

GCE

Latin

H443/04: Verse Literature

A Level

Mark Scheme for June 2022

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

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

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

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MARKING INSTRUCTIONS**PREPARATION FOR MARKING
SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 5 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

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

Multiple Choice Question Responses

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

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

Contradictory Responses

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

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

7. Award No Response (NR) if:

- there is nothing written in the answer space

Award Zero '0' if:













- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

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

11. Annotations

Annotation	Meaning
	Blank page
	Benefit of doubt
	Unclear
	Cross
	Extendable horizontal line
	Extendable horizontal wavy line
	Tick
	Omission mark
	Consequential error
	Slash
	Expandable vertical wavy line
	Knowledge from English material/outside set lines/as established at SSU

12. 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 Latin – the crucial consideration being the extent to which every Latin 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 translation; 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.

1. Wrong past tenses are generally considered a “slight” error, but other tense errors are “major”. Note, however, that perfect participles can often be correctly translated as present. Note also that allowance must be made for differences of idiom (e.g. *ubi venerunt*: ‘when they had come’ would be correct; similarly ‘when they came’ for *cum venissent*). Where there are historic presents, the candidate should consistently use the past or present; if the candidate is inconsistent, the error should be counted once only, as a “slight” error. If a candidate repeatedly makes the same error of tense, the error should be counted once only.
2. Vocabulary errors that are close to the right meaning are “slight” errors; any wrong meaning that alters the sense is “major”. (e.g. *amicis suasit*: ‘he persuaded his friends’ would be a “slight” error; ‘he spoke to his friends’ would be “major”).
3. Omission of particles (e.g. conjunctions) that add nothing to the sense (e.g. *autem*) may be ignored; those that add little to the sense (e.g. *sed, tamen, igitur*) are “slight” errors; omission of other words is generally a “major” error. All likely omissions should be categorised at Standardisation.
4. Errors of number are usually “major”, but where the difference is minimal, they are “slight” (e.g. *vinis consumptis*: ‘the wine having been consumed’); sometimes they can be ignored altogether (e.g. *haec dixit* ‘he said this’; *maximi labores* ‘very great work’; *curae iraeque* ‘anxiety and anger’). Each instance should be categorised at Standardisation.
5. Errors of construction are always “major”, unless a construction has been successfully paraphrased (e.g. *promisit se celeriter adventurum esse*: ‘he promised a swift arrival’).
6. Errors of case are always “major”, unless the containing clause has been successfully paraphrased. (e.g. *tribus cum legionibus venit*: ‘he brought three legions with him’).

7. Change from active to passive is allowable if the agent is expressed or if the agent is omitted and the sense is not compromised. If the agent is omitted and the sense is compromised, it is a “slight” error (e.g. *regem interfecerunt*: ‘the king was killed’ would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a “slight” error should be indicated).

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 Latin

0 = No response worthy of credit

NR = No response

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

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

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

15-mark grid for the extended response question		A03 = 15 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	13-15	<ul style="list-style-type: none"> • very good engagement with the question • expresses a range of perceptive points, with very good development, leading to convincing conclusions, based on a range of well selected, accurate and precise examples from the passage. <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	10-12	<ul style="list-style-type: none"> • good engagement with the question • expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage. <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	7-9	<ul style="list-style-type: none"> • some engagement with the question • expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage. <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	4-6	<ul style="list-style-type: none"> • limited engagement with the question • expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1-3	<ul style="list-style-type: none"> • very limited engagement with the question • expresses points which are of little relevance and supported with little evidence from the passage <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response worthy of credit NR = no response

Question		Answer	Mark	Guidance
1	(a)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>iamque oratores aderant ex urbe Latina velati ramis oleae veniamque rogantes: corpora, per campos ferro quae fusa iacebant, redderet ac tumulo sineret succedere terrae: nullum cum victis certamen et aethere cassis.</p> <p>Suggested translation: <i>And now speakers/envoys were there from the city of the Latins, overshadowed/veiled/covered with branches of olive and asking for indulgence/permission: [they asked him to] return the bodies which were lying, laid low by the sword, over the plains, and allow them to be placed under a mound of earth: there was no dispute with those who were defeated and those deprived of the upper world.</i></p>	AO2 5	
1	(b)	<p><i>hospitibus quondam</i> - previously the Latins had welcomed them / been good hosts / offered an alliance (1)</p> <p><i>soceris</i> - Latinus had given his daughter to Aeneas (1) / <i>soceris</i> (plural) suggests other Latin fathers followed suit / gave their daughters to Trojans in marriage (1)</p>	AO2 2	There <u>must</u> be one explanation for <i>hospitibus quondam</i> and one for <i>soceris vocatis</i>
1	(c)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include:</p> <p>Aeneas is demonstrating generosity to a defeated enemy. Virgil hints at the expectation for him to do so through the epithetical use of <i>bonus</i> and the double negative construction <i>haud aspernanda</i> ('things which must not be refused').</p> <p>He demonstrates sympathy for the plight of the Latins, suggesting his feelings towards them are not hostile, since they simply made an error of judgement:</p> <ul style="list-style-type: none"> • use of <i>indigna</i> to describe their fortune 	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

		<ul style="list-style-type: none"> • rhetorical question: it seems hard to believe it has come to this <p>He reminds them that the Trojans were constant in their alliance, but that it was the Latins who abandoned it (line 10). He had wanted to avoid deaths of friends:</p> <ul style="list-style-type: none"> • contrast of <i>exanimis</i> and <i>vivis</i> • rhetorical question • enjambment of <i>oratis</i> <p>He also reminds them that it was the Fates who decided the Trojan settlement in Italy, showing his devotion to them and the gods:</p> <ul style="list-style-type: none"> • double negative of <i>nec ... nisi ...</i> • promotion/repetition of <i>nec</i> • simple statement of his harmless intentions <i>nec bellum ... gero</i> <p>He shows courage in his wish to settle the conflict through a duel, rather than further battle:</p> <ul style="list-style-type: none"> • naming of his opponent in that duel, Turnus (lines 15, 16) • implied criticism of Turnus' failure to show such courage through closed conditionals • enjambement of <i>apparat</i> <p>Finally, Aeneas shows respect for his enemy by gracefully allowing them to do as they requested. His use of <i>civibus</i> to describe the fallen adds an air of dignity.</p>		
1	(d)	<p>Any six:</p> <p>Drances was (always) hostile to Turnus (1) / tautology <i>odiis ... infensus</i> (1) / support for Aeneas is inherent in his hostility for Turnus (1)</p> <p>Drances flatters Aeneas e.g. 'great in glory' / 'greater in arms' (1) / polyptoton/chiasmus/use of comparative of <i>ingens, ingentior</i> (1)</p>	<p>AO2 6</p>	<p>For each point allow one mark for content and one mark for style ONLY</p>

		<p>He suggests he cannot praise him enough with words (1) / rhetorical question (1) / hyperbole raises him to the level of the gods (1)</p> <p>He praises Aeneas' sense of justice / fortitude in war (1) / rhetorical question (1)</p> <p>He says they will 'happily' report his words (1)</p> <p>He pledges to try to reconcile him to king Latinus (1)</p> <p>He dismisses Turnus ('he can make his own alliances') (1) / <i>Turnus</i> delayed for emphasis (1)</p>		
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Question			Answer	Mark	Guidance
2	(a)	i	The soldier is weighed down by years [of military service] [1] he/his limbs are broken by (much) toil [1]	AO2 2	Allow 1 mark for a paraphrase which shows understanding of the physical demands on the soldier e.g. 'the soldier thinks the merchant's job is less physically demanding'.
2	(a)	ii	Any three : His ship is being tossed around by the (South) winds (1) Battles are over quickly/in the space of an hour (1) bringing either (joyful) victory (1) or swift death (1)	AO2 3	Accept any plausible alternative.
2	(b)		Any three : The lawyer is jealous of the farmer (1) as he is woken up early/before the cock crows by a client at his door (1) The client from the country says that only city-dwellers are happy (1) Neither the lawyer nor the farmer knows about the difficulties of each other's lives (1)	AO2 3	Accept reference to Latin and style points e.g. the use of pairs and contrasts, the client being 'dragged' (<i>extractus</i>)
2	(c)		In lines 1–13 (<i>at nos ... iniquam</i>), how does Horace emphasise his disapproval of the way people confuse virtues and vices? Assess against criteria in the 15-mark AO3 grid (see above). Answers may include: The spondaic start on line 1 hints at the importance of the discussion. Horace begins by observing that misinterpretation is a common mistake: <ul style="list-style-type: none"> • use of <i>invertimus</i> ('turn upside down') shows it is an error • the emphatic use of the 1st person plural nominative pronoun <i>nos</i> and of <i>invertimus</i> in the 1st person pl, acknowledge that misinterpretation is a fault common to himself, as the author, and the reader, not one which the author and reader can watch as disinterested observers • the visual imagery of dirtying a jar even though it's clean subverts common sense and thus provides a striking and memorable analogue to the subversion of virtues 	AO3 15	Sequential and thematic answers should be regarded as equally valid. Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.

		<ul style="list-style-type: none"> • <i>sincerum</i> in its prominent position emphasises the absurdity of the act • <i>cupimus</i> suggests that we even <u>want</u> to turn things on their head • the delayed position of <i>incrustare</i> maximises the shock effect of the topsy-turvy action described • the phrase <i>nobiscum vivit</i> emphasises that the problem exists in our midst, not in some distant, uncivilised faraway place <p>He then lists a number of positive attributes which are sometimes wrongly criticised:</p> <ul style="list-style-type: none"> • adjectives contrast the positive reality with the negative criticism (e.g. <i>probus /multum demissus – tardo/pingui</i>) • even those who proactively avoid (<i>fugit... latus obdit apertum</i>) getting into trouble are accused of falsehood • we live the kind of life where envy and accusations flourish (<i>vigent</i>); the use of the impersonal passive (<i>versetur</i>) again universalises the problem • the pairings of <i>bene sano / incauto</i> contrast with <i>fictum / astutum</i> • <i>simplicior</i> in the comparative is given a prominent position for emphasis • (lines 9-12) Horace believes that he can be identified with the type of person characterised as <i>simplicior</i>; therefore he sees himself potentially as the victim of the unfair criticism described; but simultaneously he acknowledges that he too can be guilty of treating similar people hypercritically (<i>inquimus</i>); in this way he demonstrates how contrary human nature is and illustrates what he is about to exclaim in lines 12-13 • the dramatic insertion of direct speech '<i>communi sensu plane caret</i>' and the emphatic <i>plane</i> reinforce the unfair criticism <p>Finally, Horace laments these misjudgements:</p> <ul style="list-style-type: none"> • the exclamation <i>ehu</i> increases the emotional intensity of the discussion and bewails the situation 		
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		<ul style="list-style-type: none"> the explanation of <i>eheu</i> runs on to next line the use of <i>temere</i> is judgementally loaded, implying an unreasoned reaction <i>legem sancimus</i> is legal terminology the close positioning of the 1st person plural pronoun (<i>in nosmet</i> with <i>-met</i> being emphatic) and the 1st person plural <i>sancimus</i> again emphasises the contrariness of human nature: we are simultaneously the guilty party and the victim of the problem the delayed and emphatic positioning of the adjective <i>iniquam</i> emphasises the injustice that we inflict on ourselves 		
2	(d)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p style="text-align: right;">optimus ille est</p> <p>qui minimis urgetur. amicus dulcis ut aequum est cum mea compenset vitiis bona, pluribus hisce – si modo plura mihi bona sunt – inclinet, amari si volet: hac lege in trutina ponetur eadem.</p> <p>Suggested translation: <i>That man is the best who is beset by the least (faults). Let a dear friend, as is fair, balance my vices with my strengths, and let him lean towards these (i.e. strengths) which are greater in number – if /only I have more of the strengths - if he wants to be loved: he will be placed on the same pair of scales on this condition.</i></p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>'faults' not required omission or misattribution of <i>hisce</i> is minor error <i>si modo</i>: accept 'as long as'</p>

Question	Answer	Mark	Guidance
3 (a)	<p>How does Virgil emphasise the unusual nature of Camilla's development?</p> <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include:</p> <p>Camilla is brought up by her father, not by a mother</p> <p>She is brought up in the wild, fed with milk from brood-mares:</p> <ul style="list-style-type: none"> • descriptive vocabulary e.g. <i>horrentia</i> • wild vocabulary throughout lines 2-3 • her vulnerability shown in <i>teneris labris</i> • enclosing word order of <i>teneris ... labris</i> mimics the action • <i>immulgens</i> is more often associated with animals suckling <p>Her father raises her as a warrior even as an <i>infans</i>, forcing a javelin and bow and arrow upon her:</p> <ul style="list-style-type: none"> • alliteration of 'p' mimics the tottering or babbling of a toddler • the first steps, usually a milestone to delight parents, is almost subverted into an occasion to arm her • hypallage of <i>primis</i> • juxtaposition of <i>primis infans</i> • <i>parvae</i> reinforces her diminutive stature <p>Virgil hints at a more traditional upbringing with the modesty of a cloak and gold headband, contrasting this with Metabus' choice of a tiger skin.</p> <ul style="list-style-type: none"> • anaphora of <i>pro</i> <p>In the second half of the passage, we begin to see Camilla's growing confidence with weaponry:</p>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

		<ul style="list-style-type: none"> • <i>puerilia</i>: she has special weapons made for her • <i>tela manu .. tenera puerilia</i>: chiasmus • <i>iam tum</i> • the verbs shift subject from Metabus to Camilla • enclosing word order of <i>tereti ... habena</i> mimic the action of the sling whirling around her head • tricolon <i>torsit ... egit ... deiecit</i> in lines 9-11 • <i>torsit</i> ('wielded') and <i>egit</i> (probably has dynamic sense of 'thrust') imply her enjoyment • even at a very young age she has the skill to shoot down large birds <p>The Roman expectation of marriage is also dismissed at the end of the passage. Instead, Camilla has now become dedicated to warriorship, and thereby to Diana:</p> <ul style="list-style-type: none"> • lengthy <i>per Tyrrhena oppida</i> and framing of the line with <i>multae matres</i> emphasises the number of disappointed mothers • <i>Diana</i> in prominent position at end of line • <i>sola contenta Diana</i> short phrase / scansion enhances her contentment with Diana alone • chiasmus <i>aeternum telorum ... virginitatis amorem</i> represents the essence of her lifestyle 		
3	(b)	<p>Any four of:</p> <p>He goes 'amid the slaughter' (1); this is effective leadership from the front (1) He calls them by name (1), speaking to them as individuals (1) He (uses a rhetorical question to) reprimands them for their fear / cowardice (1), implying they are capable of much more / shaming them into action (1) He emasculates them (1) by observing that one woman is scattering a whole army (1)</p>	AO2 4	
3	(c)	<p>Assess against criteria in the 5-mark set text translation grid (see above). at non in Venerem segnes nocturnaque bella, aut ubi curva choros indixit tibia Bacchi. exspectate dapes et plenae pocula mensae</p>	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.

		<p>(hic amor, hoc studium) dum sacra secundus haruspex nuntiet ac lucos vocet hostia pinguis in altos!</p> <p>Suggested translation: <i>But you are not sluggish when it comes to Venus / lovemaking and the battles of the night, or when the curved flute has called you for the Bacchic dances. Wait for the feasts and the cups from the full table (this is your love, this is your passion), until a favourable soothsayer announces sacrifices and the fat victim calls you into the deep groves.</i></p>		<p><i>indixit</i>: accept 'has proclaimed'</p>
3	(d)	<p>Any three: He is prepared to die himself (1) He spurs on his horse into the middle of the enemy (1) He makes a violent charge at one of the enemy (1) He tears him off his horse (1) He holds Venulus in front of him while charging ahead (1)</p>	AO2 3	

Question		Answer	Mark	Guidance
4	(a)	<p>Assess against criteria in the 5-mark set text translation grid (see above). utcumque mecum vos eritis, libens insanientem navita Bosphorum temptabo et urentes harenas litoris Assyrii viator, visam Britannos hospitibus feros et laetum equino sanguine Concanum, visam pharetratos Gelonos et Scythicum inviolatus amnem.</p> <p>Suggested translation: Whenever you are with me, I shall willingly try out the raging Bosphorus as a sailor and the burning sands of the Assyrian shore as a traveller, I shall go to see the Britons, savage to guests, and the Concanian exulting in horse blood, I shall go to see Geloni armed with quivers and the Scythian river, unharmed.</p>	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.
4	(b)	<p>Any four:</p> <p>When he has disbanded his tired legions/ settled them in towns (1) and is seeking to end his toils (1) they refresh him in the Pierian cave (1) which symbolises the idyllic place where he may find nourishment in literature (1) They give him gentle advice (1) e.g. on how to rule with clemency or how to maintain peace in the Roman world after the civil wars (1)</p>	AO2 4	
4	(c)	<p>Any three:</p> <p>To foreshadow and illustrate the universal principle that he is about to expound in the final section of the poem, that 'brute force devoid of reasoned judgement falls under its own weight' (1)</p>	AO2 3	<p>Allow combinations of the points opposite to make up the 3 marks.</p> <p>Allow max 1 mark for answers solely suggesting the story is interesting/dramatic.</p>

		<ul style="list-style-type: none"> the giants represent the brute force (1) the Gigantomachy acts as a parable with contemporary relevance, warning against impiety (1) <p>To transition away from the contemporary references and into a poetic illustration of a universal theme (1) that the Olympians are almighty (1) and subdue/punish impious threats (1)</p> <p>Could be allegorical / celebration of Augustus (1):</p> <ul style="list-style-type: none"> who is represented by the Olympians, the symbols of a civilising power (1) the giants are barbaric forces posing threats to civilisation/stability (1) victory in the Gigantomachy is analogous to victory in the civil war(s) (1) 		Allow valid alternative suggestions.
4	(d)	<p>In lines 14–30 (<i>scimus ... ruentes</i>), how does Horace show the power and superiority of the gods?</p> <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include:</p> <p>Lines 14-16 The victory of Jupiter was decisive:</p> <ul style="list-style-type: none"> prominent position of <i>scimus</i>; his victory is a recognised fact known to all, including the author and his readers vivid imagery of <i>fulmine caduco</i> <p>The victory is made all the more impressive by describing the enemy as <i>impios</i> (i.e it is a battle between ‘good’ and ‘evil’) and as an <i>immanem turbam</i>, (denoting their monstrosity and superior numbers, which nevertheless were insufficient against the might</p>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

		<p>of Jupiter). The length of the description adds to the effect.</p> <p>Jupiter does not even need to be named, such is his reputation</p> <p>Lines 17-20 Horace then describes the authority of Jupiter over land, sea and underworld:</p> <ul style="list-style-type: none"> • repetition/anaphora of <i>qui</i> (17) • polysyndeton (18-19) • despite the vast expanse of his realm, he rules with <i>imperio aequo</i> (<i>aequo</i> delayed) • Jupiter is depicted as even more powerful than usual – Horace gives him the additional powers traditionally enjoyed by Neptune and Pluto • his supremacy is emphasised by <i>unus</i>, setting him above not only mortals (<i>mortalesque turmas</i>) but also the other gods (<i>divosque</i>); the polysyndeton again emphasises how far he is set above all others <p>Lines 21-24 The enemy is depicted as fearful to enhance the gods' victory:</p> <ul style="list-style-type: none"> • <i>magnum terrorem</i> • the well-known and terrifying feature of some Giants, that they are <i>horrida bracchiis</i>, is generalised to apply to the entire group, exaggerating the horror of their appearance as a group • they have the might to move mountains <p>Lines 25-28</p> <ul style="list-style-type: none"> • named Giants are listed and epithets are given for some, thus enhancing the threat they posed <p>Lines 29-30 Yet they stood no chance:</p>		
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			<ul style="list-style-type: none">• <i>quid ... possent</i> suggests that they could achieve nothing.• <i>aegida</i> – Athene’s aegis a formidable sight in epic poetry• <i>ruentes</i> – their charge did them no good.		
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Question		Answer	Mark	Guidance	
5	(a)	<p>The mistress might pretend to visit a sick friend, (whereas actually she's visiting Ovid) (1); Bagoas would know/suspect this, but turn a blind eye (1)</p> <p>The mistress may be back late (from seeing Ovid) (1); but so that he is not wearied by the long delay (1) Bagoas (could pretend to be monitoring her but) fall asleep (1)</p>	AO2 4		
5	(b)	(i)	The priests/devotees of Isis used to wear linen	AO2 1	
5	(b)	(ii)	<p>Any two of the following: Some of the ceremonies associated with the worship of Isis were secret (1) – so Bagoas can justifiably ask no further questions about his mistress's activities if he accepts the pretence that she went there (1)</p> <p>Worship of Isis was popular with women (1) so it would be plausible for her to be at the temple without her husband (1)</p> <p>Isis was associated with chastity/wifely devotion (1) so the example is wittily ironic, as the festival hides the wife's adultery (1)</p>	AO2 2	Accept other plausible suggestions e.g. discussion of the secrecy of the rites
5	(c)		<p>In lines 7–24 (<i>consciuis ... dedit</i>), how does Ovid try to persuade Bagoas that his proposal is straightforward and beneficial?</p> <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include:</p> <p>Ovid begins by telling Bagoas that this deception is both easy (as it merely involves keeping quiet and not</p>	AO3 15	

		<p>telling the husband what he sees) and beneficial (as there are advantages which he will go on to list):</p> <ul style="list-style-type: none"> • irony of <i>labor</i> • rhetorical question suggests there is nothing easier <p>Ovid then explains that Bagoas will avoid beatings and in fact be favoured, in contrast to other slaves:</p> <ul style="list-style-type: none"> • anaphora of <i>ille</i> suggests Ovid's confidence in this assertion • <i>potens</i> is a surprising and striking description of a slave • <i>iacent</i> suggests the other slaves' helplessness <p>The wife is able to persuade her husband with lies and flattery:</p> <ul style="list-style-type: none"> • husband's scepticism emphasised with chiasmus <i>traxit vultum rugasque coegit</i> <p>Bagoas and his mistress must appear to argue for the deception to work:</p> <ul style="list-style-type: none"> • the wife's feigned distress emphasised with chiasmus <i>simulet lacrimas carnificemque vocet</i> • framing of line 17 with <i>tu ... illa</i> suggests confrontation • juxtaposition of <i>veris falso</i> <p>Ovid concludes that this will always benefit Bagoas:</p> <ul style="list-style-type: none"> • repetition of <i>sic</i> • <i>semper</i> suggests permanence of the potential benefit • image of piles of savings through <i>alta</i> • Ovid dangles the possibility of freedom in front of him <p>Ovid warns Bagoas to consider the case of some informers who end up punished</p>		
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		<ul style="list-style-type: none"> • <i>nexas per colla catenas</i>: enclosing word order highlights the threat (chains surround the neck) • <i>squalidus carcer</i>: word picture of this dire prison enclosing the 'unfaithful' slave (<i>pectora</i>) • <i>fide</i>: ironic use – by neglecting his guard-duties, the slave would be betraying his master <p>The tale of Tantalus is told as a salutary warning to people with loose tongues, since Tantalus was punished for divulging what he heard at dinner with the gods</p> <ul style="list-style-type: none"> • <i>aquas in aquis</i>: polyptoton draws attention to the futility of his efforts • <i>quaerit aquas ... poma captat</i>: chiasmus emphasises the verbs and thus Tantalus' desperate yearning 		
5	(d)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>dum nimium servat custos Iunonius Io, ante suos annos occidit; illa dea est! vidi ego conpedibus liventia crura gerentem, unde vir incestum scire coactus erat. poena minor merito. nocuit mala lingua duobus.</p> <p>Suggested translation: <i>While Juno's guard guarded Io too much, he died before his time; and she / Io is a goddess! I have seen a slave showing legs bruised by chains, from whom the husband had been forced to know about the unchastity. His penalty was less than what was deserved; his wicked tongue harmed the two of them.</i></p>	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.

Two Assessment Objectives are being assessed in Questions 6, 7, and 8 – **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 14 made up of AO2 = 11 and AO3 = 3.

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.

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.

20-mark grid for the extended response question		AO2 = 10 marks = Demonstrate knowledge and understanding of literature AO3 = 10 marks = Critically analyse, evaluate and respond to literature
Level	Marks	
5	17-20	<ul style="list-style-type: none"> very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) an excellent response to the question containing a wide range of relevant points, which are very well-supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	13-16	<ul style="list-style-type: none"> detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a good response to the question containing a range of relevant points, which are well-supported by examples from the material studied, leading to appropriate conclusions (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	9-12	<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 containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>

2	5-8	<ul style="list-style-type: none">• a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)• a limited response to the question containing some points, which may be narrow in scope, which are occasionally supported by examples from the material studied or are unsupported assertions, leading to a limited conclusion (AO3) <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1-4	<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)• little or no engagement with the question and any points made are of little or no relevance (AO3) <p><i>The information is communicated in an unstructured way</i></p>

NR or 0 = No response or no response worthy of credit (respectively)

Question	Answer	Mark	Guidance
6	<p>‘There is nothing noble about the conduct of the characters Virgil describes.’ To what extent do you agree with this assessment of <i>Aeneid</i> Book 11?</p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p><i>Arguments may include:</i></p> <p>Candidates might begin by exploring the meaning of ‘noble’, whether in an ancient or modern context. Certainly some aspects of the Book would have appealed to contemporary Romans, such as Aeneas’ agreement to allow the Latins to collect their dead for formal burial. Candidates might explain why this was so important, linking it in with Roman beliefs about the after-life. Similarly, respect is paid to elders such as Evander, and the importance of family emphasised. Even though war is seen as necessary to resolve the dispute, sadness is still expressed at the loss of life through a traditional period of mourning.</p> <p>Candidates may find the debates among the Latins to lack nobility, especially as they seem to feed the egos and personal feud of Drances and Turnus.</p> <p>Candidates may admire some aspects of the courage of those fighting, and the determination to fight and die for one’s own people would have been seen as honourable.</p> <p>However, from a modern perspective we may find the mass slaughter to be anything but noble. Camilla, in the middle of the bloodshed, exults in it, which is harder for us to understand. Some may feel that Virgil could have felt the same way, though of course this is debatable.</p> <p><i>Supporting evidence may include:</i></p> <ul style="list-style-type: none"> • Aeneas’ ready agreement to return the enemy dead • Drances’ praise of Aeneas for this 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p> <p>It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 4: Virgil, <i>Aeneid</i> XI.</p> <p>Responses which make no reference to the material specified for reading in English should be assessed at a lower level.</p>

	<ul style="list-style-type: none"> • Formal/respectful burial/cremation of the dead • Evander: doesn't blame Aeneas for death of Pallas • Diomede: self-pity/regret, but respect for Aeneas • Latinus: full of regrets, doubt, self-reproach, lacks authority • Drances: good with words, but 'a force for discord', motivated by personal jealousy? • Turnus: according to Drances, the 'single source and cause of all these sufferings' / 'so that Turnus can get himself a royal bride, our lives are cheap' BUT courageous and capable of leading and asserting his authority • Camilla: courageous, wants to 'try the first hazard of war'; favoured by Diana; has a loyal following; very skilful in battle and has own <i>aristeia</i>; but is she distracted by the prospect of plunder? Her last thought and words are to advise Turnus that he should rejoin the battlefield and keep the Trojans away from the city • Tarchon: good leadership • Metabus: arrogant but a caring father • Arruns' courage and faith in the gods when hurling his spear at her; BUT his subsequent flight and death, to which his comrades pay no heed 		
7	<p>How far do you agree that Horace's main objective in <i>Odes</i> 3 is to promote Roman values?</p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p><i>Arguments may include:</i></p> <p>Candidates are likely to discuss what they perceive Roman values to be; these could include devotion to the gods, patriotism and fighting for one's country. They might also include the moral values promoted in Augustus's new moral legislation, particularly chastity and <i>virtus</i>. These themes are consistently woven into the various poems.</p> <p>The gods hold a formidable presence over the mortal realm from the start of the book, with Jupiter introduced as the ruler of kings. Horace also tries to promote piety by warning of consequences for failing to show devotion. The muses too have a prominent position, giving both Horace and others divine inspiration.</p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English. It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 4: Horace, <i>Odes</i> 3.1, 3.2, 3.3, 3.4, 3.6, 3.7, 3.8, 3.11, 3.12, 3.16, 3.30.</p> <p>Responses which make no reference to the material specified for reading in English should be assessed at a lower level.</p>

	<p>Patriotism is shown through the courage and nobility of a number of characters.</p> <p>Candidates might also suggest that philosophical messages (such as moderation/the golden mean) were values the Romans held.</p> <p>However, candidates might argue that there are other important objectives in <i>Odes</i> 3, such as:</p> <ul style="list-style-type: none"> • flattery of Augustus and Maecenas • validation of Augustus in response to the rejection of his unpopular legislation (3.2, 3.3), • the glory of Rome (3.3) • autobiographical reminiscences and revelations (3.2, 3.8) • to showcase his erudition, e.g. by using Greek antecedents (e.g. 3.4, 3.30) or by incorporating mythology (e.g. Juno's hatred of Troy in 3.3, gigantomachy in 3.4; 3.11) • immortality through his poetry (3.30). <p><i>Supporting evidence may include:</i></p> <p>Ode 3.1:</p> <ul style="list-style-type: none"> • people, even kings, are subject to divine rule and need to be careful of their conduct • they should desire only what is sufficient and avoid useless extravagance <p>Ode 3.2:</p> <ul style="list-style-type: none"> • Horace promotes the moral value gained by a life of hard work and hardship, as typical of the experience of the young Roman soldier • <i>dulce et decorum est pro patria mori</i> • <i>virtus</i> is not the product of popular favour; immortality, the aim of <i>virtus</i>, is a lonely and difficult journey denied to most people <p>Ode 3.3</p> <ul style="list-style-type: none"> • the just man is unshaken from his purpose, however unpopular his course of action 		
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	<ul style="list-style-type: none"> • the gods/fates control the destiny of nations and set conditions • Rome will be stronger if she resists conquest purely for material gain <p>Ode 3.4</p> <ul style="list-style-type: none"> • <i>vis consili expers mole ruit sua</i> <p>Ode 3.6</p> <ul style="list-style-type: none"> • the ancestors of the current generation neglected their religious obligations • once Rome was great, now it crumbles in moral and physical decay • marriage is too often polluted by casual adultery, even for profit • the current generation must take action to curtail further moral degeneration and avoid disaster <p>Ode 3.8</p> <ul style="list-style-type: none"> • Horace encourages Maecenas to ‘eat, drink and be merry’, putting worries aside • this is to celebrate Horace’s escape from death on that day the year before • in that moment there is nothing Maecenas can do for the empire’s trouble-spots, but they are listed to show his seniority and their political seriousness <p>Ode 3.12</p> <ul style="list-style-type: none"> • young girls should refrain from love affairs and wine so that they remain able to devote themselves to the virtues of wool-working <p>Ode 3.16</p> <ul style="list-style-type: none"> • the story of Danaë and other mythological and historical examples illustrate the corrupting power of money in the form of bribery • speaking autobiographically, Horace expounds on the theme that true wealth comes from having enough, not excess. 		
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	<p>Ode 3.30</p> <ul style="list-style-type: none"> • Horace demonstrates pride in his poetry and humble origins and confidence that his name will endure • He claims to be the first to bring Aeolian Greek verse to Italy <p>Candidates may comment that <i>Odes</i> 3 is also an exercise in form and style, e.g. variety of metres, overall structure of the book (e.g. Roman Odes 3.1-6, 3.16 marks beginning of second half, 3.30 meant as an epilogue).</p>		
8	<p>‘It is difficult to respect Ovid as he presents himself in <i>Amores</i> Book 2.’ How far do you agree?</p> <p><i>Arguments may include:</i></p> <p>Candidates might naturally begin by considering how genuine is Ovid’s portrayal of himself: does he portray the real Ovid or a persona? Or does the sincerity of the portrayal perhaps vary from poem to poem? We cannot be sure, but this may have a significant impact on our opinion of the man in the poems.</p> <p>A modern audience might of course take a dim view of some of the attitudes demonstrated in the text, especially objectification and deception. Having said that, Ovid’s intention seems to be very tongue-in-cheek, likely mocking himself or men generally for failings in self-control. In so doing, he also mocks some of the customs of society and its expectations.</p> <p>Candidates might admire the poet for his courage in defying Augustus’ wish for stricter standards in personal conduct. The fact that the emperor took some years to banish him after its publication suggests he initially took the poems in the spirit in which they were intended.</p> <p>Candidates might also find Ovid likeable as an entertainer. His desperate attempts to win over Bagoas, his mockery of genres and his inability to control his feelings (some aspects of which could be relatable to a modern audience) are all comic.</p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p> <p>It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 4: Ovid, <i>Amores</i> 2.1, 2.2, 2.4, 2.6, 2.9 (both parts), 2.10, 2.11, 2.12, 2.15, 2.17, 2.18.</p> <p>Responses which make no reference to the material specified for reading in English should be assessed at a lower level.</p>

	<p>Candidates may of course discuss Ovid's skills as a poet in relation to this question, including his use of his rhetorical education and of standard themes in love poetry (lover-soldier, closed door etc).</p> <p><i>Supporting evidence may include:</i></p> <p>Ovid begins in 2.1 by accepting that his work is not for moralists, implying that he intends to challenge the standards promoted by Augustus and write poems in which other love-struck youngsters recognise their own experiences. He is confident in his skills as a poet and demonstrates his understanding of grander epic themes, even if he is writing love poetry here.</p> <p>In 2.2, Ovid asks Bagoas to deceive his mistress' husband, and allow him access to see her. The attempt to create a rational and persuasive speech in itself shows his desperation to succeed. He even argues that it is kinder to the husband to deceive him. Candidates may show knowledge of 2.3, in which Ovid complains that Bagoas rudely rejects his request.</p> <p>Ovid accepts his faults in 2.4, struggling to control his emotions or more physical attractions. The list of opposite kinds of girl shows that he doesn't necessarily have a 'type'. He uses the poem to imagine a girl complimenting his poetry in comparison to the scholarly Callimachus.</p> <p>Ovid's use in 2.6 of elegiac and a traditional structure for the <i>epikedion</i> both demonstrates his skill within the genre and creates a successful parody of it.</p> <p>In 2.9a, Ovid portrays himself as falling prey to indignation and self-pity, as Love will not leave him alone and has worn him out. In 2.9b, in apparent contradiction Ovid cannot contemplate life without love and welcomes being the target of Cupid's arrows.</p> <p>Again, acceptance of Ovid's lack of self-control is found in 2.10, with two objects of his affection causing him great confusion. Yet he</p>		
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	<p>comes to the conclusion that loving two is better than loving none and boasts of his skills as a lover.</p> <p>2.11 gives us a more tender side to the poet's persona, wishing earnestly for Corinna's safe return and looking forward to her embrace.</p> <p>In 2.12, Ovid congratulates himself on winning the laurels in a bloodless war</p> <p>In 2.17 Ovid portrays himself as a slave to Corinna and as a victim to her temper, pride and scorn.</p> <p>2.18 Ovid again portrays himself as a victim, this time the victim of Love's designs on his poetic career, which do not allow him to write epic or tragedy, but only the art of loving.</p>		
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