



GCE

Classical Greek

H044/02: Literature

Advanced Subsidiary GCE

Mark Scheme for June 2019

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.











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.

© OCR 2019

Annotations

Annotation	Meaning
	Blank page
Highlight	
Off page comment	
	Point for which mark is awarded
	Benefit of doubt
	Omission of words or part-words
	Error in translation
	Minor error in translation
	Consequential error
	Repeated error
	Accurate analysis of point in 'essay'
	Text reference mentioned appropriately in essay

Subject Specific Marking Instructions**Guidance on applying the marking grids for set text translation**

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

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 Greek – the crucial consideration being the extent to which every Greek word is satisfactorily rendered in some way in the English.

The determination of what a “slight” 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. 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 term “major” error has been used here to determine an error which is more serious than a “slight” error.

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.

The sort of errors that we would generally expect to be considered as a “slight” error are:

- a single mistake in the translation of a verb, for example incorrect person or tense;
- vocabulary errors that do not substantially alter the meaning
- omission of particles that does not substantially alter the meaning (although in certain cases the omission of a particle may not count as an error at all, most especially with $\mu\epsilon\nu\dots\delta\epsilon$)

The sort of errors that we would generally expect to be considered as a “major” error are:

- more than one slight error in any one verb
- vocabulary errors that substantially alter the meaning
- omission of a word or words, including alteration of active to passive if the agent is not expressed
- missed constructions
- alteration in word order that affects the sense

The final decisions on what constitutes a “slight” and “major” error will be made and communicated to assessors via the standardisation process (after full consideration of candidates’ responses) and these decisions will be captured in the final mark scheme for examiners and centres.

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 or meaning to the Greek

Guidance on applying the marking grids for the 10-mark extended response question

Two Assessment Objectives are being assessed in Questions 1(i), 2(i), 3(g) and 4(i) – **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.

10-mark grid for the extended response question		
<p>AO2 = 5 marks = Demonstrate knowledge and understanding of literature AO3 = 5 marks = Critically analyse, evaluate and respond to literature</p>		
Level	Marks	Characteristics of performance
5	9-10	<ul style="list-style-type: none"> • detailed knowledge and excellent understanding of the material studied in Greek including, where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) • well-argued response to the question which is supported by a range of well-selected examples (AO3) <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"> • good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a good response to the question which is supported by some well-selected examples (AO3) <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"> • some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a reasonable response to the question which is supported by some points from the set text (AO3) <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"> • limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a limited response to the question which is occasionally supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1-2	<ul style="list-style-type: none"> • very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a very limited response to the question with very limited reference to the set text (AO3) <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance						
1	(a)	The Athenians have done us great injury (1) and it is not reasonable they should avoid paying the penalty (1) for what they have done (1).	AO2 2	δέσποτα ... ἐποίησαν (lines 1–2): what reason does Mardonius give for his advice to the king?						
1	(b)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • τὸ μὲν νῦν ταῦτα πρήσσοις: Mardonius seems to accept the king's priorities here • ἡμερώσας δὲ Αἴγυπτον τὴν ἐξυβρίσασαν: he acknowledges the transgression of Egypt and its inevitable punishment • στρατηλάττει ἐπὶ τὰς Ἀθήνας: imperative so the Athenian expedition commences as the Egyptian one ends • λόγος τέ σε ἔχη πρὸς ἀνθρώπων ἀγαθός: underlines the result of the expedition against Athens, promoting a positive view of Xerxes to other men • ὕστερον φυλάσσηται: highlights the likelihood of war and the value of an appearance of strength 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek	0	Point is not valid, or none are drawn	AO3 8	<p>How in these lines does Herodotus present Mardonius as trying to appeal to Xerxes?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek									
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek									
0	Point is not valid, or none are drawn									

		<ul style="list-style-type: none"> ἐπὶ γῆν τὴν σὴν: the importance of ownership ὁ λόγος ἦν τιμωρός: reminds Xerxes of his father's desire for revenge παρενθήκη ποιέεσκετο τήνδε: Herodotus draws attention to Mardonius' change of approach here ἡ Εὐρώπη περικαλλὴς εἶη χώρα: highlights the value of target δένδρεα παντοῖα: the natural wealth of the country ἀρετὴν τε ἄκρη: emphasis on the excellence of the land βασίλει τε μούνω θνητῶν ἀξίη ἐκτῆσθαι: the excellence of the land dictates that its owner should be the king 		
1	(c)	He was keen for change (1) and wanted to be governor of Greece himself (1)	AO2 2	ταῦτα ... εἶναι (lines 9-11): what does Herodotus suggest is the motivation for what Mardonius says?
1	(d)	<p>Accept any three of: Abandon this plan Do not run such a risk, when there is no necessity to do so Break up this meeting Consider the issue by yourself and then announce your decision.</p>	AO2 3	What proposal has Artabanus just made?
1	(e)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>τὸ γὰρ εὖ βουλευέσθαι κέρδος μέγιστον εὐρίσκω ἐόν: εἰ γὰρ καὶ ἐναντιωθῆναί τι θέλει, βεβούλευται μὲν οὐδὲν ἥσσον εὖ, ἔσσωται δὲ ὑπὸ τῆς τύχης τὸ βούλευμα: ὁ δὲ βουλευσάμενος αἰσχροῶς, εἰ οἱ ἡ τύχη</p>	AO2 5	<p>The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation.</p> <p>Slight</p> <p>Major</p>

		<p>ἐπίσπιτο, εὖρημα εὖρηκε, ἦσσον δὲ οὐδέν οἱ κακῶς βεβούλευται.</p> <p>Suggested translation: For I find that making good plans is the greatest advantage; for even if something goes amiss, the planning has been well done and the plan has been overcome by chance; but he who has planned badly, if chance is on his side, he has made a gain only by chance, but his planning has still been poor.</p>													
1	(f)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • τὰ ὑπερέχοντα ζῶα ... τὰ δὲ σμικρὰ: contrast between great and small, preparing the reader for the link to Xerxes • ὡς κεραυνοῖ ὁ θεός: sets the proposed action against the will of god • ὄρᾱς δὲ: repetition used to draw attention to common experience • ἀποσκήπτει τὰ βέλεα: appropriate language for a proposed hostile expedition • φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν: common Greek idea 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			<p>AO3 8</p> <p>ὄρᾱς ... ἐωυτόν (lines 5–11): how does Herodotus make Artabanus' argument here lively and dramatic?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek														
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek														
0	Point is not valid, or none are drawn														

		<ul style="list-style-type: none"> • πολλὸς ὑπὸ ὀλίγου: opposites in close proximity • ὁ θεὸς φθονήσας φόβον ἐμβάλη ἢ βροντήν: aspirates, alliteration, emphasis on the chance of war and the consequent lack of control • δι' ὧν ἐφθάρησαν ἀναξίως ἑωυτῶν: again emphasis on lack of control • οὐ γὰρ ἔα φρονέειν μέγα ὁ θεὸς ἄλλον ἢ ἑωυτόν: again use of a common Greek idea about the limitations of the human condition. 		
1	(g)	Pressing on brings about potential hazard (1) from which great penalties usually arise (1); delay is a good thing (1).	AO2 2	ἐπειχθὲν ... ἀγαθά (lines 12–13): what advice does Artabanus offer the king here?
1	(h)	<p>How does Herodotus enliven his presentation of the reasons for the Persian invasion? Assess against criteria in the 10-mark essay grid (see above). <i>Arguments may include (AO3):</i> Herodotus sets out some of the background to the invasion (the revolt in Egypt and Xerxes' accession), then explains Mardonius' intervention, together with the interventions by interested Greeks such as the Aleuadae and the Pisistratidae, before presenting a formal discussion. There is no "right answer", all arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion. Candidates may focus on the prominence given to Greeks at court, and also assess Herodotus' preference for personal explanations. They may also comment on the plausibility (or otherwise) of Herodotus' presentation of the Persian court.</p>	10 made up of AO2 = 5 & 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 relevant material outside of the Greek prescription that a candidate brings into their answer.</p> <p>Credit discussion of Herodotus' sources and general approach to historiography.</p>

		<p><i>Supporting evidence may include (AO2): (Mark scheme may need some tweaking to address final form of question.)</i></p> <ul style="list-style-type: none"> • Xerxes' lack of interest in attacking Greece, focusing first on Egypt (7.5) • The role of Mardonius and his justification for the proposed invasion (7.5) • Mardonius draws attention to the injury done to Persia by the Athenians (7.5) • Mardonius emphasised the beauty of Greece (7.5), but he also had hope of being appointed governor (7.6) • The role of the Aleuadae from Thessaly and also the family of Pisistratus who brought Onomacritus, a collector of oracles to Susa (7.6) • Herodotus credits this Greek advice with persuading Xerxes, though he first dealt with Egypt (7.7) • Xerxes called a conference where he announced his intention to invade Greece (7.8) • Xerxes emphasised the activity of the Persians since the time of Cyrus, so he wanted to add to the power of Persia (7.8) • Xerxes sets out his plan for invading Greece via the Hellespont, reminding the leading men of Darius' intentions and the damage caused the Athenians with Aristagoras at Sardis and the defeat of Datis and Artaphernes at Marathon (7.8) • Xerxes thinks that conquering Greece & Europe will underline the importance of Persia and ensure there are no rivals to match them (7.8) • Xerxes wants the leading men to bring troops, but he also invites an open debate (7.8) • Mardonius responds by praising Xerxes as the greatest, as he intends to punish the Greeks for what they have done, and he highlights the weakness of Greece, including their way of fighting that brings 		
--	--	---	--	--

		<p>disaster on the losers ((7.9)</p> <ul style="list-style-type: none"> • Mardonius also highlights that the Greeks did not come to face him when he led an army into Macedonia, so he claims the Greeks will not resist if the Persians march in with all their forces (7.9) • There was silence after Mardonius' words, until Artabanus, Xerxes' uncle, responded, who brought up the difficulties faced by Darius (his brother) in Scythia where many men were lost (7.10) • Artabanus underlines the high reputation of the Greeks, and the victory of the Athenians at Marathon; and he points out the risk, especially with a weak point over the Hellespont, where the Greeks had had an opportunity to harm Darius, and only the support of Histiaeus prevented this (7.10) • Artabanus urged Xerxes to take time over his decision, and emphasised the importance proper preparation (7.10) • Artabanus also highlighted that God acts against the great ones who show off and bring down vengeance on their heads; God 'in his envy' brings defeat on great armies (7.10) • Artabanus draws attention to Mardonius' enthusiasm and his one-sided portrait of the Greeks; and offers a bet to Mardonius, that each should stake their children upon the outcome (7.10) • Artabanus prophesises that Mardonius will bring disaster upon Persia and his body will be prey to dogs (7.10) 		
--	--	--	--	--

Question		Answer	Mark	Guidance												
2	(a)	Any two of: Why should wise men (1) Get rid of masters better than themselves (1) And give them up so easily (1)	AO2 2	καὶ ὁ ... αὐτῶν (lines 1–4): what question does Simmias raise here?												
2	(b)	Assess against criteria in the 5-mark AO2 grid (see above). καὶ μοι δοκεῖ Κέβης εἰς σὲ τείνειν τὸν λόγον, ὅτι οὕτω ῥαδίως φέρεις καὶ ἡμᾶς ἀπολείπων καὶ ἄρχοντας ἀγαθούς, ὡς αὐτὸς ὁμολογεῖς, θεούς. δίκαια, ἔφη, λέγετε: οἶμαι γὰρ ὑμᾶς λέγειν ὅτι χρή με πρὸς ταῦτα ἀπολογήσασθαι ὥσπερ ἐν δικαστηρίῳ. πάνυ μὲν οὖν, ἔφη ὁ Σιμμίας. Suggested translation: Cebes seems to me to be directing his argument at you, because you bear so easily leaving both us and the gods who are good rulers, as you yourself agree. You speak justly, he said; for I think you are saying that I should defend myself against these charges as if in a law court. Very much so, said Simmias.	AO2 5	The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation. Slight <i>Omission of μοι</i> Major												
2	(c)	Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table border="1" data-bbox="383 1023 1108 1345"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table> Answers may include:	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	φέρε δὴ ... τοῦτο (line 9–18): what points does Socrates make in response to Simmias? Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<ul style="list-style-type: none"> • πιθανώτερον πρὸς ὑμᾶς ἀπολογήσασθαι: ironic reference to his recent trial, suggesting that here he will present a formal response as if πρὸς τοὺς δικαστάς • ὦ Συμμία τε καὶ Κέβης: Socrates engages with both questioners • εἰ μὲν μὴ ὄμην ἦξειν: Socrates begins setting out what he thinks happens after death • πρῶτον μὲν παρὰ θεοὺς ἄλλους: Socrates sets out expectations of what he will find after death, including ‘other gods’ σοφούς τε καὶ ἀγαθούς • ἔπειτα καὶ παρ’ ἀνθρώπους τετελευτηκότας ἀμείνους τῶν ἐνθάδε: secondly he will meet the noble dead • ἠδίκουν ἂν οὐκ ἀγανακτῶν: he acknowledges that he would be wrong not to be annoyed at the death sentence if this were not the case • νῦν δὲ: emphasises that Socrates has very different views about what will happen • παρ’ ἀνδρας τε ἐλπίζω ἀφίξεσθαι ἀγαθούς: repetition of ἀγαθούς, setting out his expectations of the afterlife • τοῦτο μὲν οὐκ ἂν πάνυ δυσχουρισαίμην: but Socrates is more emphatic about the nature of the gods he will meet • παρὰ θεοὺς δεσπότης πάνυ ἀγαθούς 		
--	--	--	--	--

			<p>ἤξειν: again, repetition of ἀγαθούς</p> <ul style="list-style-type: none"> • δισχυροσαίμην ἄν: further repetition to underline his expectations 														
2	(d)		<p>Any three of:</p> <p>He is not annoyed by death but hopeful (1)</p> <p>That there is something for those who have died (1)</p> <p>Just as we have been told for a long time (1)</p> <p>Better for good men than for bad men (1)</p>	<p>AO2 3</p>	<p>ὥστε ... κακοῖς (line 18–21): what conclusion does Socrates reach here?</p>												
2	(e)		<p>Any three of:</p> <p>Simmiias asks if Socrates will keep this knowledge to himself (1) or share it with his friends (1). They deserve some comfort (1) and it will also provide Socrates with a defence of his behaviour (1).</p>	<p>AO2 3</p>	<p>What response does Simmiias make to what Socrates has just said?</p>												
2	(f)		<p>Accept any three points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="383 676 1108 997"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • κάθαρσις: he restates his definition of this term • τὸ χωρίζειν ὅτι μάλιστα ἀπὸ τοῦ σώματος τὴν ψυχὴν: here it is spelled out • ἐθίσει αὐτὴν καθ' αὐτὴν πανταχόθεν ἐκ τοῦ σώματος συναγείρεσθαι τε καὶ ἀθροίζεσθαι: here Socrates emphasises the process which is a gradual one, requiring 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			<p>AO3 6</p>	<p>κάθαρσις ... σώματος (line 1–9): how does Socrates add force to his argument in these lines?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek																
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek																
0	Point is not valid, or none are drawn																

			<p>practice</p> <ul style="list-style-type: none"> οἰκεῖν κατὰ τὸ δυνατὸν ... μόνην καθ' αὐτήν: deliberate choice of οἰκεῖν to highlight the separation of soul from body καὶ ἐν τῷ νῦν παρόντι καὶ ἐν τῷ ἔπειτα: repetition emphasises the importance for the present and the future ἐκλυομένην ὥσπερ ἐκ δεσμῶν ἐκ τοῦ σώματος: use of the metaphor (δεσμῶν) θάνατος ὀνομάζεται: so here Socrates restates this 'definition' of what death really is λύσις καὶ χωρισμός: two abstract nouns to underline what he is saying 		
2	(g)		<p>Any three of: That eagerness to free the soul from the body is found (1) most of all, or only in philosophers (1). In fact this is precisely what philosophers set out to do (1), namely separate soul from body (1).</p>	<p>AO2 3</p>	<p>λύειν δέ ... οὔ (line 11–13): what conclusion does Socrates come to about philosophers?</p>
2	(h)		<p>How does Plato's Socrates make a lively and persuasive case in the <i>Phaedo</i>? Assess against criteria in the 10-mark essay grid (see above). <i>Arguments may include (AO3):</i> Candidates should focus both on the argument presented in the sections they have studied and also the manner. There is scope to discuss Socrates' interaction with his followers and also his response to the prison card (through Crito), as well as the way he varies his line of argument. Candidates may also consider how Socrates sets out the nature of the philosophical life and his conclusions concerning the significance of death for the philosopher.</p>	<p>10 made up of AO2 = 5 & AO3 = 5</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. Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

		<p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Cebes questions whether philosophers would be willing to die, as if we are the possessions of the gods, it would be strange if the wisest men would be not be sorry to leave the best masters (62cd) • A foolish person might want to escape but a sensible one would want to stay with his superior; this would suggest that wise men would grieve when they die, but fools would be glad (62de) • Socrates said that Cebes was always examining arguments and did not accept things at face value. Simmias suggested his remarks were aimed at Socrates (62e/63a) • Socrates agreed to defend what he said about death; he did not grieve because he expected to join gods and better men, a better outcome for good men than for bad men (63abc) • Socrates agrees to explain this; but Crito injects that the prison guard suggests that Socrates not talk so much as the poison may work differently if he is excited, and he may need a bigger dose (63e) • Socrates tries to explain why a man who has devoted his life to philosophy should be cheerful facing death; as such a man has in fact been preparing for death all his life (64a) • Simmias laughs because most people think philosophers are half-dead; but Socrates says they do not understand what this means, and asks whether there is something called death, which is the release of the soul from the body (64bc) • Socrates asks if philosophers should concern themselves with bodily pleasures or sex; Simmias says they should despise such things but should focus on the soul (64de) • Socrates the says that most people think that someone who does not focus on the pleasures of the body has one foot in the grave (65a) 		
--	--	--	--	--

		<ul style="list-style-type: none"> • Socrates points out that sight and hearing are fallible; and so too the other senses; so the body leads the soul astray from the truth (65b) • The soul can best reflect when it free from distractions, and so the philosopher should seek to free his soul from the body. (65c) • The soul cannot understand beauty and goodness through the body but through the intellect, and so must cut it self off from the body (65de) • Socrates says that the body contaminates the soul and so the soul cannot arrive at truth, because of both distractions and diseases. The body involves us in distractions like war. (66abc) • So if we are to get to truth, we must free ourselves from the body to avoid disturbance. So we can only attain the wisdom we seek when we are dead; we cannot know anything properly with the body, and either it is impossible to know anything or only when we are dead (66e) • When we live, we can only get close to knowledge by separating ourselves from the body except when necessary. We should aim to purify ourselves until god gives deliverance (67a) • When we are uncontaminated we shall eventually arrive at truth. It is not right for those who are not pure to achieve purity. Those who properly love knowledge would think this way. Simmias agrees (67b) • So Socrates says there is much hope that one who has striven in life for learning will attain it when he goes where Socrates is going (67b) • So we achieve this purity by striving to separate oneself from the body as much as possible; and death is a separation of body and soul. This is what philosophy is all about (67cd) • After this sort of training in separating body from soul it would be ridiculous for a man to be distressed 		
--	--	---	--	--

			at death. So true philosophers are focused on death, and death should be least of all fearful to them. (67de)		
--	--	--	---	--	--

Question		Answer	Mark	Guidance												
3	(a)	Any three of: The Greeks are not able to drag back (1) from weapon range the body of Patroclus (1) for the Trojan people and the horses came up to it (1) and Hector, son of Priam, like a flame in his boldness (1).	AO2 3	What is the situation on the battlefield here?												
3	(b)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • τρις μὲν / τρις δὲ: repetition emphasises the movement back and forth on the battlefield • μιν μετόπισθε ποδῶν λάβε: Hector's role in trying to win the body is emphasised • ἑλκόμεναι μεμαῶς: the focus is on the seizing of the body • μέγα δὲ Τρῳέσσιν ὁμόκλα: Hector looks to his men for support • δύ' Αἴαντες: two Greek heroes are required to ward him off • θοῦριν ἐπιειμένοι ἀλκὴν: formula to emphasise their commitment to battle • ἀπεστυφέλιξαν: compound verb to 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>τρις μὲν ... δεῖξασθαι (lines 5–14): how does Homer make the fighting dramatic and exciting here?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<p>highlight their success in saving the body</p> <ul style="list-style-type: none"> • ὁ δ': change of focus to Hector • ἔμπεδον ἀλκὴ πεποιθῶς: half-line focused on Hector's prowess • ἄλλοτ' ... ἄλλοτε: suggests the haste and challenge of battle, as Hector tries to achieve his goal • μέγα ἰάχων: the noise of battle • ὀπίσω δ' οὐ χάζετο πάμπαν: the steadfastness of Hector's attack • ὡς δ': simile to bring out the difficulties of the battle • ἀπὸ σώματος: the focus of the battle is Patroclus, but the lion is focused on food • μέγα πεινάοντα: Hector's hunger for success compared to a lion • δύο Αἴαντε κορυστὰ: the dual emphasises the challenge posed by Hector at this point 														
3	(c)	Athene has put the aegis round Achilles' shoulders (1), and set a golden cloud about his head (1) and made a flame burn brightly from it (1).	AO2 3	How has Athene intervened just before this passage begins?												
3	(d)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>ὡς δ' ὅτε ... ἴκανε (lines 1-8): how does Homer's language illuminate what is happening on the battlefield?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<p>Answers may include:</p> <ul style="list-style-type: none"> • ὡς δ' ὅτε: use of a simile to provide a parallel for what is happening in the narrative • καπνός: the threat of fire in an attack on a city (or on the ships), though here linked to the divine flame created by Athene • τηλόθεν ἐκ νήσου: Achilles is at some distance from the fighting as he shouts • δῆϊοι ἀμφιμάχωνται: emphasises the importance of the warriors fighting around the city, though at this moment the focus is still on the body of Patroclus • πανημέριοι στυγερῶ κρίνονται Ἄρηϊ: emphasis on length of the battle; κρίνονται suggests the competitive nature of heroic encounters; στυγερῶ ... Ἄρηϊ epithet for Ares, here standing for war, from the perspective of those under attack • ἄσπεος ἐκ σφετέρου: so here the parallel is with the fight over the body of Patroclus, but the Trojans are also close to the Greek camp • ἅμα δ' ἠελίῳ καταδύντι: natural feature of the day, linked to πανημέριοι earlier • πυρσοί τε φλεγέθουσιν ἐπήτροιμοι: the beacons are used to summon help (and Achilles provides help of a sort) • ὑπόσε δ' αὐγῆ/γίγνεται ἄϊσσοῦσα: links 		
--	--	--	--	--

			<p>back to Athene's activity just before this simile</p> <ul style="list-style-type: none"> • σὺν νηυσὶν: Achilles (and the other Greeks) are with the ships • ἄρρω ἀλκτῆρες: the Greek forces are hard pressed by the Trojans • ἀπ' Ἀχιλλῆος κεφαλῆς σέλας αἰθέρ' ἵκανε: links back to the main narrative and Athene's intervention 		
3	(e)		<p>Any three of: Achilles went from the wall and stood on the ditch (1) but did not go further to help the Greeks, respecting his mother's command (1); Achilles shouted and beside him Athene shouted (1), the shout raised a great terror in the Trojans (1).</p>	<p>AO2 3</p>	<p>στῆ δ' ... κυδοιμόν (lines 9-12): how does Achilles intervene in the battle?</p>
3	(f)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ὡς δ' ὅτ' ἀριζήλη φωνή, ὅτε τ' ἴαχε σάλπιγξ ἄστν περιπλομένων δηϊῶν ὑπο θυμοραϊστέων, ὡς τότε ἀριζήλη φωνή γένετ' Αἰακίδαο. οἱ δ' ὡς οὖν ἄϊον ὄπα χάλκεον Αἰακίδαο, παῖσιν ὀρίνθη θυμός· ἀτὰρ καλλίτριχες ἵπποι ἄψ ὄχεα τρόπεον· ὄσσοντο γὰρ ἄλγεα θυμῶ. Suggested translation: As when the clear voice of the trumpet rings out, when murderous enemies are surrounding a town, so then was the clear voice of Achilles. So when they heard the brazen voice of Achilles, all their hearts were agitated; but the beautifully maned horses began to turn their chariots back; for they saw pain in their hearts.</p>	<p>AO2 5</p>	<p>The below are intended as examples of "slight" and more serious "major" errors, others may be identified at standardisation.</p> <p>Slight</p> <p>Major</p>

3	(g)	<p>How in <i>Iliad</i> XVIII does Homer convey the importance of Achilles for family and friends? Assess against criteria in the 10-mark essay grid (see above). <i>Arguments may include (AO3):</i> Candidates will focus primarily on the set text, selecting details of this story that show the value placed on Achilles by family (e.g. Thetis) and friends (in particular, his relationship with Patroclus). Candidates may focus on Achilles' status reflected in the attention of Hera and the promise of armour from Hephaistos. <i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Antilochus came to Achilles to tell him about the fighting. Achilles had already guessed something had gone wrong, leading to the death of the best of the Myrmidons. • Antilochus told him that Patroclus lay dead, with fighting over his body. Achilles put dust on his head; he tore at his hair on the ground. The slave girls wept around him. • Achilles cried out and his mother heard him. (38) • Thetis lamented in her cave. 'I bore a son but will never welcome him back home. I cannot help him in his grief.' • Thetis came to Achilles and took his head in her arms. She asked him what grieved him; had not Zeus done as he wished. • Achilles agreed he had, but the death of Patroclus hit him hard. Hector has taken the armour belonging to Achilles. Achilles now wishes revenge. • Thetis tells him that his death will soon follow after the killing of Hector. • Achilles wishes to die at once as he could not save Patroclus. He remembers his anger against Agamemnon. So he decides to fight against Hector and accept his own death when 	<p>10 made up of AO2 = 5 & AO3 = 5</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. Examiners should credit any accurate references to material outside of the Greek prescription that a candidate brings into their answer.</p>
---	-----	---	---	---

		<p>Zeus wills it. Even Heracles died. So he wishes to win great glory.</p> <ul style="list-style-type: none"> • Thetis told him it was good to save his companions. But he no longer had armour, as Hector had it now, but not for long. She told him not to enter the war until she returned with armour from Hephaistos. • She told her nymphs she was off to Olympus to see Hephaistos. And so they all left. • Meanwhile the Achaeans fled from Hector's attack, and the Trojans were gaining Patroclus' body back. Three times Hector almost got it, but was battered away by the two Aiantes. But Hector did not give up. • He was like a tawny lion who country shepherds try to chase away from a carcass. • Iris came from Olympos to tell Achilles to arm himself, Hera had sent her. She told him to enter the battle. • Achilles asked who had sent her; she told him Hera. • So Achilles said that he had no armour, and Thetis had told him to wait. He could have used the armour of Aias, son of Telamon, but he was using it. • Iris then suggested he went to the camp ditch and showed himself to the enemy, as that would give the Greeks some relief. • So Achilles rose, and with him Athene with her aegis; she placed a golden cloud round his head and made a flame burn from it. • As when smoke rises from a city on an island where enemies attack, so they hope the smoke from a line of beacons will bring neighbours to help them. • At the ditch Achilles shouted, with Athene shouting beside him, terrifying the Trojans. 		
--	--	--	--	--

			<ul style="list-style-type: none">• Achilles' voice was like a trumpet sharp and clear when a city is attacked.• The Trojans were shaken with fear, even their horses turned, and their charioteers when they saw the flame over Achilles.• Three times Achilles shouted; Twelve of the Trojans died by their own chariots or spears. The Greeks dragged Patroclus out of range.• His companions mourned him, as did Achilles, shedding warm tears as he could not welcome his trusty friend home whom he had sent to war.		
--	--	--	---	--	--

Question		Answer	Mark	Guidance												
4	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>μή, πρὸς σε γονάτων τῆς τε νεογάμου κόρης. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ. ἀλλ' ἐξελαῖς με κούδεν αἰδέση λιτάς; φιλω γὰρ οὐ σὲ μάλλον ἢ δόμους ἐμούς. ὦ πατρίς, ὡς σου κάρτα νῦν μνείαν ἔχω. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.</p> <p>Suggested translation: (I beg you) no, by your knees and by your newly married daughter. You waste your words; you will not persuade me ever. But will you drive me out and not respect my prayers. For I do not love you more than my own house. O fatherland, how strongly now I remember you. For apart from my children, (my country) is by far dearest to me.</p>	AO2 5	<p>The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation.</p> <p>Slight <i>Omission of μή</i> (line 1)</p> <p>Major</p>												
4	(b)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table> <p>Answers may include:</p>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>φεῦ φεῦ ... χερός (lines 7–16): how does Euripides develop the confrontation between Medea and Creon in these lines? Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

			<ul style="list-style-type: none"> • Candidates may make a general comment about stichomythia, but it does need to be illustrated with an example from the Greek • βροτοῖς ἔρωτες ὡς κακὸν μέγα: this can link what has already happened with what happens later in the play • καὶ παραστῶσιν τύχαι: Creon has not yet an understanding of τύχαι in his own case • μὴ λάθοι σε: the invocation of Zeus also raises issues about the role of the gods and Jason • ἔρπ', ὦ ματαία: challenging description of Medea • μ' ἀπάλλαξον πόνων: of course, Creon's action here does not free him from πόνων • ὠσθήση βία: direct threat of force ἐξ ὀπαδῶν χειρὸς • ἀλλὰ σ' ἄντομαι, Κρέον: Medea makes another direct appeal • φευξοῦμεθ': abrupt concession by Medea • ἰκέτευσα: yet another reference to suppliance, an important Greek convention 		
4	(c)		<p>Any four from: She asks for just one day (1). This is to plan for her future with the children (1). Their father is not fulfilling his duty here (1). She asks Creon to pity them as a father himself (1). Creon should have some kindness towards them (1).</p>	<p>AO2 4</p>	<p>μίαν με ... ἔχειν (line 16-22): how is Medea's plea designed to persuade the king?</p>
4	(d)		<p>Any three from: Creon says he is not a tyrant, (1) but he fears showing kindness to petitioners will bring danger (1). Despite this, he grants her request (1). But Medea and her children have to leave the country by the next day (1) or she will die (1).</p>	<p>AO2 3</p>	<p>What is Creon's response to Medea?</p>

4	(e)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="383 201 1108 523"> <tr> <td data-bbox="383 201 472 341">2</td> <td data-bbox="472 201 1108 341">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="383 341 472 481">1</td> <td data-bbox="472 341 1108 481">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> </tr> <tr> <td data-bbox="383 481 472 523">0</td> <td data-bbox="472 481 1108 523">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="427 600 1108 1385" style="list-style-type: none"> • ὦ τέκνα τέκνα: the direct address of the children, and the repetition of τέκνα • λείπετε / ἐξέλθετ' ... ἀπάσασθε ... προσείπατε: use of imperative gives energy to Medea's words • πατέρα μεθ' ἡμῶν: links mother and father together • τῆς πρόσθεν ἔχθρας: draws attention to change of circumstance • σπονδαί: formal end to hostilities • μεθέστηκεν χόλος: abstract noun; emphasis on change of mood • λάβεισθε χειρὸς δεξιᾶς: a sign of reconciliation, which provokes a reaction in Medea • οἶμοι: Medea's true feelings surface 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek	0	Point is not valid, or none are drawn	<p>AO3 8</p>	<p>ὦ τέκνα ... πλέα (lines 1–10): how does Euripides make this an emotional and dramatic scene? Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek									
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek									
0	Point is not valid, or none are drawn									

		<ul style="list-style-type: none"> • κακῶν ... τι τῶν κεκρυμμένων: these misfortunes are hidden because of Medea's duplicity • οὕτω καὶ πολὺν ζῶντες χρόνον: irony • τάλαιν' ἐγώ: again, Medea's true feelings resurface as she has already formed her plan • ἀρτίδακρὺς εἶμι καὶ φόβου πλέα: further aspects of Medea's duplicity here 		
4	(f)	Having made up the quarrel with the children's father (1) her eyes fill with tears at the tender sight (1).	AO2 2	χρόνῳ δὲ ... δακρῶν (lines 11–12): how does Medea bring her plea to a conclusion?
4	(g)	<p>'Medea is revealed by Euripides to be a figure of pure evil.' To what extent do you agree?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i> Candidates may choose to approach this in a variety of ways: some may draw on the end of the play and argue that the triumphant child-murderer suggests something far beyond conventional human morality. Others may choose to focus on her situation and highlight her positive interaction with Aegeus and (at times) her children which reveal a different side to her character. There is no "right answer", all arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Creon directs Medea to leave with her sons immediately because he fears what she might 	10 made up of AO2 = 5 & 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 Greek prescription that a candidate brings into their answer.</p>

		<p>do to his daughter.</p> <ul style="list-style-type: none"> • Medea bemoans her cleverness and the envy it has brought. She says her special knowledge has limits, and she would not offend against kings. Her hatred is reserved for Jason. • Creon distrusts her as an enemy. • Medea begs for Creon's help, and in the end asks for one day to organise leaving. She asks him to pity her children. • Creon relents, threatening death if she does not leave after this. (355) • Aegeus greets Medea as a friend and they discuss the oracle. • Aegeus realises Medea is upset and learns what Jason has done. Medea tells him what Jason has done and also what Creon has decreed. • Aegeus is sympathetic and Medea appeals to him, offering to help with his childlessness. • Aegeus offers refuge, but Medea has to make her own way to Athens. Then Aegeus is persuaded to swear to protect her should anyone pursue her. (758) • Jason returns at Medea's request. • Medea asks forgiveness, having given herself a good talking to about her need for friends. She says she should have supported Jason's relationship and marriage with the daughter. • The tutor brings in the children. • She asks the children to join with her in saying goodbye to Jason. She embraces her children. 	
--	--	--	--

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2019

