father also wishes to hold his son, the image gripped ~~him~~ 'frustra' (in vain) which allows a sense of defeat to be illustrated from both father and son, showing reciprocated feelings of love which cannot be shown.

Lastly, Virgil uses a simile to poeticise their struggles and highlight the difficulties the two men face, with the lines 'par levisbus ventis volutisque simillima somna' (like light winds and most similar to winged sleep) using sibilance around the 's' as well as alliterating the 'v' to generate the image as even more difficult ^{to attain} and create a moving scene in the process.

This exemplar shows a model point in which a candidate: (a) selects a specific and relevant example from the Latin that is short and focused; (b) offers a point of stylistic analysis; and (c) offers 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. Note that the third paragraph about the 'sale' is not worthy of any credit. Yet the overall essay contains full coverage of the selection, with many strong points that combine a focused quotation, translation and analysis, which includes several points of style.

Assessment for learning



Marking for these types of question is positive. Even if candidates made several limited or incorrect points, they were still able to achieve a Level 4 mark if they could offer enough strong points. Candidates should aim 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 as this contributes to a good range of appropriate quotation with well thought out discussion.

Question 8

8 Read the passage and answer the question.

hunc circum innumerae gentes populiue volabant:
ac veluti in pratis ubi apes aestate serena
floribus insidunt variis et candida circum
lilia funduntur, strepit omnis murmure campus.

Virgil, *Aeneid* 6, lines 706–709

Translate this passage into English.

.....

.....

.....

.....

.....

..... [5]

Overall, the translation was done very well and accurately. Candidates missed marks when they did not account for all the Latin words – *hunc*, and *ac veluti*, for example, were frequently omitted, but other candidates didn't always provide different (i.e. separate) translated words for both *gentes* and *populi*. There was a similar tendency to run *variis floribus et lilia* into one phrase. Mistranslations and omissions of *murmure* and *serena* were common.

Question 9 (a)

9 Read the passage and answer the questions.

'nunc age, Dardanium prolem quae deinde sequatur
gloria, qui maneant Itala de gente nepotes,
inlustres animas nostrumque in nomen ituras,
expediam dictis, et te tua fata docebo.'

Virgil, *Aeneid* 6, lines 756–759

(a) *nunc ... dictis* (lines 1–4): why would Aeneas be particularly interested in the souls that Anchises is about to describe? Give **two** reasons.

1

2

[2]

Most candidates managed to get 2 marks here. A few missed a mark by repeating the point about 'glory'. The mark scheme looked for two distinct points.

Question 9 (b)

(b) *et te ... docebo* (line 4): what else does he say he will tell Aeneas?

..... [1]

Some candidates missed out on the mark by writing 'their fate'.

Question 10 (a)

10 Read the passage and answer the questions.

'hic vir, hic est, tibi quem promitti saepius audis,
Augustus Caesar, divi genus, aurea condet
saecula qui rursus Latio regnata per arva
Saturno quondam, super et Garamantas et Indos
proferet imperium; iacet extra sidera tellus, 5
extra anni solisque vias, ubi caelifer Atlas
axem umero torquet stellis ardentibus aptum.'

Virgil, *Aeneid* 6, lines 791–797

(a) *aurea condet ... proferet imperium* (lines 2–5): give **two** ways in which Anchises exaggerates the achievements of Augustus.

1

.....

2

.....

[2]

This was generally well understood and answered. A number of candidates did not give their response from the lines specified or just wrote English from a memorised translation.

Question 10 (b)

(b) *ubi ... aptum* (lines 6–7): pick out and translate the **Latin** word which tells us what Atlas was famous for.

Latin word:

English translation:

[2]

Most candidates identified the correct Latin and were able to offer a suitable translation.

Question 11*

11* What do you think made his journey to the Underworld an important experience for Aeneas?

You should support your answer with a range of references to the parts of *Aeneid* 6 you have read, and you may include passages printed on the question paper.

[10]

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

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

Across all the scripts, there was a pleasing variety and range of responses, and it was interesting to see that some candidates who had not done so well on the close textual analysis questions did well here, when given the chance to discuss the given text as a whole. Most candidates were able to identify several moments of importance for Aeneas on his journey.

As with Question 7, there were some candidates who had made lots of brief points which struggled to gain credit because they did not contain accurate textual reference and/or sufficient analysis, and (fewer) candidates who had made only two or three longer points which were more in-depth than necessary. Almost all candidates had covered both aspects of 'important for Aeneas' (not just 'important' overall).

The most common references cited as 'important for Aeneas' included: his meeting his father for closure (details of attempting to hug taken from the paper itself); the many souls waiting to get in and the unjust way they are treated by Charon, important for Aeneas to lead a moral life; the pleasant description of the valley of the Elysian Fields and the bee simile to give him a sense of relief for his father; the parade of heroes important for establishing his reputation; the future glory of Augustus, important for his descendants, sense of hope, etc.; the renewed sense of hope and motivation for Aeneas.

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

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