

A LEVEL

Candidate Style Answers

LATIN

H443

For first teaching in 2016

H443/03 & 04 Prose Literature & Verse Literature

Version 1

Contents

Introduction	3
Analysis of a selected passage: 15 marks	4
Cicero, <i>in Verrem</i> II	4
Tacitus, <i>Annals</i> XIV	6
Sallust, <i>Bellum Catilinae</i>	8
Virgil, <i>Aeneid</i> VII	10
Summative essays: 20 marks	12
Virgil, <i>Aeneid</i> X	12
Horace, <i>Odes</i> I	14

Introduction

OCR has produced this resource to support teachers in interpreting the assessment criteria for the new A Level Latin specification and to bridge the gap between new specification release for first teaching from September 2016 and availability of exemplar candidate work following first examination in summer 2018.

The questions in this resource have been taken from the H443/03 and H443/04 specimen question papers and past papers which assessed the same texts that appear in the first cycle of set texts.

The answers in this resource have been adapted from genuine candidate answers by a senior examiner. The marks and commentaries in this resource have been written by senior examiners.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers. Whilst a senior examiner has provided a possible level for each response, when marking these answers in a live series the mark a response would get depends on the whole process of standardisation, which considers the big picture of the year's scripts. Therefore the levels awarded here should be considered to be only an estimation of what would be awarded. How levels and marks correspond to grade boundaries depends on the Awarding process that happens after all/most of the scripts are marked and depends on a number of factors, including candidate performance across the board. Details of this process can be found here: <http://ocr.org.uk/Images/142042-marking-and-grading-assuring-ocr-s-accuracy.pdf>

Analysis of a selected passage: 15 marks

H443/03 – Question 1(a)

quid ego de M. Marcello loquar, qui Syracusas, urbem ornatissimam, cepit? quid de L. Scipione, qui bellum in Asia gessit Antiochumque, egem potentissimum, vicit? quid de Flaminio, qui regem Philippum et Macedoniam subegit? quid de L. Paulo, qui regem Persen vi ac virtute superavit? quid de L. Mummio, qui urbem pulcherrimam atque ornatissimam, Corinthum, plenissimam rerum omnium, sustulit, urbesque Achaiae Boeotiaeque multas sub imperium populi Romani dicionemque subiunxit? quorum domus, cum honore ac virtute florerent, signis et tabulis pictis erant vacuae; at vero urbem totam templaque deorum omnisque Italiae partis illorum donis ac monumentis exornatas videmus. vereor ne haec forte cuiquam nimis antiqua et iam obsoleta videantur; ita enim tum aequabiliter omnes erant eius modi ut haec laus eximiae virtutis et innocentiae non solum hominum, verum etiam temporum illorum videantur.

5

10

Cicero, *in Verrem* II.1, 55–56

(a)* In this passage Cicero praises some famous Romans of the past. How does Cicero turn this into a criticism of Verres?

You should refer **both** to the content **and** to the language of the passage.

[15]

Exemplar response

Cicero highlights the military achievements of famous Roman generals to show up Verres. He uses many superlatives to emphasise their conquests - for example, *urbem ornatissimam* ('a very decorated city') and *regem potentissimum* ('a very powerful king'). This makes Verres seem inadequate by comparison. He says that L. Paulus overcame King Perses *vi ac virtute* ('by force and courage') and that L. Mummius seized Corinth, 'a very beautiful and most ornate city, very full of all things'. Cicero also uses hyperbole in the words *imperium populi Romani dicionem* ('the empire and dominion of the people of Rome'): this means the same but emphasises his achievements. He uses a series of quick questions which get to the point. The fact that he gives such a long list of the great feats of these men draws attention to how much he admires them. Then he says how he admires these great men even more because they didn't keep their plunder but donated it to the Republic to display in public places in Rome and other cities. This is emphasised by the increasing length of the phrases in *urbem totam templaque deorum omnesque Italiae partes* and Cicero's constant use of words like *totam* and *omnes*. He says 'their homes were full of honour but free of statues and paintings' – unlike Verres, who was only of lowly quaestorian rank, but plundered and kept for himself whatever he liked. So Verres' home is the opposite to theirs – full of statues and paintings, yet empty of virtue and honour! When those honourable men conquered new places, they did it for Rome, not to gain material goods to showcase in their own homes.

Cicero finishes by apologising for going on so much about 'the good old days' (*antiqua et iam obsoleta*), but says that's the sort of behaviour everyone expected in those days from people like generals and governors, so the prestige of the statues and other trophies reflected, not just on the individuals concerned, but on the whole community (*non solum hominum, verum etiam temporum illorum videantur*). This is obviously intended to be another dig at Verres, and perhaps also to inspire the jury in the trial to do something to help Rome to get back to the moral standards that everyone still admires about these famous figures of the past.

Mark and commentary

13/15

A pretty comprehensive analysis of the content, incorporating a good range of stylistic features. Only slight vagueness here and there means that this response is not quite top-notch.

H443/03 – Question 2(d)

tum pavore exanimis et iam iamque adfore obtestans vindictae properam, sive servitia armaret vel militem accenderet, sive ad senatumet populum pervaderet, naufragium et vulnus et interfectos amicos obiciendo: quod contra subsidium sibi? nisi quid Burrus et Seneca; quo expurgens statim acciverat, incertum an et ante ignaros. igitur longum utriusque silentium, ne inriti dissuaderent, an eo descensum credebant ut, nisi praeveniretur Agrippina, pereundum Neroni esset. post Seneca hactenus promptius ut respiceret Burrum ac sciscitaretur an militi imperanda caedes esset. ille praetorianos toti Caesarum domui obstrictos memoresque Germanici nihil adversus progeniem eius atrox ausuros respondit: perpetraret Anicetus promissa. qui nihil cunctatus poscit summam sceleris. ad eam vocem Nero illo sibi die dari imperium auctoremque tanti muneris libertum profitetur.

5

10

Tacitus, *Annals* XIV.7

(d)* How does Tacitus bring out the different personalities of Nero, Burrus, Seneca and Anicetus?

You should refer **both** to the content **and** to the language of the passage.

[15]

Exemplar response

It is clear from the start of this passage that Nero is petrified by the thought of what Agrippina might do, now that she has worked out that it was no accident when she was nearly killed on Nero's boat. He is 'out of his mind with fear' (*pavore exanimis*) and thinks she will be arriving to get revenge any minute. The repetition in *iam iamque* emphasises his panic. He worries that she might attempt all sorts of awful things – start a slave rebellion, take over the army, or reveal all to the Senate and people. Tacitus makes him pose to himself a rhetorical question: *quod contra subsidium sibi?* (what could help him now), which emphasises that he has no idea what to do to stop her. Then he suddenly thinks of Burrus and Seneca, the people he usually depends on to get him out of a crisis. The incomplete sentence *nisi quid Burrus et Seneca* underlines Nero's panic, as if his mind is racing from one idea to another.

Burrus and Seneca, however, turn out to be useless. They just stand like dummies, each hoping that the other one will come up with something. They are frightened that Nero will not be prepared to accept their usual cautious advice (*ne inriti dissuaderent*), and the comment *incertum an et ante ignaros* even suggests that they knew all about Nero's problems already but hadn't dared to get involved. They probably know that, unless Agrippina can be stopped in time, this is the end of Nero's reign, and yet they can't think how to eliminate her. Even if Burrus ordered his troops to kill her, they would refuse to obey because of their loyalty to the memory of her grandfather Germanicus. Finally, they sarcastically challenge Anicetus to finish what he promised but has failed to deliver (*perpetraret Anicetus promissa*) – a suitably brief and angry remark, emphasised by the alliteration of P and R and the position of *perpetraret*.

Anicetus really shows all the other three up. Without any hesitation, in sharp contrast to the dithering of Seneca and Burrus, he coolly volunteers to organise Agrippina's murder (*poscit summam sceleris* – another snappy phrase with striking word-order and alliteration). At a stroke, Nero's worries look like being solved – and by a mere freedman! His relief is indicated by the hyperbolic statement *illo die dari imperium*, and the delayed position of the word *libertum* underlines his shock at who has turned out to be the saviour of his position.

Mark and commentary

15/15

A very full and well-crafted analysis of the thrust and tone of the passage, backed up by plenty of apt citations of the Latin and attention to stylistic features.

H443/03 – Question 5(b)

etenim quis mortalium, cui virile ingenium est, tolerare potest, illis divitias superare, quas profundant in extruendo mari et montibus coaequandis, nobis rem familiarem etiam ad necessaria deesse? illos binas aut amplius domos continuare, nobis larem familiarem nusquam ullum esse?

5

cum tabulas signa toreumata emunt, nova diruunt, alia aedificant, postremo omnibus modis pecuniam trahunt vexant, tamen summa lubidine divitias suas vincere nequeunt. at nobis est domi inopia, foris aes alienum, mala res, spes multo asperior; denique quid reliqui habemus praeter miseram animam? quin igitur expergiscimini? en illa illa quam saepe optastis libertas, praeterea divitiae decus gloria in oculis sita sunt. fortuna omnia ea victoribus praemia posuit. res tempus, pericula egestas belli spolia magna magis quam oratio mea vos hortantur. vel imperatore vel milite me utimini; neque animus neque corpus a vobis aberit. haec ipsa, ut spero, vobiscum una consul agam, nisi forte me animus fallit et vos servire magis quam imperare parati estis.

10

15

postquam accepere ea homines, quibus mala abunde omnia erant, sed neque res neque spes bona ulla, tametsi illis quietam movere magna merces videbatur, tamen postulavere plerique, ut proponeret, quae condicio belli foret, quae praemia armis peterent, quid ubique opis aut spei haberent. tum Catilina polliceri tabulas novas, proscriptionem locupletium, magistratus, sacerdotia, rapinas, alia omnia, quae bellum atque lubido victorum fert.

20

Sallust, *Bellum Catilinae* 20–21

(b)* In lines 6–17 (*cum tabulas ... parati estis*), what makes Catiline's words a stirring appeal to his supporters?

You should refer **both** to the content **and** to the language of the passage.

[15]

Exemplar response

In this speech Sallust presents Catiline as extremely persuasive and inspiring. He begins by listing all the things that only the rich have – such as precious jewellery or big houses, paid for by extorting money from the poor – to rouse envy and hostility in his audience. He then constructs a similar list of the sufferings endured by the poor, such as poverty and debt, which make their lives hopeless (*spes multo asperior*) and leave them with nothing except a miserable soul (*miseram animam*). In lines 10-11, the emphatic phrase *en illa illa ... libertas* is an extremely clever rhetorical flourish. The separation of liberty from *illa illa* suggests that the idea of liberty is now just out of reach but that it can be grasped if he is helped with overthrowing the republic. As well as liberty, other ideas are suggested here to provide a sense of what might be, which would be very stirring to his supporters. *divitiae decus gloria* are presented as good reasons for joining Catiline. Though not expressed through the word-order, as with *libertas*, the idea that glory and riches sit in front of them waiting to be grasped is a feature which would also be incredibly stirring to his audience. Then Catiline gives a list of other positives to emerge from the conspiracy – for example, *bella spolia magnifice* ('magnificent spoils of war') – which might have convinced others that it was worth their while to join him. He also promises several things to reassure them of his loyalty both to the cause and to them.

The repetition of *vel imperatore vel milite* makes a nice contrast between a commander and a soldier. Catiline makes it clear that he is willing to be either, depending on what is needed - though the fact that *imperatore* comes first suggests that he is more keen to be a commander. This is a subtle persuasive technique, designed to subliminally show that he's in charge, whilst saying that he can be used for whatever is necessary. Next he promises that 'neither my mind nor my body can take me away from you' (*neque animus neque corpus a vobis aberit*). The repetition of *neque* illustrates how Catiline is there for his conspirators and the protection he is offering them. However, by bringing Catiline's mind and body into the speech, suggesting how it will never leave his followers, creates humour and mockery, as he is presented as being extremely desperate towards his followers. This highlights Catiline's pervasive nature, as he is offering security and protection as well as being enthusiastic about the conspiracy.

Mark and commentary

11/15

A respectable attempt to maintain focus on the question and includes a limited number of stylistic features. Understanding of the passage is not totally convincing, however, and several ideas seem rather flimsy/trivial.

H443/04 – Question 1(a)

proxima Circaeae raduntur litora terrae,
 dives inaccessos ubi Solis filia lucos
 adsiduo resonat cantu, tectisque superbis
 urit odoratam nocturna in lumina cedrum
 arguto tenuis percurrens pectine telas. 5
 hinc exaudiri gemitus iraeque leonum
 vincla recusantum et sera sub nocte rudentum,
 saetigerique sues atque in praesepibus ursi
 saevire ac formae magnorum ululare luporum,
 quos hominum ex facie dea saeva potentibus herbis 10
 induerat Circe in vultus ac terga ferarum.
 quae ne monstra pii paterentur talia Troes
 delati in portus neu litora dira subirent,
 Neptunus ventis implevit vela secundis,
 atque fugam dedit et praeter vada fervida vexit. 15

Virgil, *Aeneid* VII. 10–24

(a)* Study lines 1–15 (*proxima ... vexit*). How does Virgil make his description of Circe's land menacing?

You should refer **both** to the content **and** to the language of the passage.

[15]

Exemplar response

The first thing we are told about Circe's land is that it is 'untrodden' – which means that no-one ever goes there. The Trojans merely skirt the edge of it (*raduntur*), as Neptune sends the Trojans a favourable wind to prevent them from even trying to land there. The shores are described as *dira* ('dangerous') and full of boiling shallows (*vada fervida*). There is a weird never-ending sound of music and a strange smell of cedar wood. Circe herself seems like a hermit, living alone and just doing her weaving and chanting all the time, probably spells. The most menacing thing, however, is that there are lots of fierce animals – bears, boars, lions and wolves – that she keeps chained up around the place, and they are constantly howling and struggling to break out of their pens. In line 8 the alliteration of the letter S makes you think you can hear them and *ululare* (line 9) reminds you of the sound made by wolves. To make things worse, these aren't even real animals, but just the 'shapes' of animals (*formae*) that Circe has turned 'from the appearance of men' (*hominum ex facie*) into monsters with her magic herbs, so it is lucky that the Trojans don't go there or they too might be turned into animals. Circe herself isn't actually described by Virgil, but she obviously isn't just an ordinary woman, as she is the daughter of the Sun, which gives her these frightening powers.

Mark and commentary

8/15

This answer takes a thematic approach to the question, starting with a description of the land, then Circe and finally her victims. The discussion does sometimes come across as narrative, although the candidate has selected some sensible Latin. The candidate's speculation on Circe could earn credit if it provided more substantial evidence from the text. Greater reference to the text would also be beneficial for the section on wild animals. Some points are missed. The first half in particular lacks stylistic discussion and the sibilance point needs development.

Summative essays: 20 marks

'A relentless catalogue of slaughter'. How far do you agree with this view of *Aeneid X*?

[20]

In your response you are expected to draw, where relevant, on material from those parts of the text that you have studied in English, as well as those parts you have read in Latin.

Exemplar response 1

Virgil presents more than just 'a relentless catalogue of slaughter' because through his descriptions he invites us to explore themes and feelings, such as the role of gods and the fragility of men. Virgil writes as a somewhat all-knowing narrator, and this in some ways reflects the character of Jupiter. He often intervenes in the narrative (as Jupiter does when speaking to Juno) either to foreshadow events or to make a moral judgement. For example, when Turnus seizes the belt off Pallas the narrative changes to explain that Turnus will come to 'hate that day and those spoils'. This shows that *Aeneid X* is not just a list of deaths because, despite the poem focusing on war, Virgil breaks the battle stalemate by foreshadowing and heightening our anxiety.

During the battle scenes, the plot is kept lively by often gruesome descriptions of different kinds of death. For example, the twins who were 'a pleasing source of error to their parents', but Virgil later explains how they were given differences in death. Different types of combat are shown, when some are on chariots and others are fighting hand-to-hand. This shows how Virgil creates variety in the battle scenes. Often, just before a character's death, Virgil introduces us to them by presenting a glimpse of their earlier life. For example, we are told of a slaughtered soldier who 'polluted his step-mother's marriage-bed'. Such small details, though unimportant in the context, bring drama to the poem. Numerous deaths are more poignant if we remember them as individuals due to these small clips of their history. Therefore we can see many of the ways the narrator improves the poem as more than just 'a catalogue of slaughter'.

Although the deaths of many insignificant characters are mentioned, the details of the deaths of the heroes give us a relief from the battle as well. The end of Pallas is described particularly poetically ('his blood and spirit followed the same route') and Lausus' death is highlighted by Virgil's comment that 'he shall not be silent'. This refers to Lausus' brave action, which Virgil is praising. His death is also a turning-point where we see Aeneas mourning over what he has just done. This is a contrast from his previous continuous slaughter, or *aristeia*.

The role of the gods is particularly significant. The characters can be viewed as playthings of the gods. The battle on earth reflects the dispute between Juno and Venus. Their argument makes a brief relief and distraction from the battle scenes. We also question the role of divine intervention and whether it helps human life or not. The fragility of mankind is shown by the fact that gods cannot interfere in the battle to change destiny, despite Juno's attempts.

In these ways *Aeneid X* is more than just a list of slaughter. It presents the horror of war, the inevitability of death and the helplessness of the gods in a successful epic poem.

Exemplar response 2

Aeneid X is rescued from being merely a catalogue of deaths through the many themes that Virgil explores, the development of characters and use of similes.

The *aristeia* of Pallas, though admittedly full of killing, brings in many other themes, such as the futility of war and the noble deeds which can result from war. It moves away from the description of death to a more reflective view about war itself. Virgil introduces his own personal comment on the war and breaks the otherwise monotonous deaths. It allows the character of Pallas to develop, demonstrating the bravery of the fighter and his heroic nature. By firing the courage of his men, we learn of his inspirational ability. Speeches like those made by Pallas break up the story but also develop and draw links between the characters. Pallas is described as a man of the past, perhaps in comparison with Aeneas in Book 2, which changes the opinion of the reader. The simile of the shepherd building up a fire from different angles seems fitting for his *aristeia*, as he is in control of the situation and the leader of his men, besides keeping the reader aware of the battle all around.

The reader can also draw themes from the death of Pallas. We understand from Pallas that death in battle is noble, but Virgil draws attention to the futility of war by adding 'this day first gave you to war and takes you from it'. The apostrophe to Pallas breaks up the otherwise boring catalogue of deaths. Phrases like 'Fortune had denied them both a return to their own country' – referring to both Pallas and Lausus – shows that Virgil believed Fate plays a vital role in war. This is very intriguing for the reader and detracts from the catalogue of deaths in the book. The simile of the bull, used to describe Pallas being attacked by Turnus, who is described as a lion, is fitting and gives a break. The bull, though a strong fighter, is no match for a lion and seems fated to fall to a more powerful enemy.

The *aristeia* of Aeneas allows the reader to draw on completely different themes – fathers and sons, heroism and Homeric epic style. 'Before his eyes he could see everything – Pallas, Evander, the table where he had sat when he first came to their house, and the right hand of friendship they had given him'. This shows that Aeneas is full of revenge and also that he is a sort of father to Pallas, fighting for the ones he loves. After his cruel killing of Lausus, Aeneas groans and is reminded of his own father, which makes us see a completely different side to Aeneas, as he is full of pity and compassion. This is extremely interesting as his reaction is so different. Aeneas is at one point compared to Aegeon, a monster with a hundred arms, which is in effect a direct comparison to Achilles when he slew Lycaon in the Iliad. This is a fitting description as the monster was said to oppose the thunderbolt of Jupiter, which makes Aeneas like a god, with myth-like fighting ability.

So, by exploring several themes other than the brutality of war, Virgil turns Book X into a thoroughly enjoyable and thought-provoking book. The catalogue of deaths is also marred by the use of effective and striking similes and rhetorical devices such as apostrophe.

Mark and commentary

Exemplar 1 – 16/20

A wide-ranging and well-focused response: regrettable, however, that 2 of the 5 themes promised at the start don't receive enough time/space by the end. Excellent reference in each section to the title and a good range of examples on the first three themes: just needs more of the same on the first three themes, and proper exposition of the last two.

Exemplar 2 – 13/20

This response touches on much that is relevant, but doesn't go into specifics on enough of it. Introduces many well-chosen examples, but these tend to be left to speak for themselves and, despite the good framework set out at the start, the overall effect is a bit of a hotch-potch.

What impression have you formed of Horace himself from your reading of *Odes* I? [20]

In your response you are expected to draw, where relevant, on material from those parts of the text that you have studied in English, as well as those parts you have read in Latin.

Exemplar response

There are five main topics Horace talks about in *Odes* I which help to give us an idea of what he is like. These are: love, philosophy of life, wine, friendship and Italy, and finally his views on politics.

Horace does not give one clear picture about his attitude to love and we see many different sides to his character through his love poems. The poem about Lydia and Telephus [1.13] shows that Horace can get very jealous about his lovers and doesn't like hearing about them being with other people. He shows a really emotional side – crying, yet still trying to conceal his tears from Lydia. However he also shows his feelings about some lovers through his mockery of himself as well as them. He once describes his feelings *as non solum praeter sollicitudines* ('no more foolish than usual'). Though this mockery occurs often, it does not mean that Horace does not want love, simply that, as an old man, he may not be comfortable as a lover. This is seen many times in his poetry, such as when he prays that Venus will not send a very passionate love to him but a gentler type more suited to an older man. It is seen at the end of the Telephus poem, and particularly when Horace offers Tyndaris [1.17] a gentler kind of love in his Sabine farm than the aggressive one in the city.

One of Horace's most sincere (?) loves, Leuconoe, also appears in a poem about the philosophy of life. His main belief is *carpe diem* ('harvest the day'). He does not believe that we should try to find out what will happen in the future, we should just count every day as it comes as a profit. In *Ode* 4, which is about the brevity of life, he reiterates that we should cut back long hopes to a short span. We also learn from *Ode* 34 that Horace is an Epicurean - a theory put forward by Lucretius in his *de rerum natura*. However, in this ode he seems to renounce it when he hears thunder in a clear sky and finally decides that Fortune is the god we should really fear.

Some people might even say wine was one of his philosophies! There are many places where Horace tells us to celebrate by drinking – e.g. *Ode* 37, where he says that the gods make life difficult for sober men and that we should dispel our worries with wine. That is not to say, however, that Horace was a drunkard! He tells us in another ode [1.18] that we should drink moderately or we will become boastful and reveal all the secrets we have. The wine theme is also seen when he talks to his friend Maecenas, to whom he gives cheap wine to prove that their friendship means more than just having expensive wine. Maecenas is, of course, the man who gave Horace his Sabine farm, and his love for this farm and for Italy are seen throughout the *Odes*.

Horace is not an author who is fake about the way he feels, he says what he thinks and will not lie about his beliefs. Although he became friends with Augustus, his politics poems are not panegyric. He would not write anything if he did not mean it himself. In his politics poems we see his strong views on civil war. After hundreds of years of civil war, he can no longer stand civil war and in one ode [1.35] he complains that men should be fighting enemies rather than each other. In *Ode* 3 he even condemns men for their impiety and for feeling that they can do anything: *nihil est mortalibus arduis*. Horace communicates

his feelings very clearly, in my opinion. Although he may often use a simple phrase to represent a deeper meaning, it is always clear what he believes. He often uses mock- heroism to add emphasis and humour, and this is always obvious. It is also easy to see when Horace is being serious. His tone changes and his words are more epic than lyric, or just more harsh in tone. From reading *Odes* I, I think I have got an all-round insight into Horace's personality. He has clear views on love and an almost hedonic [*sic!*] way of life. He does not seem to be a poet who writes to please others or to benefit himself, he just writes what he thinks and how he feels. He seems very self-confident about his beliefs and also in handling other people.

Mark and commentary

14/20

Some impressive citation of details from a wide range of poems. Some, however, seem rather oddly chosen or rather vague, and there is a good deal of questionable presuming about Horace. Some polished sections, but not entirely satisfying as an exposition of the five areas picked out at the start.



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