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GCSE (9-1)

Examiners' report

LATIN

J282
For first teaching in 2016

J282/04 Summer 2024 series

Contents

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 4 series overview

Latin Verse Literature A was based on four selections found in the *Cambridge Latin Anthology*: *Echo et Narcissus* (Ovid), lines 1–82 (*aspicit ... albis*), and in the section Amor, *How many kisses?* (Catullus), *Conflicting emotions* (Catullus) and *Love will not let the poet sleep* (Petronius).

Like last year, examiners were pleased to see how well the majority of the candidates knew and understood these Latin texts as a collection, which was shown by the breadth of references in the 10-mark extended response (Question 11, 'How far do the lovers deserve our sympathy?'), where candidates expressed a very wide range of views on the behaviour of Echo, Narcissus, Lesbia and Catullus, and Petronius as a poet and a lover. Some candidates were able to access the top bands if they gave a detailed discussion only of Echo and Narcissus, but most candidates were able to incorporate all the poems into their response.

Some candidates who seemed to have struggled with the challenging Latin text (this became most apparent on Question 3, the 8-mark style question, and Question 4, the 4-mark style-only comment question), came into their own on the 10-mark essay and produced some really focused and coherent responses when they drew on what they knew of the poems in English. There was a very small minority of candidates who had run out of time before they were able to finish Question 11, most often as a result of writing too much for the earlier short answer questions.

It is worth noting that Latin is NOT required for the 10-mark essay question. Some candidates often refer back to the paper and attempt to copy out Latin references, and aim to answer the 10-mark essay as if it were a style question. The aim of the 10-mark essay is to have specific references to the English text only (close paraphrases are perfectly fine; there is no need to have exact quotations) when analysing the question.

In terms of general feedback, the short comprehension questions especially do not need lengthy answers to gain their 1 or 2 marks, which is generally the translation of the Latin, 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. The questions which required candidates to offer their own understanding of the texts (Question 1 (b), and Question 2 (a)) were usually full marks.

> **Answers for short comprehension questions should be drawn from the Latin text**
>
> The answers for the short comprehension questions will usually be found directly in the Latin, which is often provided in the question, and referred to by line numbers. A simple translation of the Latin text will be sufficient for full credit. (Candidates should beware, however, of questions such as Question 1 (b) which, although they at first sight may look like a straightforward comprehension question, actually require knowledge of the context beyond the lines printed on the paper.)
>
> Additionally, it is worth noting that candidates will not be given credit for responses drawn from the text outside those line numbers, or paraphrased from their knowledge of the text in English.
>
> 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, Questions 3 (8-mark passage analysis) and 4 (4-mark style-only), 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 in Question 4 ('by his style of writing') *and* of explaining how these 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 may not be 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.

It also needs to be emphasised that candidates need to write legibly. There were several instances this year where it was very challenging to read what was written.

Overall, examiners found that the majority of candidates clearly had a reasonable understanding of the texts, with many who were able to demonstrate good, very good or outstanding appreciation of the texts. It was clear that the majority had prepared carefully for the exam.

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 - answered the short questions in a focused way with specific reference to the Latin provided - 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 3 (8-mark passage analysis, focused on the Latin) and Question 9 (10-mark overall essay on all the set texts).	- had a limited or vague and generalised knowledge of the Latin text - showed little understanding of literary effects required for style analysis - did not support their essay points with accurate or specific references to the set texts.

Question 1 (a)

1   Read the passage and answer the questions.

> forte puer comitum seductus ab agmine fido
> dixerat 'ecquis adest?' et 'adest' responderat Echo.
> hic stupet, utque aciem partes dimittit in omnes,
> voce 'veni' magna clamat; vocat illa vocantem.

> Ovid, *Echo et Narcissus*, lines 16–19

(a) *forte … 'ecquis adest?'* (lines 1–2): what happened to Narcissus to make him call out?

....

.... **[1]**

Most candidates earned full marks. Some mistranslated the text or made reference to lines which were outside the given lemma.

Question 1 (b)

(b) *et 'adest' … clamat* (lines 2–4): why was Narcissus surprised when he heard Echo speaking?

....

.... **[1]**

This question requires candidate to show their understanding of the Latin text, not simply to translate. The majority of candidates were able to explain in their own words that Narcissus was surprised because he thought no one else was there; still, a few candidates simply tried to translate the Latin, which does not directly answer the question in this case.

Question 2 (a)

2   Read the passage and answer the questions.

'huc coeamus' ait nullique libentius umquam
responsura sono 'coeamus' rettulit Echo
et verbis favet ipsa suis egressaque silva
ibat, ut iniceret sperato bracchia collo.

Ovid, *Echo et Narcissus*, lines 23–26

(a) *coeamus* (lines 1 and 2): explain how Narcissus and Echo used this word to mean different things.

....

....

.... **[2]**

Nearly all candidates correctly understood what Narcissus meant from the Latin word *coeamus*, in terms of meeting. The majority of candidates also were able to explain the nuance of Echo's use, but some candidates missed this.

Question 2 (b)

(b) *egressaque … collo* (lines 3–4): what did Echo now do **and** for what purpose?

....

....

.... **[2]**

For 2 marks, candidates needed to answer both halves of the question, that Echo came *out* of the woods, and she did this *to* throw her hands over his neck. For further details on this and the other questions discussed in this report, please see the mark scheme.

Question 3*

3*   Read the passage and answer the question.

> spreta latet silvis pudibundaque frondibus ora
> protegit et solis ex illo vivit in antris;
> sed tamen haeret amor crescitque dolore repulsae:
> attenuant vigiles corpus miserabile curae,
> adducitque cutem macies, et in aera sucus   5
> corporis omnis abit; vox tantum atque ossa supersunt:
> vox manet: ossa ferunt lapidis traxisse figuram.
> inde latet silvis nulloque in monte videtur.
> omnibus auditur: sonus est, qui vivit in illa.

Ovid, *Echo et Narcissus*, lines 30–38

Narcissus has rejected Echo. How does Ovid emphasise that this rejection affected Echo very badly?

In your answer you may wish to consider:

- how Echo behaved when Narcissus rejected her
- what physical changes she underwent.

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 3 often showed a good understanding of the content but some candidates were unable to achieve the top level because they did not bring their point back towards the question. Nevertheless, examiners found that most candidates understood what was expected in a response 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 (pages 10–11 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 on the question 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. Ideally a response will have some overall coherence; some candidates who wrote at length but in generalised terms did not score many marks. Some 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 complete, focused and short; some candidates tried to quote two or three lines at a time; by doing so, it becomes unclear whether the candidate fully understands the significance of particular words or phrases.

There was a good knowledge of technical terms, but candidates did not always make clear what they meant by using the term, or the effect the style point produced in a given situation. Points generally were in line with those suggested in the mark scheme. There were many content points which could easily be made into style points, e.g. *vox* was often identified, but without commenting on its position or that it is repeated. Another example is reference to passive verbs (*auditur*/*videtur*), which could indicate Echo's lack of control, *vel sim.*

Some candidates attempted to 'hedge' on style points, and there was some guessing about (often non-existent) alliteration, assonance, caesuras, juxtaposition, chiasmus, asyndeton.

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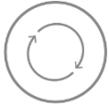
Marking for these types of question is positive; even if candidates made several limited or incorrect points, they were still able to achieve a Level 4 mark if they could offer enough strong points. Candidates should aim to make four or five points like the example above to be sure of getting a Level 4 mark. Candidates can make smaller points as well, as this contributes to a good range of appropriate quotation with well thought out discussion.

Exemplar 1

Ovid describes Echo's response as 'rejected, she lies hidden in the woods' ("spreta latet silvis"). The 'spreta' ?("rejected") is in emphatic placement at the beginning of the line, showing how her & Narcissus' rejection is the only reason for her hiding and showing the profound impact it has had on her. The image of her hiding in the woods is an animalistic one, showing how rejection has reduced her to a lesser state.

Ovid describes Echo as living describes how Echo 'lives in lonely caves' ("solis [ex illo] vivit in antris"). The enclosing word order here shows how creates a vivid visual image as the way she is living inside the caves is physically represented in the syntax of the phrase. The transferred epithet shown in 'lonely caves' emphasises how isolated she has become.

Ovid uses the phrase "haeret amor" ('love persists') to describe Echo's ongoing feelings for Narcissus. Taken literally, "haeret" has the meaning of clinging or sticking. this metaphor showing how although she has been rejected badly, she still has feelings for him, showing how the rejection has made her more dependent and a weaker person.

When describing Echo's physical transformation, Ovid describes how 'thinness shrivels her skin, and all the moisture of her body goes away into the air' ("adducitque cutem macies, et in aera sucus corporis omnis abit"). The consonance of the repeated 'c' sound is reminiscent of something fracturing, showing how she is breaking apart as a cause of Narcissus' rejection.

Echo is described as being 'seen in no mountain' ("nulloque in monte videtur"). This highlights how rejection has caused her to behave unnaturally as she is a mountain nymph. The use of the passive passive shows how she has lost her autonomy and only lives to love Narcissus, she is much weaker.

This exemplar shows a model point in which a candidate: (a) selected a specific and relevant example from the Latin that was short and focused; (b) offered a point of style analysis; and (c) offered 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.

Question 4

4 Read the passage and answer the question.

spectat humi positus geminum, sua lumina, sidus
et dignos Baccho, dignos et Apolline crines,
impubesque genas et eburnea colla decusque
oris et in niveo mixtum candore ruborem,
cunctaque miratur, quibus est mirabilis ipse.   5

Translation:

Lying on the ground he looks at the twin stars, his eyes,
and at his hair worthy of Bacchus, worthy of Apollo even,
and his beardless cheeks and ivory neck and the beauty
of his face and the redness mingled with snowy white, and
he admires all the things for which he himself is admired.   5

Ovid, *Echo et Narcissus*, lines 46–50

How, by his style of writing, does Ovid emphasise that Narcissus is very beautiful to look at? Make **two** points, each referring to the **Latin**.

1 ....

....

....

2 ....

....

....

[4]

Exemplar 2

1 Ovid emphasises this through polyptoton of 'miratur' (admires) and 'mirabilis' (is admired) to show how much there is to praise about Narcissus' appearance by both himself and others, which shows his beauty.

2 Ovid emphasises the Narcissus' beauty through the anaphora of 'dignos Baccho, dignos et Apolline' (fit for Bacchus, fit for Apollo) to compare Narcissus' appearance to that of the gods. This ~~say~~ apotheosis is used by Ovid to emphasise Narcissus' beauty as it is worthy of the divine. [4]

This exemplar gives a good example of 'focused' Latin quotation with analysis. In the first point, the candidate lists the two words which share the same root (*mira-*). The use of the technical term *polyptoton*, if correct here, is not in any case required to gain the mark; a candidate could have simply drawn attention to the similarity of the words, or their repetition, for the mark. In the second point, the full repetition of *dignos* and the names of the gods (which collectively are taken together) is given, and the comparison is pointed out for the second style point.

Several candidates referenced the polysyndeton but only quoted the conjunctions themselves, rather than making reference to any of the items of Narcissus's beauty which are listed in the Latin; this limited the power of their explanations.

From the question: 'by his style of writing'

Style points are required for this type of question. Because the English translation is given, candidates are expected to write out and translate 'focused' Latin phrases (which can be phrases which are as short as one or two words) and should avoid using ellipsis which results in vague points.

Question 5

5   Read the passage and answer the question.

> ille caput viridi fessum summisit in herba,
> lumina mors clausit domini mirantia formam.
> tum quoque se, postquam est inferna sede receptus,
> in Stygia spectabat aqua.

> Ovid, *Echo et Narcissus*, lines 74–77

Translate this passage into English.

....

....

....

....

....

.... **[5]**

> There were many candidates who were able to offer a complete and correct translation of these lines. The most common errors were omissions of words, particularly the small ones like *quoque* or *se*. Some candidates recalled a translation from memory, which could be spotted by words which were out of order. A wide range of translations for *inferna sede* were accepted.

Question 6

6   Read the passage and answer the question.

> nusquam corpus erat; croceum pro corpore florem
> inveniunt foliis medium cingentibus albis.

> Ovid, *Echo et Narcissus*, lines 81–82

What surprising things did the nymphs find when they prepared Narcissus' funeral?

....

.... **[2]**

> For 2 marks, candidates were expected to say that the body was missing as well as that there was a flower in its place.

Question 7 (a)

7　Read the passage and answer the questions.

> quam magnus numerus Libyssae harenae
> lasarpiciferis iacet Cyrenis
> oraclum Iovis inter aestuosi
> et Batti veteris sacrum sepulcrum;
> aut quam sidera multa, cum tacet nox,　　　　5
> furtivos hominum vident amores:
> tam te basia multa basiare
> vesano satis et super Catullo est.

Catullus, *How many kisses?*, lines 3–10

(a)　*quam … sepulcrum* (lines 1–4): Catullus mentions **two** famous landmarks that could be found in Cyrene. What were these **two** landmarks?

1 ....

....

2 ....

....

[2]

Nearly all candidates gained both marks here.

Question 7 (b)

(b)　*aut quam sidera … Catullo est* (lines 5–8): what does Catullus say about the amount of kisses he wants from Lesbia?

....

....

.... **[2]**

Candidates who were able to correctly translate these lines gained the full 2 marks. There were many candidates who ignored the Latin on the page and either gave their own point of view, or rendered too broad a generalisation for both marks.

Question 8

8   Read the passage and answer the question.

odi et amo. quare id faciam, fortasse requiris.
  nescio, sed fieri sentio et excrucior.

Catullus, *Conflicting emotions*

In this poem how does Catullus show that he is in the grip of feelings he does not understand?
Make **two** points, each referring to the **Latin**.

1 ....

   ....

   ....

2 ....

   ....

   ....

[4]

In the most successful responses candidates knew exactly what the Latin meant, and were able to offer focused quotations, with a translation, and an explanation of how that particular phrase shows the strength of Catullus' feelings. There are lots of good examples listed in the mark scheme, many of which the majority of candidates were able to identify; the most common ones were the paradox of the two words *odi* and *amo*, and the emphatic position of *nescio*. Note that this question does not *require* style points, but style points are perfectly acceptable.

Candidates should aim to add some sophistication to their point; many candidates ended up making limited points which could have been much better with more careful wording or reference to the Latin.

From the question: 'each referring to the Latin'

The Latin text on the paper is only two lines long and some candidates tried to quote the first half of the passage for one point and the second half for the other, which resulted in vague answers. Candidates should avoid using ellipsis and are expected to select and write out 'focused' Latin phrases (which can be phrases which are as short as one or two words).

Question 9 (a)

9   Read the passage and answer the question.

> cum me saevus Amor prensat sursumque capillis
>   excitat et lacerum pervigilare iubet.

Petronius, *Love will not let the poet sleep*, lines 3–4

Pick out and translate the **Latin** word which Petronius uses to describe the god of love.

Latin word ....
English translation ....

[2]

Nearly all candidates scored full marks. The odd candidate had the correct English without the correct Latin. Several candidates were perhaps confused by the term 'describe' (i.e. the adjective), and instead wrote the Latin 'Amor' and translation 'Love'.

Question 10 (a)

10   Read the passage and answer the questions.

> ecce tacent voces hominum strepitusque viarum
>   et volucrum cantus turbaque fida canum:
> solus ego ex cunctis paveo somnumque torumque,
>   et sequor imperium, magne Cupido, tuum.

Petronius, *Love will not let the poet sleep*, lines 11–14

(a)   *ecce … canum* (lines 1–2): give **two** examples of sounds the poet would usually hear.

1 ....

....

2 ....

....

[2]

There are four possible responses here, of which most candidates were able to supply the required two. 'Barking' dogs was perfectly fine for *turba canum.* Some mixed up the points, e.g. 'the noise of people'.

Question 10 (b)

(b) Why is everything now silent?

.... **[1]**

See the mark scheme for details.

Question 10 (c)

(c) *solus … tuum* (lines 3–4): what does the poet say to suggest that he does not like what Love is doing to him? Make **two** points.

1 ....

....

2 ....

....

[2]

As the mark scheme makes clear, key points offered in response to this question were credited, no matter how they were expressed.

Question 11*

11* How far do the lovers in these poems deserve our sympathy?

You should discuss at least **two** of the lovers in the poems you have read.

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

With regards to Question 11, the biggest difference teachers can make to support their students is to offer a model technique for this question.

Note carefully that there is *no need to include Latin* in this response; like last year, several candidates treated this question as if it were the same as the 8-mark style question, and lost a good deal of time by flipping back and forth in the exam paper to copy out Latin quotations again. Several examiners noted that a handful of candidates appeared to have run out of time in answering this question.

Overall this year examiners felt that there were some extremely successful responses showing a brilliant level of engagement with the texts. One common problem was that some candidates did not always answer the question asked on the exam paper. The best essays were able to compare and contrast Echo and Narcissus, or compare the two aspects of 'playful' or 'torture' found in the two Catullus and the Petronius poems.

Most candidates covered all four poems. As a rule, the most successful responses saw candidates treat each poem in turn; they drew out one or two points from each character with supporting details. In less successful responses, candidates turned only to those passages which were printed on the exam paper, the majority of which focused on Echo and Narcissus, and some did not refer to the other passages or poems.

This is another question that is marked according to a grid of descriptors; equal marks are given for arguments (AO3) and supporting evidence (AO2).

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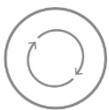
There were some responses which lacked clear planning and did not carry their argument throughout the essay. For a question like this one, candidates were successful when they approached each poem in turn, and were able to provide a detailed/specific textual reference and stated how each character or poet deserved (or did not deserve) our sympathy. Close paraphrasing is perfectly fine, but references to the texts should be specific enough so that examiners can clearly understand which parts/lines of the set text are being referred to.

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