

Examiners' report

GCSE

LATIN

OCR Level 1/Level 2 GCSE (9-1) in 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 responses 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 [Teach Cambridge](#).

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Paper 5 series overview

This year's set work for Latin Verse Literature B was Virgil, *Aeneid* 1.12–123. Like last year, across all the scripts seen, many candidates were able to draw out the significant and important moments of Aeneas' journey, and the role of Juno; top candidates were able to discuss with some sophistication the history, particular moments in the opening book, the underlining mythology and sensory imagery they encountered in the text, as well as to show appreciation for Virgil's style of expression.

Many candidates had clearly prepared very thoroughly for the paper. 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 in the short answer questions that require discussion of stylistic points.

In terms of general feedback, the short comprehension questions in particular 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 to the short answer questions will 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.

Also, candidates will not be given credit for responses outside those line numbers, or paraphrased from their knowledge of the text in English. See specific comments on Question 3 below.

Candidates must also not 'hedge' their answers by writing multiple answers 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 literary analysis questions (3 and 5) 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, particularly with the first of these questions (*viz.*, 'by his style of writing'), *and* of explaining how they emphasise the point at issue. Across the paper, up to 8 marks out of the 50 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. It is worth noting, however, 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 the OCR hub.

Across the paper candidates showed strong textual knowledge yet inconsistent technique. Most comprehension questions were secure; and so errors arose from missing words, or mishandling pronouns or omitting key words. Stylistic questions tended to expose a 'confusion of labels' (where candidates simply dropped in a term, and hoped for the best); there was also a tendency to quote English, and not the Latin. Some candidates gave over-long responses or repeated material which wasted time under the 'first-response only' rule (see mark scheme rubric). Unfortunately, there was some evidence of the use of online translations which contained some inaccuracies. Where preparation emphasised question requirements, results were excellent.

Handwriting remains a growing obstacle: a significant minority produced scripts that were scarcely legible to examiners.

Finally, 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:
- clearly understood the Latin text and how to translate it - carefully read the questions, and followed the instructions about 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 5 (8 mark essay on literary analysis of the Latin) and Question 10 (10 mark overall essay on the entire set text, no Latin required).	- had a limited or vague and generalised knowledge of the Latin text - showed little understanding of literary effects required for stylistic analysis - 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 (a) (i)

1 Read the passage and answer the questions.

vix e conspectu Siculae telluris in altum
vela dabant laeti et spumas salis aere ruebant,
cum Iuno aeternum servans sub pectore vulnus
haec secum: 'mene incepto desistere victam
nec posse Italia Teucrorum avertere regem!'

5

Virgil, *Aeneid* 1, lines 34–38

(a) *vix ... ruebant* (lines 1–2):

(i) where were Aeneas and his fleet at this point?

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

Marks were lost when the sense of 'where' was omitted, when Troy or Italy replaced Sicily, or when candidates offered a broad narrative rather than drawing their response from the specified lines.

Question 1 (a) (ii)

(ii) pick out and translate the **Latin** word which tells us how the Trojans were feeling.

Latin word:

English translation:

[2]

Most candidates answered this question well.

Question 1 (b)

(b) *aeternum ... vulnus* (line 3): what were Juno's feelings towards the Trojans?

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

Responses were correct here as long as candidates either gave the literal Latin translation, or correctly summarised in their own words. See the mark scheme for further details.

Question 1 (c)

(c) *Italia ... regem* (line 5): what would Juno like to do?

.....
 [2]

Most candidates were able to translate the Latin directly for the marks, and the mark scheme allowed candidates some latitude.

Question 2

2 Read the passage and answer the question.

‘Pallasne exurere classem
 Argivum atque ipsos potuit sommergere ponto
 unius ob noxam et furias Aiakis Oilei?’

Virgil, *Aeneid* 1, lines 39–41

What **two** things does Juno say Pallas (the goddess Athena) was able to do when Ajax offended her?

1

 2
 [2]

Performance for this question was mixed. Most candidates recognised that Pallas burned the Greek fleet, yet many treated the fleet as the object of *summergere* or did not make clear that the Greeks, not the ships, would be submerged. *ipsos* was often mistranslated and responses that conflated burning and sinking into one action lost a mark.

Question 3

3 Read the passage and answer the question.

'ipsa Iovis rapidum iaculata e nubibus ignem
disiecitque rates evertitque aequora ventis,
illum expirantem transfixo pectore flammas
turbine corripuit scopuloque infixit acuto.'

Translation:

'She herself, having hurled Jupiter's swift lightning from the clouds, both scattered the boats and churned up the seas with winds; as for Ajax, as he breathed out flames from his pierced chest, she snatched him up in a whirlwind and impaled him on a pointed rock.'

Virgil, *Aeneid* 1, lines 42–45

How does Virgil, by his style of writing, emphasise the power of Pallas Athena?

Make **two** points, each referring to the **Latin**.

1

.....

.....

2

.....

.....

[4]

The responses for this 4 mark style question were polarised. Strong answers quoted or translated the key Latin and analysed clear stylistic points, e.g. *ipsa* in the opening line, the polysyndeton, emphatic *acuto*; dactylic rhythm was permitted, as were various other sound-effects. Weaker answers ignored the style prompt, or analysed only the English given; some relied on vague remarks about 'powerful vocabulary'. Confusion of technical terms remained a common problem.

Exemplar 1

- 1 Virgil uses specific word order of "acuto" (meaning "sharp") ^{at} ~~near~~ the end of the line to exacerbate the unsympathetic power that Athena has to be able to kill someone with such severity. This is because as it is at the end of the line it is purposely emphasising the sharpness of the rock.
- 2 Furthermore ~~the~~ Virgil uses repetition of -que in "disiectaque ratis overitque" (meaning "both scattered the boats and churned up the seas"). This emphasises the extent of ~~Athena's~~ ~~power~~ ~~power~~ ~~power~~ Athena's power as it acts as if it is ~~an~~ ongoing and all encompassing.

[4]

In the above extract, the focusing in on *acuto* is to be found in the mark scheme: it stands out by its emphatic position. Commenting on the use of two verbs (polysyndeton) in the second point was quite common across candidates. Notice the layout and length of the responses: each answer starts with the quotation, followed by a translation, and then a sentence or two of stylistic analysis.

'by his style of writing'



This type of question requires stylistic commentary. Because a translation is provided on the exam paper, no marks can be given to candidates just for knowing what a word or phrase means. For each of the two responses, candidates must be able to identify a point of style. Many candidates chose over-long quotations. Even for poetry, focused quotations like the ones above are more effective than long ones.

Question 4

4 Read the passage and answer the question.

sed pater omnipotens speluncis abdidit atris
hoc metuens molemque et montes insuper altos
imposuit, regemque dedit qui foedere certo
et premere et laxas sciret dare iussus habenas.

Virgil, *Aeneid* 1, lines 60–63

How do these lines show that Jupiter went to a lot of trouble to keep the winds under control?
Make **three** points.

1

.....

2

.....

3

.....

[3]

Most candidates grasped the factual focus of the question and gained full credit quickly and easily. A minority, however, misread the task as 'stylistic' and offered unnecessary Latin quotation, or missed out on marks through over-analysis.

Question 5*

5* Read the passage and answer the question.

haec ubi dicta, cavum conversa cuspide montem impulit in latus; ac venti velut agmine facto, qua data porta, ruunt et terras turbine perflant. incubere mari totumque a sedibus imis una Eurusque Notusque ruunt creberque procellis	5
Africus, et vastos volvunt ad litora fluctus. insequitur clamorque virum stridorque rudentum; eripiunt subito nubes caelumque diemque Teucrorum ex oculis; ponto nox incubat atra; intonuere poli et crebris micat ignibus aether praesentemque viris intentant omnia mortem.	10

Virgil, *Aeneid* 1, lines 81–91

How does Virgil emphasise the destructive nature of the storm?

In your answer you may wish to consider:

- how the winds behave
- what happens when the winds have been let out.

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

The quality of answers varied widely on this question. High-scoring answers discussed the military simile, alliteration, historic present, tricolon of winds, emphatic word order, balanced phrasing and the tautology *caelumque diemque*. Errors stemmed from omitting any translation of the quoted Latin, mislabelling asyndeton/polysyndeton or chiasmus/balance, and from irrelevant references such as *cavum conversa cuspide*, unless somehow specifically tied to the question of 'destructive nature of the storm'.

Exemplar 2

The destructive nature of the storm is first emphasised by ~~from~~ the behaviour of the winds. Firstly the winds are described, "as with a battle line having been formed", "ac venti velut agmine facto". This description lends a sense of formality and structure to the winds, ^{echoing} ~~echoing~~ the precise ^{shapes} ~~lines~~ of the Roman military ^{battle} lines, and so emphasised their power. ~~as~~ Moreover the alliteration of the "v" sound in "venti velut", creates a plosive sound, which is utilised by Virgil to contribute a sense of harshness to the winds.

The destructive nature of the storm is emphasised also by what happens when the winds have been let out. ~~Polyptoton is seen once again as~~ ^{plosive} alliteration is seen once again as the winds "non velut aquae

to the shore" - "vastos velum ad litora fructus". The next sentence "both the clamour of men and creaking of ropes follow" - "insequitor clamorque virum stridorque nudentum" - the repetition of "que" speeds up the pace of the narrative and creates an atmosphere of panic and hysteria, as the storm takes destruction in its wake, and once again emphasises the destructive nature of the storm by detailing the panic it has caused. There is also use of pathetic fallacy, as the commotion of the men on the ship is mirrored by the weather, where the "sky thundered, and the upper air flashed with frequent lightning" - "intonuere poli et crebris micat ignibus aether". Furthermore, the destructive nature of the storm is highlighted by the fact that the Trojans are physically unable to see and understand where it is coming from, ^{not only do} "suddenly the clouds snatch away the ~~at~~ heavens and lay them the eyes of the Trojans", "enipiliunt subito nubes caelumque diemque tellusque ex oculis", but also "ponto nox incubat atra", black night lays upon the sea, portraying the Trojans' ignorance of the situation by physically rendering them unable to see. Furthermore, "lightning" is described as threatening the men with instant death, "mortem", which is placed in emphatic last position.

In Exemplar 2, which was awarded full marks, the first point made is an excellent one that draws out *the harshness of the winds* by means of a sophisticated discussion that brings in the simile. In the second and third paragraphs we find concise, but accurate, quotations, with translations and a point that returns to the question of the storm. Candidates can simply quote the Latin without ornament. The fourth paragraph offers a somewhat unconvincing and underdeveloped claim of 'pathetic fallacy', but the final two paragraphs contain analysis that is straightforward and answers the question directly. This is a good example of what candidates should aim for.

Assessment for learning



Marking for these types of question is positive: even if candidates make several weak or incorrect points, they are still able to achieve a Level 4 mark if they can offer enough strong points. Candidates should aim to make four or five 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. For further details, see the marking grids reproduced in the mark scheme.

Question 6

6 Read the passage and answer the question.

extemplo Aeneae solvuntur frigore membra;
ingemit et duplices tendens ad sidera palmas
talía voce refert: 'o terque quaterque beati,
quis ante ora patrum Troiae sub moenibus altis
contigit oppetere!'

5

Virgil, *Aeneid* 1, lines 92–96

Translate this passage into English.

.....

.....

.....

.....

.....

..... [5]

The translations were generally fluent. Frequent slips included omitting *extemplo* or *ingemit*, rendering *sidera* merely as 'sky', mistranslating or often omitting *duplices*, and treating *talía voce* as if both words were in agreement with one another. Some candidates reproduced inaccurate online versions, typically scoring 3 marks.

Question 7 (a)

7 Read the passage and answer the questions.

'o Danaum fortissime gentis
 Tydide! mene Iliacis occumbere campis
 non potuisse tuaque animam hanc effundere dextra,
 saevus ubi Aeacidae telo iacet Hector, ubi ingens
 Sarpedon, ubi tot Simois correpta sub undis
 scuta virum galeasque et fortia corpora volvit!'

5

Virgil, *Aeneid* 1, lines 96–101

(a) *o Danaum ... dextra* (lines 1–3): what does Aeneas wish had happened to him?

.....
 [2]

Most candidates did well on this question; they recognised Diomedes and supplied the correct context.

Question 7 (b)

(b) *ubi tot Simois ... volvit* (lines 5–6): what shocking scene is Aeneas remembering here?

.....

 [2]

Mistakes were largely confined to those candidates who mistook 'Simois' for a person.

Question 8 (a)

8 Read the passage and answer the question.

talìa iactanti stridens Aquilone procella
velum adversa ferit, fluctusque ad sidera tollit.
franguntur remi, tum prora avertit et undis
dat latus, insequitur cumulo praeruptus aquae mons.

Virgil, *Aeneid* 1, lines 102–105

How does Virgil emphasise the danger that Aeneas and his ship are in?

Make **two** points, each referring to the **Latin**.

1

.....

.....

2

.....

.....

[4]

The marks gained by candidates here demonstrated greater consistency compared to those in Question 3. Candidates rightly selected content points, often citing *ad sidera*, *aquae mons* and the ship's helplessness. Marks were lost when several stylistic points were offered without any stated effect or when candidates, perhaps believing that only style points would be accepted, tried too hard to come up with one.

Question 9 (a)

9 Read the passage and answer the questions.

tres Notus abreptas in saxa latentia torquet
(saxa vocant Itali mediis quae in fluctibus Aras,
dorsum immane mari summo), tres Eurus ab alto
in brevia et Syrtes urget, miserabile visu,
inliditque vadis atque aggere cingit harenae.

5

Virgil, *Aeneid* 1, lines 108–112

(a) How many ships in total did the winds, Notus and Eurus, destroy between them?

..... [1]

This question was generally well handled; only a small number of candidates selected 'three', rather than the expected 'total' of six.

Question 9 (b)

(b) Virgil describes **two** ways in which Notus and Eurus destroyed ships. What were these two ways?

1

.....

2

.....

[2]

Generally answers to this were very good and Latin comprehension was secure.

Question 10*

10* To what extent do you think that Juno had good reasons to behave as she did?

You should support your answer with a range of references to the parts of *Aeneid* 1 that you have read, and you may include passages printed on the question paper. [10]

Many candidates gave very good answers to the extended response question. The best essays found points on either side of the argument to produce well-argued and balanced responses, e.g. Juno did, or did not have good reasons, etc. 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' quotation 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* 1 that they have read; this obviously includes those lines given in the specification, but candidates were also given credit for wider reading. Essays were lively and well supported. Strong candidates gave balanced arguments about Juno's motives, cited wide textual evidence and evaluated her conduct against divine 'norms'.

Weaker answers tended to give vague or passing references, at times confused divine hierarchies, entirely neglected the Judgement of Paris or Ganymede, or drifted into sympathy with Juno rather than 'justification'.

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

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