

A LEVEL

Examiners' report

LATIN

H443

For first teaching in 2016

H443/04 Summer 2022 series

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Introduction

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

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

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

A full copy of the question paper and the mark scheme can be downloaded from OCR.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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Paper 4 series overview

H443/04 (Latin Verse Literature) is one of four examination components in GCE A Level Latin. This component focuses on comprehension and analysis of two set texts, taken from those prescribed in the specification in Groups 3 and 4 for 2020-22. Of the texts prescribed for Group 3, most centres chose to study Virgil's *Aeneid* XI; only a small number of centres studied Horace's *Satires*, even though the society Horace describes is strikingly recognisable from our own experience of life today. Of the texts set for Group 4, again most centres chose to study more of Virgil's *Aeneid* XI; however, the number of centres who chose to study Ovid's *Amores* II was much higher than usual; very few centres chose to study Horace's *Odes*, but those which did seemed to engage with this text well.

To do well on this paper, candidates needed to:

- understand, accurately translate and respond to passages from the Latin text (from a reduced prescription this year, as outlined in the Advanced Information)
- understand the wider context of the text (social, historical and literary)
- critically analyse the literary style, characterisation, argument and literary meaning of passages
- write at length on a given topic, drawing on knowledge of the texts prescribed for study in the original language as well as in translation.

Centres need to cover the whole of the specification content for this component, including the part of the prescription included in Group 4 to be studied in English.

Short-answer questions testing aspects of comprehension were mostly done well and hence are not covered in this report (with the exception of Question 5(a)).

Handwriting is becoming ever more problematic for examiners, with many frequently struggling and sometimes failing to understand what a candidate was trying to say.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> • translated and responded to the texts from a detailed study of the individual Latin words and phrases • analysed well the content of passages • accurately recognised a variety of stylistic features and analysed their impact well • demonstrated understanding that the content conveys most of the meaning and that stylistic features enhance this • analysed well the impact of words, phrases and full sentences within their context • opened essays by clarifying their understanding of key terms and by explaining how an ancient and modern audience might differ in their understanding. 	<ul style="list-style-type: none"> • in translating and responding to the texts, relied too heavily on knowledge drawn from much paraphrased English versions • when analysing a passage, focused too heavily on style at the expense of the content • recognised a narrow range of stylistic features, often limited to anaphora, alliteration and placement of words in a line • made excessive claims for what stylistic features (for example, alliteration) 'convey' • attempted to analyse a limited range of Latin words, often in isolation from their context • did not consider and/or clarify how they understood the key terms in essay questions.

Section A overview

Section A requires candidates to:

- translate a selected portion of a passage
- to demonstrate accurate comprehension
- to demonstrate good background knowledge
- to select relevant examples of content and style to respond to a given question

Candidates who attempted Questions 1 and 2 performed with equal success.

Question 1 (a)

1 Read the following passage and answer the questions.

(a) Translate *iamque ... cassis* (lines 1–5).

[5]

Although most candidates demonstrated a good overall understanding of these lines, very few provided fully accurate translations: many, for example, treated *aderant* as though it were from *adeo* not *adsum*. However, most candidates coped well with finding suitable translations for *tumulo ... succedere terrae*.

Question 1 (b)

(b) *hospitibus quondam socerisque vocatis* (line 6): why do the ambassadors describe the Latins in this way?

[2]

Most candidates answered this well. Others, however, simply translated the phrase, ignoring the requirement to explain 'why' the ambassadors are described as such.

Question 1 (c)*

(c)* In lines 7–20 (*quos bonus ... ignem*), how does Aeneas demonstrate admirable qualities?

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

[15]

Good responses brought out well the subtle ways in which Aeneas absolved both himself and the Latins from responsibility for the war by attributing the bloodshed to *fortuna* (line 9), *Martis sorte* (line 11) and *fata* (line 13). Many candidates saw the importance of duty to Aeneas through *haud aspernanda* (line 7) *aequius* (line 16) and *decuit* (line 18). Candidates came to different conclusions regarding the force of the rather open-ended rhetorical question *pacem ... oratis?* with some perceiving irritation/frustration and others, perhaps more convincingly, incredulity. However, many candidates struggled with this question, often demonstrating a poor understanding of the text; common errors included believing *haud aspernanda* (line 7) to be ablative in agreement with *venia* (line 8), understanding *qui nos fugiatis amicos?* (line 10) as 'why are you fleeing us as friends' and *vellem* (line 12) as 'I would have wished' (i.e. in the past, rather than 'I would wish' now); many candidates also did not recognise *cum gente* (line 14) as the most significant part of the phrase *nec bellum ... gero* and others translated *aequius .. fuerat* (line 16) and *decuit* (line 18) as references to the future ('it would be fairer' and 'he ought to' rather than 'it would have been fairer' and 'he ought to have' respectively). Such errors in understanding inevitably led to some unconvincing conclusions. Less successful responses discussed individual words in isolation – many, for example, citing the 'tricolon of negatives' (*nec... nisi... nec* (lines 13-14), without any reference to the words they negate.

Exemplar 1

From the offset, Virgil makes Aeneas seem both morally upstanding and dutiful, qualities that would have been deemed admirable by a Roman audience as well as a modern one. Virgil's choice of epithet is striking: he calls him 'bonus Aeneas' (good Aeneas) as opposed to adhering to the tradition of focusing on military brilliance. Thus, through this word choice, Aeneas is made to seem moral. Similarly, Virgil writes that the Latins ~~preceant~~ 'haud asperanda precantes' (were asking for things that could not be refused). Here, his use of the gerundive 'asperanda' ([could not] be refused) stresses how Aeneas adheres to duty.

Aeneas also condemns war - his pacificity is admirable. Virgil has him say, when speaking of peace, 'equidem et vivis concedere vellem' (for my part, I would be willing to grant it

for the living as well), thus conveying that Aeneas is not the driving force behind the bloodshed. The use of the emphatic word 'equidem' (for my part) makes the disparity between Aeneas' magnanimity and Latinus and Turnus' hunger for war more apparent.

The paragraphs in Exemplar 1 have been selected from a top Level 4 response which, overall, shows good coverage of the passage (a prerequisite for top Level 4). These selected extracts demonstrate that the focus of the candidate is more on content than style; however, this should not be considered a negative feature, as an author's selection and contextualisation of words is the main medium of communication; in this response the candidate also discusses a variety of stylistic points, as appropriate, along the way.

In the extracts quoted, the candidate first expresses an opinion (that Aeneas is 'morally upstanding and dutiful', 'that his pacificity is admirable') and then selects relevant evidence from the line, translating accurately. Most candidates include these elements in their analysis (although with varying levels of accuracy in translation). What distinguishes this response from a lower Level 4 response is the good development of the points, focusing on the choice of words contextually and on the grammar. It would be fair to observe that both points in the first of the two selected paragraphs could be developed further; in terms of the choice of epithet, 'in the tradition of ... military brilliance' could be clarified further; with respect to the *aspernanda*, a stronger evaluation would mention the word 'obligation' or note the use of litotes. Nevertheless, the candidate shows good knowledge and sound evaluation.

Question 2 (c)*

(c)* In lines 1–13 (*at nos ... iniquam*), how does Horace emphasise his disapproval of the way people confuse virtues and vices?

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

[15]

Successful responses focused on the universalising language used in this passage, with frequent occurrences of first person plural verbs and pronouns, thus incriminating both writer and all readers in the tendency to confuse virtues and vices. The strongest responses included some outstanding observations – for example, the gradual increase in the emotional intensity of the passage, from the opening generalising proverb (*sincerum ... incrustare*), through illustrations of the confusion as experienced by others (*probus quis... vocamus*), then as experienced more personally by Horace himself (*simplicior ... iniquimus*) to eventually the outpouring of frustration in the final exclamation (*eheu ... iniquam*). Candidates who struggled with this question generally had a poor knowledge of the text. A few candidates also did not read the rubric carefully and included the first half of line 14 (*nam vitiis ... nascitur*), for which no credit could be given.

Question 2 (d)

(d) Translate *optimus ... eadem* (lines 14–18).

[5]

Candidates showed a good overall understanding of these lines, but few gave translations accurate enough for full marks. Common errors were to translate *compenset* and *inclinat* as futures, rather than jussive subjunctives, and to translate *ponetur* as a jussive subjunctive rather than a future.

Section B overview

Section B also requires candidates to:

- translate a selected portion of a passage
- to demonstrate accurate comprehension
- to demonstrate good background knowledge
- to select relevant examples of content and style to respond to a given question

Candidates who attempted Questions 3, 4 and 5 performed with equal success.

Question 3 (a)*

3 Read the following passages and answer the questions.

(a)* How does Virgil emphasise the unusual nature of Camilla's development?

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

[15]

Many candidates responded well to this question, showing good knowledge and understanding of the text. Good observations were made about the wildness of Camilla's upbringing outside of civilisation, the feral substitute for a maternal figure, the subversion of gender norms, the stark contrast between her tender youth and familiarity with weapons, the irony of *virginitatis amorem* (line 14), etc. Candidates identified many stylistic features and many managed to discuss their impact well. Some errors were common to many responses: many, for example, claimed that *crinali auro* and *longae tegmina pallae* (line 7) typified a normal girl's clothing, without considering how so many would be privileged enough to own such luxurious items; many also translated *ex umero parvae* (line 6) as 'from her small shoulders', etc.

Exemplar 2

Then, Camilla not only. Alongside her connection to the wild,
 Following this, Camilla is raised to be a fighter
 rather than a traditional maiden. The first
 weapon she wields is a ~~spear~~ "iaculo...acuto"
 (sharp spear) which recalls the spear that Metebus
 threw her across the Amaranus river on at
 the start of Diana's story as well as foreshadowing
 the fatal weapon that Amurs successfully kills her with.
 Thus in one weapon Virgil defines her whole life as
 a warrior. Specifically, she is one modelled on
 Diana, who was the patron of hunting, and the
 symbol of Diana, which Virgil suggests by the
 "speculaque... arcum" (bow and arrows) that hang
 on Camilla's young shoulders, and indeed
 across the length of the line, with these being
 the symbolic weapons of Diana. Moreover, being a
 warrior is a rejection of the gender roles set out
 for men and women; while girls should be wearing
 "vinati auro" (golden headbands) or long robes,
 Camilla instead emphasised by the asyndetic
 anaphora of "pro" (instead), Camilla wears
 more masculine attire in her tiger-skin cloak,
 alluding to the Nemean lion one worn by
 Hercules and therefore reinforcing the image of Camilla
 as a fighter over a normal girl.

Exemplar 2 illustrates well a Level 5 response. In this response the candidate enhances his/her analysis well with intra-textual and cultural reference:

Question 3 (c)

(c) Translate *at non ... altos* (lines 8–12).

[5]

Few candidates gave a translation accurate enough to gain full marks, but most showed a good overall understanding of lines 8 to 11a (*at non in Venerem ... hoc studium*). Many struggled with the final part (*dum ... in altos!*). Common errors included translating *indixit* as present tense, *dum* as 'while', *secundus* as 'good' or 'happy' and *hostia* as 'enemy' or as an accusative rather than nominative.

Question 4 (a)

4 Read the following passage and answer the questions.

(a) Translate *utcumque ... amnem* (lines 1–8).

[5]

Many candidates achieved good marks in this question. However, a number of candidates provided translations which seemed to be heavily influenced by the paraphrases of published translations (giving 'with your favour', for example, for *utcumque ... eritis*). For full marks, a translation needs to be fluent English, while remaining as faithful as possible to the phraseology of the original Latin.

Question 4 (d)*

(d)* In lines 14–30 (*scimus ... ruentes*), how does Horace show the power and superiority of the gods?

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

[15]

Many candidates showed a good overall knowledge of the passage. Many used lines 17–20 (*qui terram ... aequo*) to argue well for the extent of Jupiter's power and lines 21–24 (*magnum ... Olympo*) to argue well for how powerful he must be to overcome such fearful opponents; likewise, many candidates argued that the rhetorical question *sed quid ... ruentes* (lines 25–30) demonstrated the might of Pallas alone against the multiplicity of giants. However, it was a little disappointing that more candidates did not pick up on the impact of the opening word, *scimus*, signifying how Jupiter's reputation for power can be assumed as common knowledge. Likewise, few appreciated the significance of the absence of any need to name Jupiter, such is the fame of his achievement over the Titans.

Assessment for learning



Rhetorical questions

Candidates usually find it easy to recognise rhetorical questions, but often they don't articulate well the full impact that they have. Generically, rhetorical questions have impact because:

- they demand a response which goes beyond the simply passive role of listening or reading; in this way they engage the listener/reader
- they are usually worded in such a way as to align the thoughts of the listener/reader with the thoughts of the speaker; in this way they persuade the listener/reader.

Specifically, each rhetorical question normally leaves a single, unspoken answer hanging silent in the room or mind of the reader. The impact of each individual question can therefore be assessed by considering what that unspoken answer is. In Question 4(d) above, for example, the rhetorical question asks 'What could [the list of giants] do against [Pallas]?' The unspoken answer is 'nothing'. The listener/reader is thus persuaded to conclude themselves that the giants in their entirety *have absolutely no power at all* against the might of one goddess on her own. This is the part of the analysis often missing from responses, which is what distinguishes a good response from only a fair response.

Question 5 (a)

5 Read the following passage and answer the questions.

- (a) *ibit ... potes* (lines 1–4): how would the support of Bagoas help Ovid to deceive the husband?

[4]

Very often candidates can gain full marks in comprehension questions by answering directly from the text, i.e. by a simple translation. In this instance, however, Ovid is inventing a potential cover story to help the husband to be deceived. Context, therefore, is key: here it is essential to indicate that the wife could 'pretend' to visit a sick friend rather than suggesting that she will actually visit a sick friend. Most candidates did realise this, but a significant number of less successful responses did not.

Question 5 (c)*

(c)* In lines 7–24 (*conscius ... dedit*), how does Ovid try to persuade Bagoas that his proposal is straightforward and beneficial?

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

[15]

Candidates generally found it easier to explain the benefits put forward by Ovid than the straightforwardness. Many cited the opening and closing sections (lines 7-10 and 19-24) to illustrate how Ovid uses positive rewards and negative threats as incentives for remaining silent and disincentives for disclosure. Most candidates used the rhetorical question *quis minor ... labor?* (line 8) to illustrate how Ovid persuades Bagoas of the straightforwardness of his proposal. On the whole, however, it was only the stronger candidates who were able to use the central section (lines 11-18) to do the same. Many candidates were unable to translate these lines accurately: for example, many translated *quod voluit fieri blanda puella, facit* (line 14) as 'because she wanted to do it, she does it'.

Exemplar 3

nat. Furthermore, he tries to persuade Bagoas of the benefit of his plan by calling the others a "sordida turba" (common mob) which has negative connotations, especially with the pejorative "sordida" (common) conveying their immorality and hateful nature.

Furthermore, Ovid tries to persuade Bagoas by showing the futility of his attempts to go against him through the polyptoton of "fieri" (does) and "facit" (done) to show the husband's faithfulness and to his wife, showing how pointless it is to try and change it because he won't believe you anyway. Ovid further shows

Exemplar 3 extracts illustrate three common types of error which, if prevalent, prevent a response from reaching the top of Level 4.

Firstly, points are incomplete – i.e., they leave the examiner to ‘fill in the gaps’. In the first extract the candidate does not explain how it is persuasive to call the others *sordida turba*; in the second extract the candidate selects only two words out of context, which are not sufficient in themselves to illustrate ‘the husband’s faithfulness to his wife’.

Secondly, translation is poor or inaccurate: ‘common’ is a poor translation for *sordida* in the first extract and in the second extract *feri* does not mean ‘does’ and *facit* does not mean ‘done’

Thirdly, conclusions do not follow logically from the arguments made; in the first extract here, the suggestion that *sordida* ‘common’ ‘conveys their immorality and hateful nature’ is a *non sequitur*.

Question 5 (d)

(d) Translate *dum nimium ... duobus* (lines 25–29).

[5]

For full marks, translations must be in fluent English, while remaining as faithful as possible to the phraseology of the original Latin. The paraphrases which published translations often use to create a more modern turn of phrase should therefore be avoided. A number of candidates adopted for *poena minor merito* the translation ‘the crime deserved no less’, which is not only a paraphrase, but changes the meaning of the original Latin. Other common errors were to translate *servat* as ‘protect’ (which does not suit the context), *occidit* as ‘was killed’ (whereas the middle syllable is short and therefore from *occido* = ‘to die’), *coactus erat* as a simple past (rather than pluperfect) and *nocuit* as present tense.

Section C overview

Section C requires candidates to write an extended analysis on a specific topic of the chosen set text, including that portion of the prescription to be studied in English.

Question 6*

- 6* 'There is nothing noble about the conduct of the characters Virgil describes in *Aeneid* Book 11.'
How far do you agree? [20]

It is good practice to establish from the outset understanding of key terms in a title. Surprisingly few candidates outlined how they understood the term 'noble' for this essay. Of those who did, only a minority discussed how that term might be understood in the context of the epic tradition and contemporary Roman thought, and how this understanding might differ from a more modern perspective. The strongest responses acknowledged that the *Aeneid* represents a transition in the concept of a hero, from the traditional Homeric warrior hero to the new Virgilian model of pious leadership. Strong responses also set this understanding against the background of the recent Roman experience of civil war concluding with the inauguration of the Augustan *Pax Romana*.

Candidates generally applied their analysis to a range of characters in Book 11, commonly including Aeneas, Camilla, Turnus, Tarchon, Drances and Arruns. A few candidates also made good points about Diomedes, Latinus and Metabus. A disappointingly large number of candidates did not include coverage of the portion of the book to be studied in English; these responses were penalised accordingly. Others were penalised for not including Aeneas and/or Camilla in their coverage.

Less successful responses were often typified by a polarised appraisal of each character, typically viewing Aeneas as purely virtuous and Turnus and/or others as completely flawed. Many of the weakest responses did not seem to notice their own internal inconsistencies, first praising one character and then criticising or overlooking in the next character essentially the same behaviour: for example, many praised Tarchon for his prowess on the battlefield and yet in the next paragraph criticised Camilla for the same; similarly, many criticised Camilla for her pursuit of spoils, but did not observe this as a failing in Aeneas, despite his flaunting of Mezentius' armour in the opening scene.

Question 7*

7* How far do you agree that Horace's main objective in *Odes* Book 3 is to promote Roman values? [20]

Strong responses established from the outset their understanding of the term 'Roman values', discussing this in the context of Augustus's new or proposed moral legislation. Many identified Roman values in the text well, finding evidence not only in the so-called Roman Odes but also in the others. Most responses offered a counter-argument, usually that Horace used his Odes to showcase his literary prowess and to promote his own literary achievements. A few candidates did not cover the portion of the prescription to be studied in English and were penalised appropriately.

Question 8*

8* 'It is difficult to respect Ovid as he presents himself in *Amores* Book 2.' To what extent do you agree? [20]

Candidates differed in their opinions of Ovid's character as he presents himself in *Amores* Book 2. Some respected him for standing up against the new moral legislation of Augustus and/or for his poetic skill; the majority, however, concluded that Ovid's self-centred arrogance and/or his lack of respect for others and/or his lasciviousness outweighed by far any positive traits. The strongest responses were those which established at the outset how they understood the word 'respect' and those which considered this from both an ancient and modern perspective.

Many candidates incorporated a broad range of evidence in their responses; others neglected the prescription to be covered in English and were penalised accordingly. A small, but significant, number of candidates incorporated poems from the 2018-2019 prescription (mainly *Amores* 2.7 and 2.8), effectively penalising themselves by reducing the time available to cover the current prescription.

The most serious error in approaching this essay was to reproduce an essay created previously in preparation for the exam. Several candidates tried to adapt an essay addressing how genuine Ovid is in his self-portrayal. Although it was not irrelevant to observe in an introduction that his self-portrayal could be mainly a literary persona, an examination of this issue could not be the focus of this essay.

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