

GCE

Latin

H443/03: Prose Literature

A Level

Mark Scheme for June 2025

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Monday 9 June 2025 - Afternoon

A Level Latin

H443/03 Prose Literature

MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 75

Version: Final
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FOR OFFICE USE ONLY

This document consists of 33 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training: OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning of annotation
	Point credited
	Incorrect (use sparingly)
	Unclear/ dubious point
	Omission
	Major error
	Slight error
	Benefit of doubt
	Consequential or repeated error
	Used to divide responses into marking sections
	Blank Page: this must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

12. Subject Specific Marking Instructions

Guidance on assessing translation from Latin into English

The overall principle in assessing each section is the **proportion** of sense achieved.

The passage is divided into 11 sections, each worth 5 marks. Assessors award up to 5 marks per translated section according to the following grid:

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	Little recognisable relation to the meaning of the Latin.
0	No response, or no response worthy of credit

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Latin – the crucial consideration being the extent to which every Latin word is satisfactorily rendered in some way in the English.

Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the **only** consideration. The determination of what constitutes a 'slight' or 'major' error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits, in the context of the passage and the section. It is likely that some errors may be regarded as 'major' if they appear in a relatively short and straightforward section, whereas in longer or more complex sections they are more likely to be a 'slight' error.

Final decisions on what constitutes 'slight' and 'major' errors will be made and communicated to assessors during the standardisation process, after full consideration of candidates' responses, and these decisions will be captured in the final mark scheme for examiners and centres.

1. **Wrong past tenses** are generally considered a 'slight' error, but other tense errors are 'major'.

Allowance must be made for other differences of idiom between Latin and English:

e.g. *ubi venerunt*: 'when they had come' would be correct; similarly 'when they came' for *cum venissent*.

Note also that Perfect Participles can often be appropriately translated as Present.

Where there are Historic Presents, the candidate should **consistently** use the Past or Present; if the candidate is inconsistent, the error should be counted once only, as a 'slight' error.

If a candidate repeatedly makes the same error of tense, the error should be counted once only.

2. **Vocabulary errors** that are close to the right meaning are 'slight' errors; any wrong meaning that alters the sense is 'major'.

e.g. *amicis suasit*: 'he persuaded his friends' would be a 'slight' error; 'he spoke to his friends' would be 'major'.

3. **Omission of words** is generally a 'major' error. Omission of connectives (e.g. *sed*, *autem*, *tamen*, *igitur*) that do not significantly affect the sense is usually a 'slight' error. Frequently occurring omissions should be categorised at Standardisation.

4. **Errors of number** are usually 'major', but where the difference is minimal, they are 'slight': e.g. *vinis consumptis*: 'the wine having been consumed'.

Sometimes they can be ignored altogether: e.g. *haec dixit* 'he said this'; *maximi labores* 'very great work'; *curae iraeque* 'anxiety and anger'. Each instance should be categorised at Standardisation.

5. **Errors of construction** are always "major", unless a construction has been successfully paraphrased:

e.g. *promisit se celeriter adventurum esse*: 'he promised his swift arrival'.

6. **Errors of case** are always 'major', unless the containing clause has been successfully paraphrased:

e.g. *tribus cum legionibus venit*: 'he brought three legions with him'.

7. **Change from active to passive** is allowable if the agent is expressed, or if the agent is omitted but the sense is not compromised.

If the agent is omitted and the sense is compromised, it is a 'slight' error.

e.g. *regem interfecerunt*: 'the king was killed' would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a 'slight' error should be indicated.

Guidance on applying the marking grids for the 15-mark extended response

This question focuses on candidates' ability to select relevant examples of content and language from the passage and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

15-mark grid for the extended response question		AO3 = 15 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	13–15	- very good engagement with the question - expresses a range of perceptive points, with very good development, leading to convincing conclusions, based on a range of well selected, accurate and precise examples from the passage. <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i>
4	10–12	- good engagement with the question - expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage. <i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	7–9	- some engagement with the question - expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage. <i>The response presents a line of reasoning which is mostly relevant and has some structure.</i>
2	4–6	- limited engagement with the question - expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage <i>The response presents a line of reasoning but may lack structure.</i>
1	1–3	- very limited engagement with the question - expresses points which are of little relevance and supported with little evidence from the passage <i>The information is communicated in an unstructured way.</i>

0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance
1	(a)	Assess against criteria in the 5-mark grid (above) sed tamen venenum unde fuerit, quem ad modum paratum sit, non dicitur. datum esse aiunt huic Publio Licinio, pudenti adulescenti et bono, Caeli familiari; constitutum esse cum servis ut venirent ad balneas Senias; eodem Licinium esse venturum atque eis veneni pyxidem traditurum.	5 AO2	<i>Specimen translation</i> But no mention is made of where the poison came from, (or) how it was prepared. They say that it was given to this man, Publius Licinius, a modest and good young man, and an intimate friend of Caelius; that an arrangement was made with the slaves, that they should come to the Senian baths; and that Licinius would come to this same place, and would hand over to them the box containing the poison. <i>sed tamen</i>: do not insist on both words being translated Repeated/consequential errors should not be penalised.
1	(b)	why did it matter that the poison be brought to an arranged place? (1) why didn't the slaves just come to Caelius' house? (1) If Caelius and Clodia were intimate (1) what would be suspicious (1) if one of her slaves was spotted in Caelius' house? (1)	5 AO2	
1	(c)	Cicero argues that if Caelius and Clodia were no longer intimate / were quarrelling / there was an estrangement (1) this would provide a motive for her criminal charges (1)	2 AO2	

1	(d)	Assess against criteria in the 15-mark grid (above). <i>Relevant points from the content of the passage</i> - With much irony, Cicero says that he is extremely keen to get a glimpse of these ‘elegant’ young men - Cicero mocks Clodia by presenting her as a commander and the young men as a kind of military garrison - Cicero comically asks where they hid: a bathtub? Or in a Trojan horse (mock epic reference)? - These ‘invincible’ young men are ridiculed as waging a ‘womanly’ war or a war ‘on behalf of a woman’ – degrading for Roman men to be presented thus - How could so many fearless men not overpower one single man, Licinius? - They are spineless and will not enter the witness-box - They may be full of confidence when partying and quaffing wine, but have not the courage to enter a Roman court	15 AO3	<i>Stylistic features of the language in the passage</i> - <i>praegestit animus</i>: promoted verb with strong <i>-prae</i> prefix to show how greatly Cicero would love to see these fine young men - <i>lautos iuvenes ... familiares</i>: enclosing word-order of the young men surrounding the woman, to portray their intimacy - <i>lautos</i>: ‘elegant’ young men, literally ‘washed up’, which is comical given they are in the baths - <i>imperatrice ... insidiis ... praesidio ... collocatos</i>: hyperbole of military words to ridicule the men - <i>viros ab imperatrice</i>: jarring juxtaposition of ‘men’ being commanded by this female ‘general’ - <i>invictos viros muliebre bellum</i>: juxtaposition again of ‘men’ with the word ‘womanly’ is unfitting for Roman men who are unconquered (heavy irony) - <i>tot viri ac tales hunc et unum et tam imbecillum</i>: yet another reference to men who are barely men since they cannot overpower this man, a single man, and a weak one at that (tricolon of words to describe Licinius) - <i>stantem comprehenderit ... fugientem consecuti sint</i>: balanced phrasing to express Cicero’s bewilderment that they did not grab Licinius or pursue him - <i>faceti dicaces disertis</i>: tricolon of adjectives to show how confident and fluent they are when having wine - <i>alia...alia...alia...alia</i>: tetracolon with anaphora of <i>alia</i> to show how different a matter is a Roman court - <i>alia est solis, alia lynchorum</i>: balanced phrasing to draw contrast between daylight and lamplight
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Question		Answer	Mark	Guidance
2	(a)	he consulted astrologers about when the emperor might die	1 AO2	Astrologers: accept 'Chaldeans'
2	(b)	Vibia was also charged (1) due to her resentment about her downfall/relegation (1)	2 AO2	Do not accept 'impatient'
2	(c)	Assess against criteria in the 5-mark grid (above) pater Scriboniani Camillus arma per Dalmatiam moverat; idque ad clementiam trahebat Caesar, quod stirpem hostilem iterum conservaret. neque tamen exuli longa posthac vita fuit: morte fortuita an per venenum extinctus esset, ut quisque credidit, vulgavere.	5 AO2	<i>Specimen translation</i> Camillus, the father of Scribonianus, had taken up arms in Dalmatia; the emperor was seeking to credit to his mercy the fact that he was sparing this hostile family for a second time. The exile, however, did not have a long life afterwards: people spread their opinions about whether he died by a natural death or through poison according to their beliefs. Repeated/consequential errors should not be penalised. <i>arma</i> : accept '(armed) forces', '(armed) revolt' vel sim. <i>moverat</i> : do not accept 'had moved arms' <i>trahebat</i> : do not accept 'was dragging' <i>fortuita</i> : accept 'chance' or 'accidental' (but not 'fortuitous') <i>quod</i> : accept 'because'
2	(d)	the senators who resigned due to reduced circumstances (1) were praised by the emperor (1) those who decided to remain in the senate (1)	4 AO2	

Question		Answer	Mark	Guidance
		were punished because they were judged to have added effrontery/impudence to their poverty (1)		
2	(e)	Assess against criteria in the 15-mark grid (above). <i>Relevant points from the content of the passage</i> - The geographical setting forms a kind of natural theatre for the display - Countless numbers flock to the sight - Majestic sight of Claudius with military cloak and Agrippina with gold attire - The battle is lively and bloody - The waters are opened ... but anti-climax due to engineering faults - Second attempt was made and this time with gladiatorial games, an infantry show, and a banquet - Another disaster as flooding destroys some of the work, and other people are shocked by the reverberations - Agrippina uses the disaster to launch accusations against Narcissus - Narcissus counteracts with accusations about Agrippina's ambitions	15 AO3	<i>Stylistic features of the language in the passage</i> - <i>ripas et colles montiumque edita</i>: rising tricolon sets scene - <i>ipse insigni paludamento ... Agrippina chlamyde aurata</i>: balanced phrasing to show the equal majesty of Claudius and Agrippina, + chiasmus of garments - <i>sed perfecto spectaculo apertum aquarum iter</i>: short phrase with ellipsis of <i>est</i> to create pace - <i>gladiatorum spectaculum editur</i>: historic present to create vivid scene - <i>pontibus pedestrem ad pugnam</i>: alliteration of 'p' creates further emphasis on the spectacles - <i>convivium ... magna formidine cunctos adfecit</i>: strange statement that the <i>banquet</i> affected everyone with fear - <i>quia vis aquarum prorumpens proxima trahebat</i>: delayed reason – the water pressure destroyed some structures - <i>convulsis ... exterritis</i>: intensifying prefixes suggest the violence of the disaster - <i>incusat ... reticet</i>: historic present verbs recreate the lively animosity between Narcissus and Agrippina

Question		Answer	Mark	Guidance
				- <i>impotentiam muliebre nimiasque spes</i> : chiasmus highlights Narcissus' scorn: adjectives 'womanly [domineering]' and 'excessive [ambition]' are aligned

Question		Answer	Mark	Guidance
3	(a)	Assess against criteria in the 15-mark grid (above). <i>Relevant points from the content of the passage</i> - Cicero uses a mixture of irony, innuendo, and humour to powerfully attack Clodia - He is arguing that traditionally there has never been any ban against prostitution: he portrays an example to the jurors without naming anyone (Clodia clearly the target) - Clodia has opened her open up to the desire of many men - She even goes out to parties in the homes of men she doesn't know - Her behaviour is the same whether in Rome, her gardens, or in the resort of Baiae - Clodia sports her trade in a variety of ways: her attire, her company, her kisses etc. - She is not just a common prostitute, but a rather violent and uncontrollable one - Challenging question: given Clodia's wanton behaviour, is a young man who engages with her attacking her chastity or rather just giving in to his own pleasure?	15 AO3	<i>Stylistic features of the language in the passage</i> - <i>mulierem nullam nominabo</i>: alliteration to highlight Cicero's fake anonymous woman & to provoke jurors' knowing smiles - <i>domum suam patefecerit omnium cupiditati palamque sese in meretricia vita collocarit</i>: vocabulary (<i>patefecerit</i>, <i>palam</i>) shows the public nature of Clodia's prostitution, with hyperbole of <i>omnium</i> to add to the openness of her deeds - <i>virorum alienissimorum</i>: superlative stresses how she will act even with complete strangers - <i>si hoc in urbe, si in hortis, si in Baiaurum</i>: anaphora of <i>si</i> + tricolon of places: Clodia's behaviour is same everywhere - <i>complexu, osculatione, actis, navigatione, conviviis</i>: asyndeton creates a listing effect of all the ways she acts - <i>non solum meretrix, sed etiam proterva meretrix procaxque</i>: repetition of meretrix and plosive alliteration in the adjectives drive home Cicero's damning judgement (<i>procaxque</i> sounding particularly jarring)

Question		Answer	Mark	Guidance
		- Cicero says he will not mention any wrongdoings Clodia has done to him and his family, especially in the period when Cicero went into exile (after her brother Clodius threatened to prosecute him)		- <i>videatur</i> : after a lengthy protasis, Cicero presents his apodosis also ending with <i>videatur</i> to make his point forcefully, + apostrophe of Lucius H. for effect - <i>obliviscor depono neglego</i> : tricolon of verbs to show Cicero's emphatic praeteritio
3	(b)	she is the source of the charge (1) and the witness of it (1)	2 AO2	
3	(c)	Assess against criteria in the 5-mark grid (above) si quae mulier sit eius modi, qualem ego paulo ante descripsi, tui dissimilis, vita institutoque meretricio, cum hac aliquid adolescentem hominem habuisse rationis num tibi perturpe aut perflagitiosum esse videatur? ea si tu non es, sicut ego malo, quid est, quod obiciant Caelio?	5 AO2	<i>Specimen translation</i> If there were some woman of this sort, such as I described (to you) a little before, not like you, with the life and manner of a courtesan, surely it would not seem to you to be utterly disgraceful or entirely shameful that a young man had some sort of relationship with this woman? If you are not this sort of woman, just as I prefer, what is it with which they reproach Caelius? Repeated/consequential errors should not be penalised. <i>aut</i> : accept 'and' <i>rationis</i> : do not accept 'reason' in its own <i>perturpe/perflagitiosum</i> : Do not insist on rendering <i>per</i>
3	(d)	if Clodia is of immoral character (1) and she herself has no objections to such behaviour (1) then Caelius (by association) has nothing to be afraid of either (1)	3 AO2	

Question		Answer	Mark	Guidance
3	(e)	either Clodia's pure character defends Caelius (1) as it will mean that Caelius did nothing shameful (1) or, if she is shameless, Caelius also has a defence (1) since he had an enticement to indulge with her (1)	3 AO2	Accept any three points.

Question		Answer	Mark	Guidance
4	(a)	The circumstances of Agrippina's death (1)	1 AO2	Accept any relevant specific detail e.g. Agrippina offered her womb and said: 'strike me here', she was killed by soldiers sent from Nero etc.
4	(b)	Nero looked at her corpse & praised her figure (1) she was cremated on the same night (1) buried on a dining couch (1) with cheap funeral rites (1) the earth over her body was not heaped up / enclosed (1)	5 AO2	
4	(c)	She received a modest tomb (1) from the members of her own household (1)	2 AO2	
4	(d)	Assess against criteria in the 5-mark grid (above) accenso rogo libertus eius cognomento Mnester se ipse ferro transegit, incertum caritate in patronam an metu exitii. hunc sui finem multos ante annos crediderat Agrippina	5 AO2	<i>Specimen translation</i> After the funeral pyre was set alight, her freedman, named Mnester, ran himself through with a sword, whether from love of his mistress or from the fear of death is uncertain. Many years before, Agrippina had believed this would be her end and had shown contempt for it. For the astrologers replied to

Question		Answer	Mark	Guidance
		contempseratque. nam consulenti super Nerone responderunt Chaldaei fore ut imperaret matremque occideret; atque illa 'occidat' inquit, 'dum imperet.'		her, when she was consulting about Nero, that he would be emperor and kill his mother. "Let him kill her", she said, "so long as he is emperor". Repeated/consequential errors should not be penalised. Do not insist on <i>ipse</i> or <i>atque</i> <i>dum</i> : do not accept 'while'
4	(e)	Assess against criteria in the 15-mark grid (above). <i>Relevant points from the content of the passage</i> - Nero's stark realisation of the enormity of the deed after it was carried out - A restless night for Nero – sometimes motionless, sometimes jumping to his feet in terror - He expects daylight to bring his own end - He gains hope from Burrus who arranged for the military to congratulate him on escaping his mother's plots - His friends visit temples and towns in Campania offer sacrifices which must have been a relief to Nero - Nero hypocritically however gives a fake show of mourning for the death of his mother, while he continues living - Nero however is haunted by the appearance of the landscape where Agrippina was murdered - Eerie detail of a trumpet being heard in the nearby hills and lamentations coming from his mother's grave	15 AO3	<i>Stylistic features of the language in the passage</i> - <i>defixus...exurgens...inops...opperiebatur</i>: variation (perfect participle, present participle, adjective, verb) shows Nero's restless state - <i>prensantium manum gratantiumque</i>: rhyming -um sounds and consonance of m/n suggests the congratulatory words of the military - <i>discrimen improvisum et matris facinus</i>: chiasmic words order emphasises the (sham) peril and crime which Nero avoided - <i>amici dehinc adire templa...laetitiam testari</i>: historic infinitives give a lively impression of the actions of the friends and towns - <i>ipse diversa simulatione maestus et quasi incolumitati suae infensus ac morti parentis inlacrimans</i>: tricolon + varied polysyndeton calls attention to the shifts in Nero's behaviour - <i>ut hominum vultus, ita locorum facies</i>: balanced phrasing helps stress that geographical appearances do not change as easily as human appearances

Question		Answer	Mark	Guidance
		- Nero concocts the charge that one of Agrippina's freedmen had been found with a sword, clearly intended for Nero		- <i>obversabatur</i> : menacing promotion of the verb (imperfect tense) to show how the appearance of the location kept obtruding on Nero's mind - <i>erant qui</i> : anonymous reports add to the eerie details of the trumpet and lamentation that were heard

Question		Answer	Mark	Guidance
5	(a)	Assess against criteria in the 5-mark grid (above) confecerunt me infirmitates meorum, mortes etiam, et quidem iuvenum. solacia duo nequaquam paria tanto dolori, solacia tamen: unum facilitas manumittendi (videor enim non omnino immaturos perdidisse, quos iam liberos perdidit), alterum quod permitto servis quoque quasi testamenta facere, eaque ut legitima custodio.	5 AO2	<i>Specimen translation</i> The illnesses and even the deaths of some of my household have upset me, some of whom were in fact quite young. I have two consolations which, though they are in no way equal to such great grief, are nonetheless comforts. One is the opportunity of freeing them (for I do not consider that I have lost them altogether before their time if I lost them as already freedmen); and the other is that I allow even my slaves to make, so to speak, wills, and I preserve them as if they were legally binding. Repeated/consequential errors should not be penalised. <i>manumittendi</i>: do not accept 'freedom' <i>et quidem</i>: do not penalise omission

Question		Answer	Mark	Guidance
5	(b)	The slaves can make instructions and requests about whatever they please (1) Pliny obeys as though he had been ordered (1) They divide [their property] and make donations and bequests (1) for the slaves Pliny's house is a kind of republic / state (1)	AO2 3	Accept any three points. or: Pliny allows his slaves to run their personal affairs according to their own rules (1)
5	(c)	He finds peace in these consolations/ is consoled by the humane approach he has taken (1) but he feels weakened/ shattered by his grief/compassion for the slaves' deaths (1)	AO2 2	or: he is worried that he may be being too soft/ worried that other people will think this + other plausible interpretations
5	(d)	they consider the loss of slaves as nothing more than a monetary loss (1) they think of themselves as great and wise men (1) they may be great/wise, but they are not men (1)	AO2 3	

Question		Answer	Mark	Guidance
5	(e)	Assess against criteria in the 15-mark grid (above). <i>Relevant points from the content of the passage</i> - bitter opening comment: Pliny is unsure whether Regulus deserves the death of his son, because Pliny does not know whether Regulus even consider this a misfortune - his son could have been a good man: if only he did not take after his father - Regulus only freed his son from his parental control so he could inherit his mother's goods - observers commented that for the son, this was like being freed from slavery to the father - thereafter, he treated his son with a disgraceful level of indulgence - if all this seems unbelievable, Pliny feels his reader only needs to remember one thing: this is Regulus he is talking about! - profligate slaughter of the son's animals at the funeral is a mere façade of grief - Pliny is disgusted at the hypocritical crowds Regulus attracts who flock to pay their respects to him, though they really hate him - Pliny decries Regulus' vast properties full of statues of himself	AO3 15	<i>Stylistic features of the language in the passage</i> - <i>hoc uno malo indignus, quod nescio an malum putet</i>: polyptoton of <i>malo/malum</i> to focus on how Pliny is unsure of Regulus considers this a misfortune - <i>foeda et insolita parentibus indulgentiae simulatione</i>: shocking adjectives promoted through hyperbaton - <i>incredibile, sed Regulum cogita</i>: short phrases with ellipsis of any verb with <i>incredibile</i> (shows exasperation), and the imperative to remember this is Regulus. - <i>luget insane</i>: powerful adverb & at end of sentence to show Regulus' excessive emotions - <i>habebat ... merulas</i>: Pliny lists a plethora of animals that the son had (spoiled by excessive Regulus!) + tricolon anaphora of <i>habebat</i>, all leading to the climactic phrase: - <i>omnes Regulus circa rogam trucidavit</i>: Regulus butchered them all, <i>omnes</i> being promoted for emphasis - <i>cuncti detestantur oderunt, et quasi probent quasi diligant, cursant frequentant</i>: three pairs of pleonastic verbs in rapid succession to show the hypocrisy of the crowds - <i>in Regulo demerendo Regulum imitantur</i>: caustic phrase with repetition of Regulus' name – in courting Regulus they imitate the sycophancy they pretend to despise - <i>in summa avaritia sumptuosus, in summa infamia gloriosus</i>: balanced phrasing to show his conflicting stances: a miser despite his extravagance, and a self-promoter despite his disrepute

Guidance on applying the marking-grid for 20-mark Extended Response

Two Assessment Objectives are being assessed in Questions 6, 7, and 8:

AO2 (Demonstrate knowledge and understanding of literature);

AO3 (Critically analyse, evaluate and respond to literature).

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text, as well as its social, historic and cultural context.

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

The two Assessment Objectives are **equally weighted**. Examiners must use a **best-fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response – especially imbalanced success in meeting the assessment objectives – examiners must carefully consider which level is the best fit for the performance overall. For example, an AO2-heavy response may focus on appropriate details from the material studied but not draw many valid conclusions. This will limit the level at which the work can be assessed.

20-mark grid for the extended response question			AO2 = 10 marks = Demonstrate knowledge and understanding of literature AO3 = 10 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance	
5	17–20	- very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) - an excellent response to the question containing a wide range of relevant points, which are very well-supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3) <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>	
4	13–16	- detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) - a good response to the question containing a range of relevant points, which are well-supported by examples from the material studied, leading to appropriate conclusions (AO3) <i>The response is logically structured, with a well-developed and clear line of reasoning</i>	

3	9–12	• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a reasonable response to the question containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3) <i>The response presents a line of reasoning which is mostly relevant and has some structure</i>
2	5–8	• a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a limited response to the question containing some points, which may be narrow in scope, which are occasionally supported by examples from the material studied or are unsupported assertions, leading to a limited conclusion (AO3) <i>The response presents a line of reasoning but may lack structure</i>
1	1–4	• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • little or no engagement with the question and any points made are of little or no relevance (AO3) <i>The information is communicated in an unstructured way</i>

0 = No response or no response worthy of credit.

Question	Answer	Mark	Guidance
6	Assess against criteria in the 20-mark grid (above). How effective do you find Cicero's defence of Caelius in <i>Pro Caelio</i>? <i>Arguments</i> It is expected that candidates will show that Cicero uses many effective techniques to deflect, obfuscate, denigrate as well as some more rational arguments. Better candidates will argue that while some of the strategies may not always be relevant or true, they are nonetheless effective. <i>Humour</i> - He keeps calling Clodius the husband of Clodia 'by accident' (alluding to the rumours of incest) - He imagines that as an infant child Clodius slept beside his big sister (innuendo again) - From Group 1 text, the ridiculous scene of the young men waiting to apprehend Licinius in the act of handing over poison to Caelius is entertaining <i>Use of drama and literature</i> - Entertaining and engaging strategy especially given it is a public holiday and the jurors are working - 'Medea sick at heart, wounded with cruel love' (24) = Clodia - Use of personification to strengthen his case: e.g. he imagines Clodius telling his sister to 'get a grip': she has been spurned by a lover, Caelius, and needs to move on	20 AO2=10 + AO3=10	An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above. In the time available, it is not expected that candidates will cover every aspect of the <i>Pro Caelio</i> text – certainly not in equal depth. Examiners should look for a good range of aspects – including reference to specific examples. Evidence should largely be drawn from the Group 2 Latin text and the prescribed English reading. Limited reference outside the prescription may be credited under the category of social, cultural, and historical context. Responses which refer only to the Group 1 prescribed text or make no reference to the sections prescribed for reading in English should be assessed at a lower level (no higher than levels 3 and 4 respectively).

Question	Answer	Mark	Guidance
	- Cicero imagines a strict and a lenient father: helps the jurors to enter into the softer mindset he is advocating as one more befitting how to deal with Caelius - Cicero imagines an anonymous woman (Clodia) flaunting her behaviour whether in Rome, her gardens, or in the resort of Baiae <i>Ethos</i> - Caelius is the son of knight: his mother and father are here mourning for their son - The Praetuttians accorded Marcus Caelius senior the highest honours (5) - Caelius was educated in the houses of Cicero and Marcus Crassus: upright Romans - Clodia was the wife of Quintus Metellus: why did she not live up to the dignity of her family by associating with Caelius if he is such a waif? - Overwhelming portions of the speech are dedicated to slurring the reputation of Clodia (which Cicero considers a fair strategy given that the prosecution has made a lot of noise – not arguments – about Caelius’ morals) - Youth can have its day, a certain leniency is required when dealing with the young – provided they don’t harm others, there is no harm in having some fun - In 25, Cicero rebukes Balbus (prosecution speaker) for the excessive strictness in his speech <i>Rational arguments</i> - Caelius finances are in order – he had no record because he was under his father’s authority, and even now he is		

Question	Answer	Mark	Guidance
	independent, Cicero can account for his rented property (17-18) - Cicero claims that the prosecution case is based on denigrating Caelius' character (especially the portion of the speech allotted to Aratinus) - Everything stems from the malice/animosity of Clodia – therefore it is legitimate for Cicero to expose the immorality of that Palatine Medea - He didn't steal gold: he could have it for as long as wanted it - He didn't poison her: the enmity has arisen solely from her end - Caelius is a handsome young man: should he have wished to have been born ugly so that he could avoid women such as Clodia? - Completely unrealistic to expect any human to live a life without pleasure: this is not virtue, but a morose disposition - Caelius has mastered the art of public speaking: this requires skill and discipline, and could not be done by a profligate - Indeed, Caelius in his first case brought a consular-rank man to trial, he even defeated Cicero! - Argument: if a temptress such as Clodia lures men to her, is this to be seen as the young man assailing her chastity, or not rather simply indulging (innocently) his own pleasure? - If Clodia is shameless, then Caelius has done nothing wrong. If Clodia's actions are virtuous, then equally, Caelius has done nothing wrong.		

Question	Answer	Mark	Guidance
7	Assess against criteria in the 20-mark grid (above). ‘In <i>Annals</i> XIII and XIV, Tacitus shows that power in Rome led only to vice and corruption.’ To what extent do you agree with this statement? <i>Arguments</i> It is expected that candidates will show this statement is largely true as e.g. Nero removes all obstacles to his power, culminating in the destruction of his own mother. Agrippina herself is a person consumed by a desire for power leading to a moral vacuum in her actions. Hypocrisy and corruption abound in the senate too. However, better candidates will argue that there could be room for some partnerships utilised by Nero as seen e.g. in Seneca and Burrus and other moderating influences (though even candidates may recall Seneca’s later forced suicide), as well as some excellent policy making by Nero. <i>Autocratic / morally corrupt elements</i> - 13.12: Nero begins to have an affair with the freedwoman, Acte, and despises his wife Octavia despite her noble virtue - Nero makes his friends complicit when he uses Serenus as a screen to hide at first his relationship with Acte the freedwoman - Nero removes Pallas from his office, thus removing another influence coming from his mother’s side	20 AO2=10 + AO3=10	An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above. In the time available, it is not expected that candidates will cover every aspect of the <i>Annals XIII</i> and <i>XIV</i> texts – certainly not in equal depth. Examiners should look for a good range of aspects – including reference to specific examples. Evidence should largely be drawn from the Group 2 Latin text and the prescribed English reading. Limited reference outside the prescription may be credited under the category of social, cultural, and historical context. Responses which refer only to the Group 1 prescribed text or make no reference to the sections prescribed for reading in English should be assessed at a lower level (no higher than levels 3 and 4 respectively).

Question	Answer	Mark	Guidance
	- During the Saturnalia, when Britannicus sings a song hinting at his removal from the throne, Nero instructs Pollio to poison him - When the first poison fails to work, Nero orders the execution of the poisoner - 13.16 the murder of Britannicus, with Nero pretending at first Britannicus' reaction was due to epilepsy - 13.17 Britannicus is cremated the same night, with many condoning the deed on the grounds that "autocracy knows no partnership" (<i>insociabile regnum</i>) - Nero begins giving out bounties to his friends, perhaps to bind them to him by his generosity, or to assuage his guilt - Nero removes Agrippina from the palace and removes her military watch as well as her German bodyguards - Otho (in a desire to gain power and influence) makes suggestive comments to Nero about his wife, Poppaea - Nero begins another relationship, this time with Poppaea, while Otho is removed from Rome and posted to Lusitania - Nero casts off Octavia in his desire for Poppaea (14.1) - Everyone (says Tacitus) yearned for the rupturing of Agrippina's power as she taunts Nero for his relationships and her own reduction in importance - 14. 2 Agrippina tries to ingratiate herself with Nero, even when he is tipsy with wine - 14.3 Nero begins to avoid meeting his mother and she goes to estates in Tusculum or Antium - Anicetus collaborates with Nero by offering a plan as to how they could assassinate Agrippina - 14.7 Nero resorts to seeking advice from Seneca and Burrus when he realises Agrippina has escaped death.		

Question	Answer	Mark	Guidance
	Burrus advises against using the army (due to their affection for Germanicus, they would flinch at harming a member of his family) – an example of partnership being used for the most nefarious ends - The events surrounding the execution of Agrippina: Nero adopts Anicetus' plan to rig a boat, then orders soldiers to execute her once she survives, possibly looking upon her corpse afterwards with gloating - Nero hypocritically adopts mourning garb after murdering his mother - The senate and people welcome Nero back to Rome in festive mode, with platforms erected to view his return: Nero returns, and abandons himself to vice. <i>Power / corruption of Agrippina</i> - Burning with the "passion of illicit power" (13.2), Agrippina enjoys the support of Pallas the freedman - She is hailed by Nero as "best of mothers" (military password) and given lictors and the role of priestess - Agrippina had a special curtain installed so she could listen unseen to senate meetings on the Palatine - She is stopped by Seneca when she tries to share the presidency with Nero during the reception of a delegation from Armenia - 13.13 Agrippina rails against Nero's relationship with Acte, calling the freedwoman a 'competitor' - Agrippina, desperate to maintain influence, changes tactics and offers Nero the privacy of her bedroom and to transfer her resources to him		

Question	Answer	Mark	Guidance
	- Now Agrippina turns to rage when Pallas is removed, and reminds Nero that Britannicus is the true heir and of the age for power - To protect her son, Agrippina arranges the murder of possible heir to throne, Silanus, and the forced suicide of Narcissus, Claudius' freedman - 13.18 After the murder of Britannicus, Agrippina builds a power base by befriending Octavia's mother, storing emergency finances, and hosting military and noble figures alike - Agrippina's desire for Nero to rule went so far as her scorning her own death at his hands: "Let him kill so long as he rules". <i>Possibility of partnership and democratic deeds</i> - 2: Burrus (by soldierly austerity) and Seneca (by eloquence and courtly behaviour) offer moderating influences on Nero - In his panegyric of Claudius, Nero is clearly benefitting from the "borrowed eloquence" of Seneca - Nero retains the opening of the year in January and not December (the month of his birthday) as the senators were proposing - Prosecution of Julius Densus forbidden (despite his leanings towards Britannicus) - Nero shows leniency towards Plautius Lateranus, who was degraded from his rank for adultery with Messalina - Nero collaborates with Seneca in 13.11 in a series of speeches proclaiming his leniency - Rare exception of goodness in Thrasea Paetus who walks out of the senate when the senators hypocritically decree thanksgiving for Nero's survival at the hands of his mother		

Question		Answer	Mark	Guidance
		<i>Good policy-making</i> - At the close of his panegyric of Claudius, Nero announces many sensible measures: the separation of palace and state, a reduction in his own judicial role, and more influence for the senate - Advocates were forbidden from selling services for a fee - Quaestors were put under no obligation to put on a show - Women previously exiled by Agrippina were allowed to return (though this is more likely a show that his mildness returns since Agrippina had died)		

Question		Answer	Mark	Guidance
8		Assess against criteria in the 20-mark grid (above). ‘Pliny’s letters show him to be a role model for his times.’ How far do you agree with this assessment? <i>Arguments</i> It is expected candidates will present many of the admirable features of Pliny as a man, citizen, husband etc. - Better candidates will draw attention to some of his shortcomings (e.g. his acceptance of slavery, despite his humane treatment of slaves, snobbery etc.). His discussion of Arria may also provoke different responses from candidates. - Pliny’s activities also depend on having the money, time, and leisure available in the first instance. This may make him a suitable role model for upper-class Romans like himself, but hardly for the average Roman! <i>Political/civic activity</i> - 1.9 Reference to activities such as being a witness, signing wills etc. - 4.19 Reference to Pliny as an advocate/lawyer, an important activity in Roman life - 8.17 Praises the emperor’s foresight in having ditches drained - 9.12 Defends family values: a father should exercise authority, but with some leniency	20 AO2=10 + AO3=10	An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above. In the time available, it is not expected that candidates will cover every aspect of the Pliny’s <i>Letters</i> – certainly not in equal depth. Examiners should look for a good range of aspects – including reference to specific examples. Evidence should largely be drawn from the Group 2 Latin text and the prescribed English reading. Limited reference outside the prescription may be credited under the category of social, cultural, and historical context. Responses which refer only to the Group 1 prescribed text or make no reference to the sections prescribed for reading in English should be assessed at a lower level (no higher than levels 3 and 4 respectively).

Question	Answer	Mark	Guidance
	<i>Literary activity</i> - 1.9 Enjoys escaping from the city to devote himself to writing in his villa - 4.10 Applauds the fact that his wife reads and learns by heart his speeches - 9.6 Spends his time at books and tablets even when the Circus games are on - 5.8 Prolonged discussion on the merits of writing a history book, and its connection to oratory <i>Marriage/relationships/love are promoted</i> - Arria is devoted to Scribonianus and wants to be allowed to follow him into exile to tend to his needs - 4.9: a tribute to his wife Calpurnia and her virtues (although he thanks her father for giving her to him: loss of female agency? But by Roman standards normal) <i>Balance of work and leisure</i> - While he has a frenzied life in court, he takes time out to rest and reflect in his villa <i>Respect for religion/the gods</i> - detailed description of temples at Clitumnus <i>Moral compass</i> - Condemns Regulus for his ostentatious parade of false grief as well as his material obsessions with statues of himself - Various further stories told about Regulus the legacy hunter with clear condemnation from Pliny		

Question	Answer	Mark	Guidance
	- 3.14 Condemns the violence carried out by slaves against Larcius Macedo (or is Pliny more concerned with preserving the social hierarchy of the master-slave relationships, and less about morality per se?) - 5.8 “the general standard of morality is so lax that there is much more to censure than to praise” <i>Lover of wisdom</i> - “Our griefs can be apportioned to what we know has befallen us, but our apprehensions rise to what may befall us” (8.17) - Reason and Necessity explored as reasons for why Corellius Rufus took his own life <i>Civic concern/friendship</i> - Describes the horrific weather in 8.17 and seems concerned for the well-being not just of nature but of his fellow citizens - Pliny is upset by the death of his friends Corellius Rufus and tried (in vain) to prevent his suicide: humane concern about the gout he suffered from - 2.6: egalitarian concern in that Pliny relates the story of a man who gave equal quality of wine to all guests in contrast to another who had levels of different wine for different guests <i>Attitudes to slavery</i> - 8.16 Pliny is upset at the loss of his slaves – he treats them humanely and lets them make wills etc.		

Question		Answer	Mark	Guidance
		<i>Example of Arria</i> - Seems to support lying to the husband about the death of this son: is this admirable/a white lie? Or should honesty trump all other concerns? - Arria's suicide attempt: Pliny may approve this from his Roman perspective, but candidates may argue that this is not a noble or moral course of action for today's world. <i>Snobbery</i> - Pliny shows a disdain for popular pursuits such as horse-racing and seems to scorn the people's fascination with following their colours <i>Vanity or ambition?</i> - Pliny considers ways of winning a lasting reputation with posterity: is this a sign of vanity? Or rather a noble ambition / pursuit in an attempt to rise above the ordinary?		

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