

**GCE**

**Latin**

**H043/02: Literature**

AS 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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## 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).

- 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.
- 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.
- For answers marked by levels of response:
  - To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - 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                                                                     |
|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
|  | Correct (short answer questions)<br>Valid point (style and essay questions) |
|  | Supporting evidence (style and essay questions)                             |
|  | Incorrect                                                                   |
|  | Omission                                                                    |
|  | Incorrect (comprehension); major error (translation)                        |
|  | Slight error                                                                |
|  | Consequential error                                                         |
|  | Repeated error                                                              |
|  | Blank page                                                                  |

## 12. Subject Specific Marking Instructions

### Guidance on assessing set-text translation

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved.

Assessors award up to 5 marks 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 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. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

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. 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.

The 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 10-mark extended response question**

**Two** Assessment Objectives are being assessed in extended response questions – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature).

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, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

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 the social, historic and cultural context for the set text. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

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.

| <b>AO2 = 5 marks</b> Demonstrate knowledge and understanding of literature<br><b>AO3 = 5 marks</b> Critically analyse, evaluate and respond to literature |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Level                                                                                                                                                     | Marks | Characteristics of performance                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| 5                                                                                                                                                         | 9–10  | <ul style="list-style-type: none"> <li>detailed knowledge and excellent understanding of the material studied in Latin including, where appropriate, the social, cultural and historic context <b>and</b>, where relevant, material studied in translation (AO2)</li> <li>well-argued response to the question which is supported by a range of well-selected examples (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p> |
| 4                                                                                                                                                         | 7–8   | <ul style="list-style-type: none"> <li>good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>a good response to the question which is supported by some well-selected examples (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>                                                                                                       |
| 3                                                                                                                                                         | 5–6   | <ul style="list-style-type: none"> <li>some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>a reasonable response to the question which is supported by some points from the set text (AO3)</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>                                                                                                   |
| 2                                                                                                                                                         | 3–4   | <ul style="list-style-type: none"> <li>limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>a limited response to the question which is occasionally supported by reference to the set text (AO3)</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>                                                                                                                   |
| 1                                                                                                                                                         | 1–2   | <ul style="list-style-type: none"> <li>very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>a very limited response to the question with very limited reference to the set text (AO3)</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>                                                                                                                                    |
|                                                                                                                                                           | 0     | <ul style="list-style-type: none"> <li>No response or no response worthy of credit.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                               |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Mark     | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|----------|-----|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1        | (a) |  | Why should he counter this charge (1) with countless arguments/proofs/piece of evidence (1)?                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 2<br>AO2 | Accept direct translation.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| 1        | (b) |  | <p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>possum dicere mores Caeli longissime a tanti sceleris atrocitate esse disiunctos; minime esse credendum homini tam ingenioso tamque prudenti non venisse in mentem rem tanti sceleris ignotis alienisque servis non esse credendam.</p> <p><b>Suggested translation:</b></p> <p><i>I can say that Caelius' character is very distant from the atrocity of so great a crime; and that in no way should it be believed that it did not enter the mind of a person so clever and so prudent that the execution of so great a crime should not be entrusted to slaves that were unknown to him and belonging to someone else.</i></p> | 5<br>AO2 | <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <p><i>possum</i>: accept 'could'</p> <p><i>mores</i>: accept 'morals'</p> <p><i>tanti</i>: accept 'such'</p> <p><i>a tanti sceleris atrocitate</i>: accept 'such a terrible crime'.</p> <p><i>atrocitate</i>: enormity = major error</p> <p><i>credendum</i>: accept 'believable', 'credible'</p> <p><i>venisse in mentem</i>: accept 'occur' (even with no reference to mind)</p> <p><i>prudenti</i>: accept 'careful'</p> <p><i>rem</i>: omission is a slight error</p> <p><i>sceleris</i>: accept 'wickedness'</p> |
| 1        | (c) |  | <p>Answer may include:</p> <ul style="list-style-type: none"> <li><i>alia et ceterorum patronorum et mea consuetudine</i>: Cicero's procedures are well established and common to orators, showing how the jurors should accept his arguments and methods as standard</li> <li><i>si per se, qua temeritate; si per alium, per quem?</i>: anaphora of <i>si per</i> reinforces balanced rhetorical questions: if he acted alone, what rashness; if through someone else, who?</li> </ul>                                                                                                                                                                                                                       | 8<br>AO3 | <p>Any valid answer to the question will be given due credit.</p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p>                                                                                                                                                                                                                                                                                                                |

| Question |     |      | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Mark     | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|----------|-----|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|          |     |      | <ul style="list-style-type: none"> <li><i>possum omnes latebras suspicionum peragraré dicendo</i>: anaphora of <i>possum</i> again piles up all the actions Cicero can take: hyperbole of <i>omnes</i> shows his determination to examine all the suspicions of the prosecution</li> <li><i>non causa, non locus ... non vestigium maximi facinoris reperietur</i>: relentless anaphora of <i>non</i> shows there is no sign of culpability they can find, with superlative of <i>maximi</i> showing the enormity of the alleged crime</li> <li><i>reperietur</i>: the future tense here emphasises Cicero's confidence that no sign will be found</li> </ul>      |          | <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p>                                                                                                                                                                                                                                                                                          |
| 1        | (d) | (i)  | The (public) baths/the Senian baths                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 1<br>AO2 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| 1        | (d) | (ii) | Any <b>four</b> from: he talks of their 'worthiness' (1), 'virtue' (1) and 'diligence' (1); he describes them as 'excellent witnesses' (1) and 'self-controlled' (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 4<br>AO2 | <p>Allow three + explanation of the irony for fourth mark, as alternative to four without explanation.</p> <p>Allow 'good character' for <i>dignitas</i>.</p>                                                                                                                                                                                                                                                                                                                                                        |
| 1        | (e) |      | <p>Answers may include:</p> <ul style="list-style-type: none"> <li><i>cum Licinius venisset, pyxidem teneret in manu, conaretur tradere, nondum tradidisset</i>: Cicero zooms in on the details of Licinius' actions + asyndeton to increase the pace and tension</li> <li><i>tum repente evolasse istos praeclaros testes sine nomine</i>: dramatic use of 'suddenly' + graphic word choice in <i>evolasse</i>, and sarcastic reference to these 'distinguished' witnesses</li> <li><i>cum iam manum ad tradendam pyxidem porrexisset</i>: adverb <i>iam</i> again marks the tension of the exact moment when is poised to hand over the box of poison</li> </ul> | 6<br>AO3 | <p>Any valid answer to the question will be given due credit.</p> <p>Accept any <b>three</b> points and award up to <b>two</b> marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin.</p> |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Mark                      | Guidance                                                                                                                                                                                                                                                                                                                        |
|----------|-----|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|          |     |  | <ul style="list-style-type: none"> <li><i>illo repentino hominum impetu se in fugam coniecisse</i>: use of adjective <i>repentino</i> to again show the suddenness of the action + dramatic word choice as he ‘hurls’ himself into flight</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                           | 0 Point is not valid, or no point is drawn.                                                                                                                                                                                                                                                                                     |
| 1        | (f) |  | <p>The truth has great power (1)<br/>and can defend itself alone/by itself (1)<br/>against all the cunning/ingenuity/cleverness of humans (1)<br/>and attacks/ambushes (1)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 4<br>AO2                  |                                                                                                                                                                                                                                                                                                                                 |
| 1        | (g) |  | <p><b>‘Cicero’s speech mostly uses logic and reason to defend Caelius.’ To what extent is this true from what you have read in Cicero’s speech <i>pro Caelio</i>?</b></p> <p><b>Assess against criteria in the 10-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates will be likely to agree to some extent with this statement: Cicero uses multiple arguments to try to prove that Caelius is innocent, especially through bombastic use of rhetorical questioning.</p> <p>On the other hand, the personal assaults on Clodia, the use of Roman ethos to present black-and-white characterisation, and the use of humour and dramatization all effectively add to his case as well.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p><i>Logic and reason</i></p> <ul style="list-style-type: none"> <li>52: if Clodia gave the gold, then surely she would have asked Caelius the reason for it being needed?</li> </ul> | 10<br>AO2=5<br>+<br>AO3=5 | <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Mark | Guidance |
|----------|--|--|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <ul style="list-style-type: none"> <li>• 53: Balbus claims Clodia was deceived by Caelius: but if they were intimate, why would Caelius deceive her? And if they were not intimate, why would she have given it? Cicero reasons logically through all possibilities.</li> <li>• 53: Caelius is a man of morals and would not entrust his alleged deed to unknown slaves: logical appeal to his good character</li> <li>• How would Caelius have even met with the slaves of Lucceius? Would he go directly to the house (unlikely)? Did he use an agent, if so, whom? Again, rational probing of the case</li> <li>• High praise for the honour of Lucceius: it is incredible to think he would permit ambassador Dio to be killed in his house</li> <li>• 56: impossible to find a credible motive as to why Caelius would want to poison Clodia</li> <li>• Elaborate plan to give the poison to Licinius who would then meet the slaves in the baths is unbelievable and makes no logical sense</li> <li>• Surely the slaves could have come directly to Caelius' house?</li> <li>• Clodia arranges for a group of friends to surprise Licinius in the deed: but there is nowhere in the strangers' baths that would accommodate such an ambush!</li> <li>• No names of Clodia's friends (who were to surprise Licinius) have been released: perhaps they are simply degenerates? The prosecution case has weak foundations</li> <li>• 64: ludicrous that so many friends could still not have apprehended Licinius even when he panicked and drew back from handing over the poison: situation is a farce</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Mark | Guidance |
|----------|--|--|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <ul style="list-style-type: none"> <li>There is no proof: case rests on dubious witnesses (66)</li> </ul> <p><i>Other approaches:</i></p> <p><i>Ad hominem / emotive attacks on Clodia</i></p> <ul style="list-style-type: none"> <li>51: Both charges (stealing gold and the poison) relate to a woman of the “highest villainy”, Clodia</li> <li>If Caelius told the truth, then Clodia is complicit in the shocking murder of Dio, thus staining the home of the upright man Lucceius</li> <li>Clodia is the antithesis of someone like Lucceius: “Their whole case was concocted in a house that specialises in hatred, defamation, cruelty, lust, and crime [=Clodia], whereas the home where they say the vile deed was attempted is a place of honour, dignity, respect for duty and morality [=Lucceius].” (55)</li> <li>57: Clodia’s household is full of debauchery and lust, and Clodia is maligned as a prostitute: Caelius would never have entrusted himself to such slaves who also participate in the same dissolute ways</li> <li>Clodia has conveniently emancipated some of her slaves, thus rendering any investigation impossible</li> </ul> <p><i>Use of humour and dramatisation</i></p> <ul style="list-style-type: none"> <li>63: Cicero mocks the friends as splendid witnesses who spring out to surprise Licinius, such is their great devotion to duty</li> <li>The scene where Licinius tries to hand over the poison is depicted by Cicero as a Roman farce – if no regular ending, then someone escapes from someone’s hands, and the curtain falls (65)</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                         | Mark | Guidance |
|----------|--|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <ul style="list-style-type: none"> <li>• Clodia's friends ridiculed as young men who enjoy her company and enjoy drinking with her, but who are too timid to face the light of a Roman court</li> <li>• 67: Clodia ridiculed as an Amazon figure commanding a bunch of effete youths who fail to apprehend Licinius</li> </ul> |      |          |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Mark             | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| 2        | (a) |  | <p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>multa eo anno prodigia evenere. inessum diris avibus Capitolium, crebris terrae motibus prorutae domus, ac dum latius metuitur, trepidatione vulgi invalidus quisque obtriti; frugum quoque egestas et orta ex eo fames in prodigium accipiebatur.</p> <p><b>Suggested translation:</b></p> <p><i>Many prodigies happened in that year. Ill-omened birds settled on the Capitol, houses were overthrown by frequent earthquakes, and, while the panic grew more widespread, all the weak were crushed due to the trepidation of the people. There was also a shortage of corn, and the famine which resulted from that was taken to be a prodigy.</i></p> | <b>5<br/>AO2</b> | <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <p><i>inessum</i>: accept 'occupied', 'swamped'</p> <p><i>inessum</i> + <i>prorutae</i>: accept active or passive renderings</p> <p><i>diris avibus</i>: accept 'birds of evil'</p> <p><i>Capitolium</i>: 'capital' = slight error</p> <p><i>avibus</i>: 'crows' = slight error</p> <p><i>prorutae</i>: 'lost' = slight error</p> <p><i>dum latius metuitur</i>: accept 'while the panic spread' (without explicit translation of comparative)</p> <p><i>invalidus quisque</i>: 'the weak' (no translation of <i>quisque</i>) = slight error</p> |
| 2        | (b) |  | <p>complaints were not just/only in private/secret/hidden (1)</p> <p>but Claudius was even surrounded by a mob/crowd (1)</p> <p>when he was giving judgements/administering justice (1)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <b>3<br/>AO2</b> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| 2        | (c) |  | <p>Claudius was driven (by the mob) into a part of the forum/to the edge of the forum (1) but he broke through the (hostile) men/broke out with (a group of) his soldiers (1)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>2<br/>AO2</b> | <p>For first mark accept 'Claudius was driven into the forum'.</p> <p>For second mark accept 'escaped with his soldiers'.</p> <p>If candidates have included this information in question b) it can be accepted.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 2        | (d) |  | <p>Answers may include:</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <b>6<br/>AO3</b> | <p>Any valid answer to the question will be given due credit.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |

| Question |     |      | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Mark                   | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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|          |     |      | <ul style="list-style-type: none"> <li><i>quindecim dierum alimenta urbi, non amplius superfuisse constitit</i>: details of the short supply of food for only 15 days and no more is quite alarming</li> <li><i>magnaue deum benignitate et modestia hiemis rebus extremis subventum</i>: the crisis was only averted by the benevolence of gods and the mildness of winter (chiasmus stressing the external factors that saved them)</li> <li><i>at hercule olim Italia legionibus longinquas in provincias commeatus portabat</i>: exclamation to emphasise the past greatness of exporting supplies to far-flung provinces</li> <li><i>navibusque et casibus vita populi Romani permissa est</i>: grand evocation of the life of the Roman people contrasted to the vicissitudes of shipping (hendiadys in <i>navibusque et casibus</i>)</li> </ul> |                        | <p>Accept any <b>three</b> points and award up to <b>two</b> marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p> |
| 2        | (e) | (i)  | Claudius had been poisoned                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <b>1</b><br><b>AO2</b> | Allow: 'Claudius had died' or 'Claudius had been taken seriously ill'.                                                                                                                                                                                                                                                                                                                                                                                                                                |
| 2        | (e) | (ii) | the senate was called (1)<br>consuls and priests offered prayers (for his safety) (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>2</b><br><b>AO2</b> | Insist on both 'consuls and priests'.<br>Allow: 'pronounced publicly (for his safety)'.                                                                                                                                                                                                                                                                                                                                                                                                               |
| 2        | (f) |      | Claudius was already dead/Claudius' body was being wrapped (in blankets and bandages) (1)<br>preparations were being taken/things were being arranged (1)<br>to firm up Nero's power/for the succession of Nero as emperor (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>3</b><br><b>AO2</b> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| 2        | (g) |      | <p>Answers may include:</p> <ul style="list-style-type: none"> <li><i>velut dolore victa et solacia conquirens</i>: variation from perfect to present participles calls attention to Agrippina's varied dissembling actions</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <b>8</b><br><b>AO3</b> | <p>Any valid answer to the question will be given due credit.</p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each as follows:</p>                                                                                                                                                                                                                                                                                                                                              |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Mark                                                                     | Guidance                                                                                                                                                                                                                                                                                                                                                                                                |
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|          |     |  | <ul style="list-style-type: none"> <li><i>tenere amplexu ... ne cubiculo egrederetur</i>: tricolon of historic infinitives highlights Agrippina's disingenuous actions</li> <li><i>Antoniam quoque ... clauserat</i>: polysyndeton accentuates the flurry of activity Agrippina engages in</li> <li><i>crebroque vulgabat</i>: Agrippina is indefatigable in her attempts to deceive people about events, and this is underlined by the imperfect tense of <i>vulgabat</i></li> <li><i>miles bona in spe ageret tempusque prosperum ex monitis Chaldaeorum adventaret</i>: balanced phrasing shows the twin aims of Agrippina to keep troops hopeful and so an auspicious moment could arrive</li> </ul>                                                                                                                                                                                                                                        | <p>2</p> <p>1</p> <p>0</p>                                               | <p>Expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin.</p> <p>Point is not valid, or no point is drawn.</p> |
| 2        | (h) |  | <p><b>'Agrippina is the only real interest of Tacitus in <i>Annals</i> XII.'</b> Based on your reading of <i>Annals</i> XII, how far do you agree with this statement?</p> <p><b>Assess against criteria in the 10-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i><br/>It is likely that candidates will argue for and demonstrate the centrality of Agrippina in <i>Annals</i> XII. However, the extent of the statement is somewhat limited by the fact that Claudius features heavily in the book, although he is so eclipsed/dominated by Agrippina that it seems she is the main focus. The role of the freedmen, Pallas and Narcissus, will also show another interest of Tacitus which is important.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p><i>Centrality of Agrippina</i></p> <ul style="list-style-type: none"> <li>25: Agrippina promotes the adoption of Nero over Britannicus</li> </ul> | <p><b>10</b></p> <p><b>AO3=5</b></p> <p><b>+</b></p> <p><b>AO2=5</b></p> | <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>                                                                         |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Mark | Guidance |
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|          |  |  | <ul style="list-style-type: none"> <li>• 26: Agrippina honoured as 'Augusta' and even the actions of Britannicus are seen as ways of highlighting her hypocrisy</li> <li>• 41: Agrippina promotes Nero's status in response to an alleged insult from Britannicus</li> <li>• 42: Agrippina orchestrates the single promotion of Burrus to head the praetorian guards</li> <li>• More honours for Agrippina e.g. she enters Capitol in a carriage</li> <li>• 59: Agrippina drives Claudius to cruelty e.g. accusations against Taurus and his property confiscation</li> <li>• Agrippina consults on the types of poison to use and arranges the death of Claudius</li> <li>• 68: Agrippina totally in control, keeping people away from Claudius as he dies and staging the accession of Nero</li> <li>• 69: Agrippina seems to control much of Claudius' funeral as she emulates the lavishness of Livia</li> </ul> <p><i>Other interests</i></p> <ul style="list-style-type: none"> <li>• 41: Nero to some extent takes centre stage when assuming the <i>toga virilis</i></li> <li>• 43: an interest (real or otherwise) in omens, as well as the focus on popular ire against Claudius</li> <li>• 52-53: further activities from Claudius (including banishing the astrologers)</li> <li>• 53: honours bestowed on the freedman Pallas</li> <li>• 56-57: focus on the engineering of the tunnel – yet even here, it is Agrippina who arranges the punishment of Narcissus for the engineering failures</li> <li>• 58: more on Nero: his marriage, his advocacy for various causes</li> <li>• 64: further prodigies of interest e.g. swarm of bees in Capitol</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                    | Mark | Guidance |
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|          |  |  | <ul style="list-style-type: none"> <li>65: Narcissus at centre and he expresses concerns for his safety</li> <li>69: Nero's dramatic entrance and salutation by the soldiers continues the theme of Nero and his rise to power</li> </ul> |      |          |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Mark     | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| 3        | (a) |  | <p>Answers may include:</p> <p>Deceit of Sinon</p> <ul style="list-style-type: none"> <li><i>conspectu ... in medio</i>: he seems to have nothing to hide</li> <li><i>inermis</i>: he appears to be no threat</li> <li>His words are designed to arouse the Trojans' pity: <i>heu ... nunc</i> – cautious monosyllables convey his pretend distress and bewilderment</li> <li><i>quae ... accipere</i>: his questions, emphasised by the repeated <i>quae</i>, show that he has no home</li> <li><i>aut ... poscunt</i>: he points out that he doesn't know what the future holds for him</li> <li><i>misero mihi</i>: his distress is emphasised by the 'm' alliteration</li> <li><i>cui ... locus</i>: he says there is no place for him with the Greeks</li> </ul> <p>Gullibility of Trojans</p> <ul style="list-style-type: none"> <li><i>omnis/impetus</i>: emphatic position of <i>omnis</i> indicates that they all reacted in the same way</li> <li><i>conversi ... compressus</i>: the two compound verbs emphasise the Trojans' collective change of mind and friendliness/lack of hostility</li> </ul> | AO3<br>8 | <p>Any valid answer to the question will be given due credit.</p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p> <p>Response <b>must</b> include at least one point on the deceit of Sinon and one point on the gullibility of the Trojans. Max. 6 if not.</p> |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Mark     | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
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|          |     |  | <ul style="list-style-type: none"> <li><i>conversi ... compressus</i>: the prefix hints at some kind of herd mentality among the Trojans</li> <li><i>hortamur fari</i>: they give him the opportunity to speak more with a tricolon of questions</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| 3        | (b) |  | Laocoon (and his sons) have been devoured/killed (by two serpents) (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | AO2<br>1 | 'Laocoon and his sons have been carried off': do not allow.<br>Accept 'Laocoon's death'.                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 3        | (c) |  | <p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>tum vero tremefacta novus per pectora cunctis insinuat pavor, et scelus expendisse merentem Laocoonta ferunt, sacrum qui cuspidem robur laeserit et tergo sceleratam intorserit hastam. ducendum ad sedes simulacrum orandaque divae numina conclamant.</p> <p><b>Suggested translation:</b></p> <p>Then indeed a new fear infiltrated through all their trembling hearts, and they said that Laocoon had deservedly paid for his crime, because he had harmed the sacred timber with his spear-tip and had hurled his sacrilegious spear into its back. They shouted together that the effigy should be taken to the temple of the goddess and that her goodwill should be prayed for.</p> | AO2<br>5 | <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <p><i>insinuat</i>: accept 'ran through', 'stole into', 'crept into', 'slithered into' or anything similar which suggests malicious infiltration</p> <p><i>insinuat</i>: 'began' = major error</p> <p><i>cunctis</i>: 'of the whole city', 'each (shuddering heart)' = minor errors</p> <p><i>scelus...qui</i>: 'his crime, which was that he had', 'his crime, by wounding', or similar = accept</p> |
| 3        | (d) |  | <p>Four of:</p> <p>They part the walls (1)</p> <p>They open up the walls/buildings of the city (1)</p> <p>They all apply themselves to the task (1)</p> <p>They place wheels beneath it/its feet (1)</p> <p>They put ropes around it/its neck (1)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | AO2<br>4 | Accept 'they all tried' (without mention of the task).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |

| Question |     | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Mark                   | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
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| 3        | (e) | <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Personification of the horse: it climbs the walls and is pregnant with armed men</li> <li>• <i>fatalis machina</i>: the device is <i>fatalis</i> because it is going to lead to the destruction of Troy</li> <li>• The slow spondees of line 10 imitate the effort to pull the horse through the walls</li> <li>• The joy of the young people around the horse: ironically they sing hymns and happily touch the rope for luck</li> <li>• The relentless and unstoppable movement of the horse once it has negotiated the walls (emphasised by the dactyls in line 13): the verbs <i>subit</i> and <i>inlatur</i> have sinister connotations; the horse is <i>minans</i> (both towering over and threatening the Trojans) – more foreshadowing of what is to come</li> <li>• o ... <i>Dardanidum</i>: Aeneas' exclamations emphasised by the repetition of o and alliteration of 'd'</li> <li>• <i>Ilium</i> ... <i>Dardanidum</i>: the proper nouns emphasise Aeneas' pride in his homeland, as does his description of Troy as <i>divum domus</i> and the city walls as <i>incluta bello</i></li> <li>• <i>quater</i> ... <i>substitit</i>: the fact that it stopped four times builds tension, particularly as stumbling on the threshold was a sign of bad luck</li> <li>• <i>ipso in limine</i>: more tension as the horse is almost inside the city; <i>ipso</i> shows how close it is</li> <li>• <i>utero</i> ... <i>dedere</i>: will the sound of the weapons inside the horse give the Greeks' game away?</li> <li>• Anaphora of <i>quater</i> stresses that on four occasions the horse could have been stopped</li> <li>• <i>monstrum infelix</i>: the horse has become a monster bringing bad luck to the Trojans</li> </ul> | <b>AO3</b><br><b>8</b> | <p>Any valid answer to the question will be given due credit.</p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p> |

| Question |      |      | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Mark                                          | Guidance                                                                                                                                                                                                                                                                                                                        |
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|          |      |      | <ul style="list-style-type: none"> <li>The spondaic rhythm of line 18 adds another ominous note</li> <li><i>Infelix sacrata</i>: juxtaposition highlights the contrast between the adjectives – the Trojans are setting up this doom-laden monster in their most sacred place</li> </ul>                                                                                                                                                                                                                                                              |                                               |                                                                                                                                                                                                                                                                                                                                 |
| 3        | (f)  | (i)  | Daughter of Priam/a (Trojan) priestess (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <b>AO2<br/>1</b>                              | Accept any valid answer, e.g. 'a prophetess', 'a seer', 'a woman with prophetic ability'.<br><br>Do not accept harmful additions, e.g. 'a Greek priestess'.                                                                                                                                                                     |
| 3        | (f)  | (ii) | She was cursed with never being believed (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | <b>AO2<br/>1</b>                              |                                                                                                                                                                                                                                                                                                                                 |
| 3        | (g)  |      | It was the last day of Troy (1)<br>But the Trojans spent it celebrating/decorating the shrines (of the gods) (1)                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>AO2<br/>2</b>                              | For first mark, accept any reference to imminent Greek invasion or the fall of city.                                                                                                                                                                                                                                            |
| 3        | (h)* |      | <p><b>'In <i>Aeneid</i> II, Virgil presents the Trojans as responsible for their own downfall.'</b></p> <p><b>How far do you agree with this statement from your reading of Virgil, <i>Aeneid</i> II?</b></p> <p><b>Assess against criteria in the 10-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to agree with the statement, pointing out that the Trojans are completely taken in by Sinon's story of deceit and are quick to jump to conclusions when Laocoon and his sons are killed.</p> | <b>10</b><br><br><b>AO3=5<br/>+<br/>AO2=5</b> | <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Mark | Guidance |
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|          |  |  | <p>On the other hand, candidates may refer to factors out of the Trojans' control, such as the role of the gods and the callous scheming of Sinon.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates should include information regarding the social, cultural and historical background to the text – for example, the Roman views about what behaviour was acceptable in war.</p> <p><b>The Trojans are responsible for their downfall</b></p> <ul style="list-style-type: none"> <li>• Some Trojans, such as Capys, were suspicious of the horse, but most are undecided</li> <li>• Laocoon's warning: he thinks the Trojans are naïve and too trusting</li> <li>• Laocoon's view of the Greeks: he says they can never be trusted</li> <li>• Laocoon specifically tells the Trojans that there are Greeks hidden in the horse</li> <li>• The Trojans are too unquestioning: they are taken in by Sinon's dishevelled appearance and are prepared to believe him from his very first words</li> <li>• Their curiosity also prevents them from forming a more objective view of Sinon: they burn to ask him more questions</li> <li>• Priam leads the way, ordering Sinon's hands to be released</li> <li>• They immediately interpret Laocoon's death as divine retribution for attacking the horse</li> <li>• Oblivious to reality, they happily take the horse into their city</li> <li>• Even when the horse stops on the threshold (a sign of bad luck), the Trojans ignore it</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Mark | Guidance |
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|          |  |  | <ul style="list-style-type: none"> <li>• They also ignore or don't hear the clattering of the weapons inside the horse</li> <li>• Aeneas describes the Trojans as oblivious to what was going on and blinded by their frenzy</li> </ul> <p><b>Other factors leading to the Trojans' downfall</b></p> <ul style="list-style-type: none"> <li>• Aeneas tells Dido that Troy would still be standing, if the gods and Fate hadn't been against the Trojans</li> <li>• The cunning and audacity of Sinon:             <ul style="list-style-type: none"> <li>• he allowed himself to be captured</li> <li>• he was prepared to be killed if his plan failed</li> <li>• his plausible presentation of himself as a homeless victim of the Greeks</li> <li>• his masterly performance to the Trojans, playing upon all their emotions</li> <li>• he takes advantage of the Trojans' kindness</li> <li>• he is manipulative, telling the Trojans they can kill him if they think all Greeks are the same</li> <li>• he builds up a negative picture of Ulysses, claiming that Ulysses wanted him to be sacrificed</li> <li>• he appeals to the Trojans' sympathy, saying that he will never see his family or homeland again</li> <li>• he turns on the tears, begging the Trojans to pity him</li> <li>• once he has gained the Trojans' trust, he can turn to the subject of the wooden horse</li> <li>• he is prepared to take extreme risks, swearing that he is telling the truth about the horse</li> <li>• Priam does ask some appropriate questions and tells Sinon to answer truthfully, but he is no match for the consummate liar</li> </ul> </li> </ul> |      |          |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Mark             | Guidance                                                                                                                                                 |
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|          |     |  | <ul style="list-style-type: none"> <li>The innocent naivety of the Trojans – they had never come across deceit of this kind before, so perhaps this explains their gullibility</li> <li>Cassandra's words of warning are ignored because of Apollo's punishment to her</li> </ul> <p>Outside the set lines, candidates may consider, for example:</p> <p><b>The Trojans are responsible for their downfall</b></p> <ul style="list-style-type: none"> <li>Their joy at discovering the Greeks had left, assuming that the Greeks had sailed to Mycenae</li> </ul> <p><b>Other factors leading to the Trojans' downfall</b></p> <ul style="list-style-type: none"> <li>The ruthless plans of the Greeks: the men inside the horse kill all the guards and open the gates to the rest of the Greeks</li> <li>Sinon is described as preserved by the cruelty of the divine fates</li> <li>Panthus tells Aeneas that Jupiter has given everything over to Argos</li> <li>Venus reveals to Aeneas a vision of the gods and goddesses destroying Troy</li> <li>An omen confirms to Anchises that there is no hope for Troy</li> <li>Creusa tells Aeneas that the events in Troy would not have happened without the approval of the gods</li> </ul> |                  |                                                                                                                                                          |
| 4        | (a) |  | <p>Answers may include:</p> <ul style="list-style-type: none"> <li><i>frigida ... spelunca</i>: the reality of this 'idyllic' life is emphasised by the basic nature of early man's housing – a cold cave; <i>frigida</i> is stressed by its emphatic position and separation from <i>spelunca</i></li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <b>AO3<br/>8</b> | <p>Any valid answer to the question will be given due credit.</p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each as follows:</p> |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Mark | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |  |
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|          |  |  | <ul style="list-style-type: none"><li>• <i>parvas ... domos</i>: the size of their homes is emphasised by <i>parvas</i> (again emphatically positioned and separated from <i>domos</i>)</li><li>• <i>ignem ... dominos</i>: polysyndeton emphasises the list of things and people in the cave, suggesting how overcrowded it was</li><li>• <i>communi ... umbra</i>: the delayed position and word choice of <i>umbra</i> (unexpected after the positive adjective <i>communi</i>) emphasises the gloom</li><li>• <i>montana ... uxor</i>: the reference to 'mountain wife' (<i>montana</i> emphasised by its position) suggests that the woman is tough and wild</li><li>• <i>silvestrem ... torum</i>: another rustic term to describe where they slept</li><li>• <i>silvestrem montana</i>: juxtaposition of these pejorative adjectives emphasises the primitive and uncivilised setting</li><li>• <i>frondibus ... pellibus</i>: tricolon highlights the primitive forms of bedding</li><li>• <i>haud similis tibi</i>: she was nothing like the sophisticated mistresses of love elegy</li><li>• <i>cuius ... ocellos</i>: contrast between Lesbia's grief at the death of her pet sparrow and the cave woman who happily killed animals for their skins</li><li>• hyperbolic and unattractive description of breast feeding: the woman has animal-like udders which are so big that she has to carry them to her enormous children; mimetic word order of <i>infantibus ubera magnis</i> depicts the children literally surrounding her <i>ubera</i>; amusing use of <i>potanda</i> (usually used of excessive drinking in adults)</li><li>• <i>horridior ... marito</i> suggests both the ugliness of the unkempt wife and the gross manners of her husband (emphasised by assonance and alliteration)</li></ul> |      | <div>2<div>Expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</div></div> <div>1<div>Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin.</div></div> <div>0<div>Point is not valid, or no point is drawn.</div></div> <div><i>OCR recognises that some of the material related to this subject may contain content that is offensive. By including this material in our specification/assessment material, we are not condoning the content or the viewpoint of the author/creator. However, we feel it is important to include this material in the context of the specification/assessment material to give students a holistic view of the subject matter.</i></div> |  |

| Question |     |      | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Mark     | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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|          |     |      | of <i>glandem ructante</i> ); little wonder that early people did not indulge in adultery                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 4        | (b) |      | They were born from an (oak) tree splitting open (1)<br>They were composed/moulded of mud (1)<br>They had no parents (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | AO2<br>3 | 'They break out of trees' (no reference to splitting) = accept                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 4        | (c) |      | <p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>multa Pudicitiae veteris vestigia forsan<br/>aut aliqua exstiterint et sub Iove, sed Iove nondum,<br/>barbato, nondum Graecis iurare paratis<br/>per caput alterius, cum furem nemo timeret<br/>caulibus ac pomis et aperto viveret horto.</p> <p><b>Suggested translation:</b></p> <p>Perhaps many traces of ancient Chastity or at least some continued to exist even under Jupiter, but a Jupiter who did not yet have a beard, when Greeks were not yet prepared to swear on somebody else's head, when no one feared the theft of his cabbages and apples and people lived with an unguarded garden.</p> | AO2<br>5 | <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <p><i>multa...aut aliqua</i>: accept 'some traces or other' (converted into standard English idiom), 'many traces or other things', 'many traces or perhaps few', and similar<br/> <i>et sub Iove</i>: 'under Jupiter' (omitted 'et') = minor error<br/> <i>nondum</i>: 'not' = minor error (do not penalise twice)<br/> <i>furem</i>: accept 'thief'<br/> <i>aperto</i>: accept 'open'<br/> <i>cum...nemo timeret...viveret</i>: accept 'when no one feared...and lived' (awkwardly implying no one is also the subject of 'lived')<br/> <i>caulibus</i>: 'cauliflowers' = minor error</p> |
| 4        | (d) |      | She hires (1)<br>+ any <b>three</b> from:<br>clothing (1), companions (1), a sedan chair (1), a cushion (1), friends (1), a nurse (1), a slave girl (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | AO2<br>4 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 4        | (e) | (i)  | To impress/flirt with/attract athletes (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | AO2<br>1 | Do not allow simply 'to see/meet the athletes'. Answer must imply some sort of amorous motive.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 4        | (e) | (ii) | Give away whatever is left of the family silver/the last remaining vases (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | AO2      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Mark                   | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| 4        | (f) |  | <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Contrast between <i>multis</i> and <i>nulla</i>: many women are poor, but none is ashamed of her poverty</li> <li>• <i>pudorem paupertatis</i>: 'p' alliteration emphasises Juvenal's disgust at their lack of shame</li> <li>• <i>paupertatis</i> is emphasised by its position in enjambement, highlighting the reality of the poor woman's financial state</li> <li>• Women do not restrict their spending according to their means</li> <li>• <i>dedit ... posuitque</i>: similarity in meaning stresses the finality of their position, even though they don't acknowledge it</li> <li>• Men sometimes consider the future; <i>aliquando</i> suggests, however, that even men do not always think ahead</li> <li>• Some men even fear becoming cold and hungry; the harsh 'f' alliteration of <i>frigusque famemque</i> emphasises their concerns</li> <li>• <i>formica ... magistra</i>: these men are guided by the example of the provident ant</li> <li>• The pompous tone of line 10 indicate the poet's approval of the men's attitude</li> <li>• <i>prodiga ... femina</i>: the woman is extravagant (adjective emphasised by its promoted position)</li> <li>• She is not aware of her family wealth dwindling away; <i>femina</i> framed by <i>pereuntem ... censum</i> emphasises the fact that she is surrounded by signs of poverty, but just turns a blind eye to them</li> <li>• Line 11 is framed by the key words <i>prodiga</i> and <i>censum</i>, drawing attention to the link between the</li> </ul> | <b>AO3</b><br><b>8</b> | <p>Any valid answer to the question will be given due credit.</p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p> <p>Must be reference to both women and men. If not, maximum mark of 6/8.</p> |

| Question |      |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Mark                                                                     | Guidance                                                                                                                                                                                                                                                                                                                        |
|----------|------|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|          |      |  | <p>extravagant woman and her diminishing family wealth</p> <ul style="list-style-type: none"> <li>• She considers money to be a living thing which grows back once all the cash has gone – agricultural imagery</li> <li>• enclosing word order of <i>pleno ... acervo</i> suggests she thinks the money will never run out, as does <i>pleno</i> (contrast with <i>exhausta</i>)</li> <li>• Women never consider the cost of their pleasures: emphatic position of <i>non umquam</i> (contrast with <i>semper</i>) stresses how oblivious they are</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                    |                                                                          |                                                                                                                                                                                                                                                                                                                                 |
| 4        | (g)* |  | <p><b>‘Juvenal is a brilliant observer of people and their faults.’ How does your reading of Juvenal’s Satire 6 support this statement?</b></p> <p><b>Assess against criteria in the 10-mark grid (see above).</b></p> <p>Candidates are likely to cover some of the most memorable descriptions of individuals such as Eppia and Olgunia, as well as generic groups of people such as female athletes and the fighting husband and wife.</p> <p><i>Answers may include:</i></p> <p>Candidates should include information regarding the social, cultural and historical background to the text - for example, Roman views about marriage and adultery.</p> <p>Postumus:</p> <ul style="list-style-type: none"> <li>• still wanting to marry despite Juvenal’s warnings</li> <li>• his preparations for his wedding</li> <li>• Juvenal asks wouldn’t suicide be better?</li> <li>• or an affair with a boy who would be less demanding?</li> </ul> | <p><b>10</b></p> <p><b>AO3=5</b></p> <p><b>+</b></p> <p><b>AO2=5</b></p> | <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Mark | Guidance |
|----------|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <p>Ursidius:</p> <ul style="list-style-type: none"> <li>• used to be a seasoned adulterer</li> <li>• Juvenal tells him his child will look like the gladiator who slept with his wife</li> </ul> <p>Hiberina (Ursidius' bride-to-be) would rather have one eye than remain faithful to one man.</p> <p>Eppia:</p> <ul style="list-style-type: none"> <li>• eloped with a gladiator to Egypt</li> <li>• abandoned all her family and her homeland</li> <li>• her privileged upbringing</li> <li>• contrast between the faithful wife enduring a journey by sea and the adulterous wife</li> <li>• unattractive description of her lover Sergius</li> </ul> <p>Olgunia:</p> <ul style="list-style-type: none"> <li>• an impoverished aristocrat who</li> <li>• hires things to take to the games</li> <li>• yet she sells the family silver to buy gifts for athletes</li> </ul> <p>The cavewoman:</p> <ul style="list-style-type: none"> <li>• a mountain wife who leads a primitive lifestyle in a cave</li> <li>• unattractive appearance: huge breasts and unkempt</li> </ul> <p>Female athletes and fencers:</p> <ul style="list-style-type: none"> <li>• their real goal is to fight in the arena</li> <li>• in doing so, they are rejecting their own gender</li> <li>• a husband would be ashamed to have a wife like this</li> <li>• contrast between the heavy armour she can endure and her sensitivity to flimsy garments</li> <li>• gladiators do not allow their wives to behave like the wives of noble Roman citizens</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Mark | Guidance |
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|          |  |  | <p>The generic husband and wife:</p> <ul style="list-style-type: none"> <li>• fighting in the bedroom</li> <li>• the wife makes accusations to hide her own guilt, and is always ready to turn on the tears</li> <li>• letters in her desk reveal the truth about her infidelity</li> <li>• the wife claims that they had an open marriage agreement</li> </ul> <p>Women in the past who had no time for affairs, as they were too busy dealing with other issues, such as poverty and lack of sleep.</p> <p>Spendthrift wives who don't live according to their means and have no regard for the financial concerns of their husbands.</p> <p>The gossiping woman who knows all about politics and the details of other people's sex lives, and invents gossip.</p> <p>Outside the set lines, candidates may consider, for example:</p> <p>Messalina: shocking behaviour in the brothel; hints of magic and murder.</p> <p>Caesennia's husband claims to have a happy marriage but is swayed by money.</p> <p>Sertorius who doesn't really love his wife but is attracted to her because of her looks.</p> <p>The mother-in-law who supports her daughter but is a poor role model.</p> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Mark | Guidance |
|----------|--|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <p>The argumentative neighbour:</p> <ul style="list-style-type: none"> <li>• her reaction to a dog barking</li> <li>• she visits the baths and returns home to drink copious amounts of wine, only to be sick over her husband</li> </ul> <p>The literary woman who knows everything about literature.</p> <p>Wealthy women who are obsessed with jewellery, make no effort with her appearance at home, but do everything to look attractive to their lover.</p> <p>The wives who drug, physically harm and even murder their husbands.</p> |      |          |

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