

Examiners' report

GCSE

LATIN

OCR Level 1/Level 2 GCSE (9-1) in Latin

J282

For first teaching in 2016

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Introduction

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

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

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

A full copy of the question paper and the mark scheme can be downloaded from [Teach Cambridge](#).

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Paper 4 series overview

Latin Verse Literature A was based on the three selections found in the Cambridge Latin Anthology, *Baucis et Philemon* lines 1–76 and two poems grouped under the heading *otium*, 'Poetry and friendship' and 'Catullus invites a friend to dinner'.

Like last year, examiners were pleased to see how well the majority of the candidates knew and understood these Latin texts as an entire collection, and how thoroughly they had considered why they were grouped together. This was shown by the breadth of references in the 10 mark extended response (Question 11, 'To the Romans, being a good host meant more than just providing food'), where candidates expressed a very wide range of views on the behaviour of Baucis and Philemon specifically, but compared and contrasted this to Catullus' viewpoint of both host and guest. Some candidates were able to access the top bands if they gave a detailed discussion only what specific things were offered or expected, with direct reference to the three texts, but most candidates were able to incorporate all the selections into their response.

As is often the case, and similar to last year, some candidates who struggled with the challenging selections of Latin text (Question 5, 8 mark essay, and Question 10, 4 mark style-only question) then did well on the 10 mark essay and produced some really focused and coherent responses when they drew on what they knew of the poems in English. There were a very small minority of candidates who ran out of time before they were able to finish Question 11, most often as a result of writing too much for the earlier short-answer questions.

It is worth noting again that Latin is **not** required for the 10 mark extended essay. Some candidates continue to refer back to the paper and attempt to copy out Latin references, and aim to answer the 10 mark essay as if it were a style question – but there are no requirements to do this and it often wastes valuable time. The aim of the 10 mark essay is to have specific references to the English text only (close paraphrases are perfectly fine; there is no need to have exact quotations) when analysing the question.

In terms of general feedback, the short comprehension questions in particular do not need lengthy answers to gain their 1 or 2 marks, which is generally the translation of the Latin, and even the points in the 4 mark analysis questions can generally be made well in two or three lines. If there are extra lines, they are to allow for large handwriting or some second thoughts; they are not a sign that candidates should fill them at all costs. The questions which required candidates to offer their own understanding of the texts (Questions 1(b), and 2(a)) usually gained full marks.

Performance overall was strong: most candidates knew the texts, grasped narrative and could discuss style. Weaknesses were often procedural, e.g., misread question stems, overlong short answers and gratuitous Latin quotation, which can reduce planning time for the essay. One idea, followed by one Latin tag, with one explanation remains the safest 'structure'. Small vocabulary lapses and omitted minor words still cost marks.

Centres should emphasise time management, legible handwriting and accurate numbering. Centres that train forensic rubric reading, depth over breadth in stylistic analysis and thematic integration across authors in the 10 mark question will continue to see their candidates differentiate themselves positively.

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

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

Also, candidates will not be given credit for responses outside those line numbers, or which are paraphrased from their knowledge of the text in English.

For the 4 mark questions, candidates must not 'hedge' their answers by writing multiple answers under one bullet point; please see mark scheme point 5 under 'Marking' for Short Answer Questions.

Examiners may only consider answers up to the stated number of points and must ignore the rest.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
- clearly understood the Latin text and how to translate it - answered the short questions in a focused way with specific reference to the Latin provided - understood the difference between commenting on a point of content and how to make a stylistic point in literary analysis - understood the difference between Question 5 (8 mark essay on literary analysis of the Latin) and Question 11 (10 mark overall essay on all the set texts).	- had a limited or vague and generalised knowledge of the Latin text - showed little understanding of literary effects required for style analysis - did not support their essay points with accurate or specific references to the set texts.

Question 1 (a)

- 1 Read the passage and answer the questions.

cenabis bene, mi Fabulle, apud me
 paucis, si tibi di favent, diebus,
 si tecum attuleris bonam atque magnam
 cenam, non sine candida puella
 et vino et sale et omnibus cachinnis.

5

Catullus, *Catullus invites a friend to dinner*, lines 1–5

- (a) *cenabis ... diebus* (lines 1–2): when is the dinner supposed to take place?

..... [1]

Some candidates mistranslated *paucis diebus* incorrectly and some misread the question prompt as 'where' instead of 'when'.

Question 1 (b)

- (b) *si tecum ... cachinnis* (lines 3–5): state **three** things that Fabullus has to bring with him.

1

2

3

[3]

Most candidates stated all three enticements, but *cenam* was sometimes mistranslated as 'food'.

Question 2 (a)

2 Read the passage and answer the questions.

sed contra accipies meros amores,
seu quid suavius elegantiusve est:
nam unguentum dabo, quod meae puellae
donarunt Veneres Cupidinesque,
quod tu cum olfacies, deos rogabis,
totum ut te faciant, Fabulle, nasum.

5

Catullus, *Catullus invites a friend to dinner*, lines 9–14

(a) *nam unguentum dabo* (line 3): what does Catullus say that he will give to Fabullus?

..... [1]

unguentum was usually rendered accurately, although a few candidates strayed into *meros amores*.

Question 2 (b)

(b) *sed contra ... nasum* (lines 1–6): how does Catullus try to convince Fabullus that he is giving him something worth having?

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

1

.....

.....

.....

.....

.....

2

.....

.....

.....

.....

.....

[4]

Most candidates gained 3 or 4 marks with points on 'divine perfume' (Cupid, Venus, etc.) or the 'all-nose' hyperbole. Where errors did arise, it was from missing Latin quotes, combining two ideas per bullet, mislabelling the comparatives, or mishandling *totum nasum*, most often by leaving *totum* out.

Question 3

3 Read the passage and answer the question.

hesterno, Licini, die otiosi
multum lusimus in meis tabellis,
ut convenerat esse delicatos;
scribens versiculos uterque nostrum
ludebat numero modo hoc modo illoc,
reddens mutua per iocum atque vinum.

5

Catullus, *Poetry and friendship*, lines 1–6

Translate this passage into English.

.....

.....

.....

.....

.....

..... [5]

There were generally high scores where the text was secure. A few words tended to 'fall out' of the translation (e.g. *multum* or *uterque nostrum*) - there were some troubles with number/agreement and the phrase *modo...modo* caused some candidates difficulty in properly rendering it in an idiomatic way. However, the mark scheme allowed for a broad range of translations.

Question 4

4 Read the passage and answer the question.

atque illinc abii tuo lepore
incensus, Licini, facetiisque,
ut nec me miserum cibus iuaret
nec somnus tegeret quiete ocellos.

Catullus, *Poetry and friendship*, lines 7–10

Pick out and translate a **Latin** word which tells us how Catullus was feeling after spending time with Licinius.

Latin word:

English translation:

[2]

There were very few issues with Question 4, except some candidates treated *miserum* as a noun.

Question 5*

5* Read the passage and answer the question.

Iuppiter huc specie mortali cumque parente
venit Atlantiades positus caducifer alis.
mille domos adiere locum requiemque petentes,
mille domos clausere serae. tamen una recepit,
parva quidem stipulis et canna tecta palustri, 5
sed pia Baucis anus pariliq[ue] aetate Philemon
illa sunt annis iuncti iuvenalibus, illa
consenuere casa paupertatemque fatendo
effecere levem nec iniqua mente ferendo.
nec refert, dominos illic famulosne requiras: 10
tota domus duo sunt, idem parentque iubentque.

Ovid, *Baucis et Philemon*, lines 1–11

How does Ovid emphasise what was special about Baucis and Philemon?

In your answer you may wish to consider:

- what happened when Jupiter and Mercury came to the area
- what Ovid tells us about the lives of Baucis and Philemon.

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

Candidates' responses to Question 5 often showed a good understanding of the content, but some candidates were unable to achieve the top level because they did not bring their point back towards the question. Nevertheless, examiners found that most candidates understood what was expected in an answer to this type of question and most were able to make some reference to the Latin in each point.

Examiners mark this question in accordance with the marking grid (see the mark scheme). The key features of this are engaging with the question and selecting for discussion specific examples from the passage. Both the grid descriptors and the rubric to the question on the paper make it clear that for the higher levels of marks these examples need to include features of literary style as well as content and that there must be some quotation of the Latin. Ideally an answer will have some overall coherence: some candidates who wrote at length but in generalised terms did not score many marks.

Some answers contained good content and should have received high marks, but as there was no observation of style at all the answer did not rise above Level 2. Candidates needed to relate some points of style in this passage to the question, of which there are many examples in the mark scheme.

Quotations should be complete, focused and short. Some candidates tried to quote two or three lines at a time; by doing this, it often becomes unclear whether the candidate fully understands the significance of particular words or phrases.

There was a good knowledge of technical terms, but candidates did not always make clear what they meant by using the term or the effect the style point produced in a given situation. Points generally were in line with those suggested on the mark scheme. There were many content points which could easily be made into style points, e.g., '*parentque iubentque*' was often identified, but without commenting on the repeated *-que*. Another example is reference to empathic position (*tota domus*), which could indicate Baucis and Philemon being only a small house of two, *vel sim*.

Some candidates attempted to 'hedge' on style points, and there was some guessing about (often non-existent) alliteration and assonance (the two often confused), caesuras and meter incorrectly referenced, and unconvincing claims of juxtaposition, chiasmus, asyndeton and polysyndeton.

Generally, there was strong analytical work on repetition and polysyndeton; but some weaknesses lay in *content* commentary, often due to 'over-quotation' (referring to long swathes of text at once), or simplistic 'device-spotting', i.e. naming a stylistic device, but without explaining the effect.

Exemplar 1

Ovid portrays Baucis and Philemon as different from the others as they ~~are~~ are the only ones who showed hospitality to the gods. Jupiter and Mercury visited a thousand homes but were rejected, emphasised by the use of anaphora in 'mille domos' (a thousand homes). ~~indicating~~ This contrasts with 'una' (one) in the next sentence, forming a stark contrast to indicate that hospitality is a rare and valued quality. The poverty of Baucis and Philemon however could be surprising as they welcome the ~~the~~ guests despite their ~~start~~ humble beginnings and lack of resources. Their house is small, 'parva', highlighted by its emphatic position at the start of the line, ~~the~~ suggesting a humble lifestyle. The roof is covered in stalk and marsh reed, 'Stipulis et canna tecta palustri'. The word order reflects the meaning, showing the cheap material is enclosing the roof, which reflects their poverty but may also hint at their welcoming and hospitality as they help make visitors feel at ease. Therefore Baucis and Philemon are special as they are the only ones who welcome Jupiter and Mercury, in spite of poverty.

Ovid also portrays the couple as special through their lives. They were joined in their younger years, 'sunt amicos iuncti iuvenalibus', the use of synchysis reflecting their interlinking lives and close relationship, as they have grown up together in harmony. They also dealt with their poverty with a level head, 'nec iniqua mente'. The use of litotes emphasises the importance and commendability of their attitude to life. In the last line, the use of alliteration in 'tota domus duo sunt' (the two are the whole house) and the contrast between the words 'tota' (whole) and 'duo' (two) highlights the point that they are a well-matched couple with a balanced relationship, something which everyone should strive for. Hence Ovid emphasises that Baucis and Philemon are special because they are the ideal way to live and are the perfect couple, living in equality, love and acceptance.

Exemplar 1, which was awarded full marks, shows range of model points in which a candidate: (a) has selected a specific and relevant example from the Latin that is short and focused; (b) has offered a point of stylistic analysis; and (c) has produced some well thought-out discussion. These types of short paragraphs are an ideal method for candidates to use when they approach the 8 mark extended response

Assessment for learning



Please refer to the mark scheme for the marking grids and a fuller list of suggested points for detailed information. Marking for these types of question is positive; even if candidates have made several weak or incorrect points, they are still able to achieve a Level 4 mark if they can offer enough strong points. Candidates should aim to make four or five points like the example above to be sure of getting a Level 4 mark. Candidates can make smaller points as well, as this contributes to a good range of appropriate quotation with well thought-out discussion.

Question 6 (a)

6 Read the passage and answer the questions.

ergo ubi caelicolae parvos tetigere penates
summissoque humiles intrarunt vertice postes,
membra senex posito iussit relevare sedili,
cui superiniecit textum rude sedula Baucis.

Ovid, *Baucis et Philemon*, lines 12–15

(a) *ergo ... postes* (lines 1–2): how does Ovid make it clear that the house the gods have come to is not a grand one? Make **two** points.

1

.....

2

.....

[2]

Some candidates cited words outside the lemma or quoted Latin, which wasn't necessary here.

Question 6 (b)

(b) *membra ... Baucis* (lines 3–4): what did Baucis and Philemon do to make their guests welcome? Make **two** points.

1

.....

2

.....

[2]

Generally this was well done, apart from a very few candidates who sometimes mistranslated the relevant words.

Question 7 (a)

7 Read the passage and answer the questions.

furca levat ille bicorni
sordida terga suis nigro pendentia tigno
servatoque diu resecat de tergore partem
exiguam sectamque domat ferventibus undis.

Ovid, *Baucis et Philemon*, lines 22–25

(a) *furca ... tigno* (lines 1–2): where did Baucis and Philemon keep the pig's back?

..... [1]

This was nearly always answered correctly.

Question 7 (b)

(b) *servatoque ... undis* (lines 3–4): give **two** details that suggest the pig's back was a valuable object to Baucis and Philemon.

1

.....

2

.....

[2]

Candidates sometimes omitted any rendering of *diu*.

Question 8 (a) and (b)

8 Read the passage and answer the questions.

dumque ea mirantur, dum deflent fata suorum,
illa vetus dominis etiam casa parva duobus
vertitur in templum.

Ovid, *Baucis et Philemon*, lines 55–57

(a) *dumque ea ... suorum* (line 1): how did Baucis and Philemon feel when they saw the land had been flooded? Make **two** points.

1

2 [2]

(b) *illa ... templum* (lines 2–3): what happened to their cottage?

..... [1]

Nearly all candidates answered these questions correctly.

Question 9

9 Read the passage and answer the question.

‘esse sacerdotes delubraque vestra tueri
poscimus, et quoniam concordēs egimus annos,
auferat hora duos eadem.’

Ovid, *Baucis et Philemon*, lines 64–66

State **two** things that Baucis and Philemon asked for as rewards for their hospitality.

1

.....

2

..... [2]

Many candidates merged the distinct duties and therefore lost a mark. Otherwise, most were able to identify correct answers.

Question 10

10 Read the passage and answer the question.

frondere Philemona Baucis,
Baucida conspexit senior frondere Philemon.
iamque super geminos crescente cacumine vultus
mutua, dum licuit, reddebant dicta 'vale'que
'o coniunx' dixere simul, simul abdita textit
ora frutex.

5

Translation:

Baucis noticed that Philemon was growing leaves and old Philemon noticed that Baucis was growing leaves. And now when the treetop was growing over their two faces, they were exchanging words in turn, while it was possible, and they said 'Goodbye, spouse' at the same time, at the same time greenery covered and hid their faces.

Ovid, *Baucis et Philemon*, lines 71–76

How does Ovid, by his style of writing, emphasise the closeness of Baucis and Philemon at the end of their lives?

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

1

.....

.....

.....

.....

.....

.....

2

.....

.....

.....

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.....

.....

[4]

In Question 10 candidates frequently identified repetitions, chiasmus and direct speech, but some overloaded their points, or did not link quoted Latin to any stylistic effect.

Exemplar 2

1 Ovid ~~from the~~ ^{says} ~~was~~ that Baucis and Philemon ~~was~~ say "vale;
 O conitex" "goodbye o spouse". This use of direct speech, and the
 unity of them saying it at the same time gives the reader
 a direct look at their closeness and ~~unity~~ from their own
 mouths, which serves to emphasise their unity.

2 Ovid says that "frondere Philemona Baucis Baucida conspexit senior
 frondere Philemon" "Baucis noticed that Philemon was growing
 leaves and Philemon noticed that Baucis was growing leaves".
 The chiasmus used highlights their interchangeability ~~and~~ and
~~on~~ brings to mind their shared experience, reminding us that
 they are close even in death.

Exemplar 2 gives a good example of 'focused' Latin quotation with analysis. In the first point, the candidate lists the two or three relevant words and makes a style point from them, and then explains how this shows their closeness. The use of the technical term 'chiasmus' is not required to gain the mark; a candidate could have simply drawn attention to the repetition of the words, or their balance, to be awarded full credit.

'by his style of writing'

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

Question 11*

11* 'To the Romans, being a good host meant more than just providing food.'

How far do the poems you have read support this statement?

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

With Question 11, the biggest difference teachers can make to support their students is to offer a model technique for this question. Most candidates covered all four poems. Essays were generally coherent and drew on both Ovid and Catullus and referenced *xenia*; common faults were time pressure and needless Latin quotation, and there were some candidates who attempted a 'food only' reading of the question prompt.

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

Overall this year examiners felt that there were some excellent answers showing engagement with the texts. One common problem was that some candidates did not always answer the question asked on the exam paper. The best essays were able to compare and contrast Baucis and Philemon with Catullus (or characters mentioned in his poems), or compare the two aspects of 'good' or 'bad' host to be found in the two selections.

The most successful candidates tended to treat each selection in turn; and drew out one or two points from each character with supporting details. Weaker candidates turned only to those passages which were printed on the exam paper, the majority which focused on Baucis and Philemon.

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

Assessment for learning



There were some responses which lacked clear planning and did not carry their argument throughout the essay. For a question like this one, candidates were successful when they approached each poem in turn, were able to provide a detailed/specific textual reference, and stated how each character or the poet himself viewed 'being a good host'.

Close paraphrasing is perfectly fine, but references to the texts should be specific enough so that examiners can clearly understand which parts/lines of the set text are being referred to.

Exemplar 3

One instance in which Baucis and Philemon supports this statement is in how the couple treat the gods upon their arrival. Here, not only do Baucis and Philemon aim to provide food for their guests, but also try to make their stay comfortable, such as when Philemon orders them to lighten their limbs on the couch. This makes it evident how keeping one's guests comfortable and cared for was a key part of Roman hospitality.

Furthermore, Ovid shows in Baucis and Philemon how spiritual company is just as important as providing material comfort. This can be seen when the couple are whiling away the hours with conversation, illustrating how they are taking the time to engage with their guests and making them feel as welcome as possible. This would have been very important to the Romans, as not everybody would have been well off enough to always provide guests with extravagant food, and so conversation and companionship was vital in hospitality.

However, Baucis and Philemon does not entirely disregard the statement, as good food can be considered an important part of hospitality. This is demonstrated when Baucis and Philemon try to kill the goose

As this exemplar shows, there is no need for a formal introduction; in the first paragraph, the candidate gets straight into the content of the essay. There is a reference to the question asked, followed by a specific reference to the set text ('lighten their limbs': taken from the exam paper itself, which is fine), and the point is made that comfort is also important. This method is clear and concise. Similarly for the second paragraph, with reference to 'whiling away the hours with conversation' (two points now contrary to the exam question). The third paragraph agrees with the statement, and gives the example of the goose. The candidate then turns to the other texts and refers to two specific textual passages: that Fabullus has 'to bring the food' and, finally, to the poem with Licinius, where food is expressly not mentioned (this final reference is the only one outside the text printed on the examination paper). There are five strong points, with clear English expression and coherence, which puts this essay at the top of band 4. As with the other extended responses, see the mark grid in the mark scheme for further details.

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