



GCE

Classics: Classical Civilisation

Unit **F390**: Virgil and the world of the hero

Advanced GCE

Mark Scheme for June 2018

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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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SUBJECT SPECIFIC MARKING INSTRUCTIONS

These are the annotations, (including abbreviations), including those used in RM Assessor, which are used when marking

Annotation	Meaning of annotation
BP	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Wavy Line	to draw attention to an error or something which is not clear
	SEEN	to show a plan, answer or continuation of an answer has been read
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual unit:

AO1 40% Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material, historical sources or linguistic forms in their appropriate contexts.

AO2 60% Analysis, Evaluation and Presentation

- AO2(a) analyse, evaluate, and respond to Classical sources (literary, cultural, material historical or linguistic) as appropriate;
- AO2(b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. You are required to identify a candidate's performance under each assessment objective and award marks accordingly. A composite grid (combining the essay and context grids) is provided to assist you in determining the appropriate mark.

Marking Scripts:

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are indicative content and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

If you have any **queries on unexpected answers** consult your Principal Examiner.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- Do not leave any page unmarked** (as a last resort Highlight the very bottom of a page to indicate that you have read it - otherwise your Principal Examiner cannot tell whether account has been taken of that page).
- Highlight errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to your Principal Examiner, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

Do use ticks to draw attention to anything worthy of credit [even single words].

Do not use ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **not** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner/Team Leader.

QUALITY OF WRITTEN COMMUNICATION

- There are no separate weightings for AO2(a) and AO2(b).
- QCA guidelines stipulate that all three strands of Quality of Written Communication must be explicitly addressed. For further information, see the specification grids.
- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation and other defects in English grammar (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Principal Examiner.

Question	Answer	Marks	Content	Guidance																				
				Levels of Response																				
1a	<p>'Aeneas behaves in an entirely unheroic way with Dido.' Using this passage as a starting point, explain how far you agree with this assessment.</p> <p>For a Roman audience, it would seem that Aeneas largely behaves in an heroic manner. In the passage, he is:</p> <ul style="list-style-type: none"> encouraged and assisted by the gods immediately responsive to Mercury's bidding – 'immediately awake' reverent and obedient to the divine commands – 'terrified', 'we obey your commands and rejoice' very proactive in leading and encouraging his men – 'roused them to instant action', 'no more rest for his men'. <p>Other Roman qualities are evident elsewhere. Aeneas:</p> <ul style="list-style-type: none"> sets aside his own feelings and opportunity of personal happiness for the greater good of the Roman mission and of his son's destiny recounts to Dido that, in part, his decision to leave was inspired by his dreams of his father is very stoic when telling Dido of his decision to depart, especially in the manner he keeps his own emotions in check. <p>The presentation of Dido as a 'Cleopatraesque' figure furthers Aeneas' heroic credentials to a Roman audience. Unlike Antony, Aeneas manages to leave behind an exotic, powerful and wealthy woman and maintain his loyalty towards the Roman cause.</p> <p>It is difficult, however, to ignore some of the collateral damage that is caused as a result of some of Aeneas' actions. These include the:</p>	[25]		<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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	<ul style="list-style-type: none"> • suffering Dido experiences as a result of her feelings for Aeneas • the loss of her reputation on both a personal and public level • the estrangement between Anna and Dido • the death of Dido and the sympathetic manner in which it is treated by Virgil. <p>The extent to which Aeneas is responsible for the aforementioned factors is, however, debatable.</p> <p>That said, Aeneas himself perhaps aggravates the situation through some of his own actions which might be deemed to be less than heroic. He:</p> <ul style="list-style-type: none"> • stays with Dido longer than is necessary • is guilty of giving off mixed messages in taking over the building of Carthage and of wearing clothes made for him by his lover • allows a situation to arise in which Dido considers their relationship to be a marriage • is criticised by Virgil – 'the lovers who had lost all recollection of their good name' • has allowed dissatisfaction to grow amongst his men – they 'were delighted to receive their orders' • is instrumental in allowing a situation to arise whereby Dido discovers news of his plans to depart through Rumour • is unnecessarily laconic and arguably tactless in the manner in which he explains his decision to leave • needs to be ordered by the gods on two separate occasions to depart from Carthage. <p>There is also room to consider Aeneas' outpouring of emotion upon encountering Dido's shade in the Underworld.</p>			

Question	Answer	Marks	Guidance
			Content Levels of Response
1b	<p>'Women are unstable creatures, always changing' (lines 25–26). To what extent is this true of the way mortal women are portrayed in the books of the <i>Aeneid</i> you have studied?</p> <p>It might be argued that there is a considerable body of evidence to be found in the <i>Aeneid</i> in support of this statement, especially in the way in which Virgil has characterised Dido who, out of all the personae in the epic, possesses the broadest, most fluid and sensitively depicted range of human emotions.</p> <p>Her lack of stability becomes pronounced after the gods' meddling – she is compared to a Bacchant raving round the city. But whilst there was perhaps stability before this point, Dido throughout demonstrates a plethora of diverse and often opposing traits. These include:</p> <ul style="list-style-type: none"> • strength in the face of grief • an effective leader respected by her people • power • compassion • hospitality • generosity • chastity • love • a maternal desire • abandonment • estrangement • paranoia • an hallucinatory mindset • hatred • vengefulness • reborn comfort with Sychaeus. 	[25]	<p>Credit candidates who make reference to:</p> <ul style="list-style-type: none"> • Andromache • the women who burn the ships • Euryalus' mother • Camilla. <p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

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	<p>Like Dido, Amata is 'driven out of her mind' as a result of divine intervention. She also is likened with a Bacchant and a spinning-top, who leads all the women off to the woods and performs a fake wedding ceremony for her daughter. Her wildness and volatile nature is also evident in the description of her suicide. There is a constant, however, in her preference for Turnus as a would be husband of Lavinia.</p> <p>At times other women are shown to be unstable and ever-changing. Helen's fickleness is evident in Book 2 at the altar, a wildness of behaviour is apparent in the Sibyl when Apollo is possessing her, Creusa's desperation to stop her husband from throwing away his life can be seen towards the end of Book 2.</p> <p>But the Sibyl and Creusa are also calm, collected and devoted, assisting Aeneas with his mission in a much less emotional and changeable manner than the hero himself.</p> <p>Candidates may also mention Anna and Lavinia.</p>			

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2a	<p>How successful is Passage 2 as an ending to the <i>Aeneid</i>?</p> <p>The passage is an effective ending as Aeneas' ascendancy and superiority is stressed in both the action and the language used to describe it.</p> <p>Aeneas' strength is highlighted by the:</p> <ul style="list-style-type: none"> contrast in the first sentence as Turnus faltered and the "deadly spear of Aeneas flashed" which has the effect of foreshadowing the former's demise repeated use of litotes simile comparing the throw of a spear to a dark whirlwind alliteration in "like a dark whirlwind it flew carrying death and destruction". It also heightens the ominous tone of the passage repeated use of onomatopoeia – 'crash', 'roar' description of the throw, even though it is from a distance, it pierces the sevenfold shield and went "whistling" through the middle of Turnus' thigh. Aeneas is also 'deadly in his armour.' manner in which he kills Turnus at the end of the passage – 'plunged the steel full into his enemy's breast'. <p>Similarly, the passage emphasises that the final obstacle in the way of the Roman destiny is no more. Turnus:</p> <ul style="list-style-type: none"> is downcast – 'lowered his eyes' supplicates admits defeat – note the repetition offers Lavinia to Aeneas. <p>As a consequence, there is a certain amount of tension and suspense created in the passage and the audience is led to believe that there is a possibility that Turnus might be spared- Aeneas 'checked his hand, hesitating more and more'.</p>	[25]		<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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	<p>This possibility is dramatically shattered upon Aeneas seeing Pallas' baldric. The description of Aeneas' fury and wild action is enlivened by the use of:</p> <ul style="list-style-type: none"> metaphor – 'feasted', 'burning', 'blazing' adjectives – 'mad', 'wild', 'terrible'. <p>Sympathy for Turnus might also be evoked by the:</p> <ul style="list-style-type: none"> description of the grief of the Rutulians and perhaps is indicative of Turnus' qualities as a leader use of direct speech which makes his last appeal more moving description of his life leaving his body. <p>Candidates might also consider how this conclusion fits into the epic as a whole. It is effective because the killing of Turnus is the natural climax to the second half of the epic and Aeneas has clearly won the hand of Lavinia. Aeneas also avenges Pallas' death, a duty that Evander has laid upon him.</p> <p>It might be argued, however, that the ending is less effective because Aeneas gives in to anger, an emotion he is meant to be curbing in his character and slips up at the last minute, especially as Anchises has charged him "to wear down the proud and spare the conquered". Perhaps concluding the epic with Turnus' angry spirit going down to the underworld displaces the focus of the epic and lends weight to the notion that the poem is incomplete? Would the poem have been better to conclude with Aeneas' marriage to Lavinia?</p>			

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2b	<p>'A second Achilleus.' Is this a more accurate description of Aeneas than of Turnus? In your answer, you should use these passages and the books of the <i>Aeneid</i> and <i>Iliad</i> you have studied.</p> <p>At first sight it might be expected that Turnus is more similar to Achilleus than Aeneas. This description is, indeed, attributed to him by the Sibyl by way of introducing his character in Book 6. He is, also, meant to be an archetypal Homeric hero. Traits in common with Achilleus include:</p> <ul style="list-style-type: none"> • concern for glory in battle; • acceptance of his own death; • ability to commit atrocious deeds in battle; • intense loyalty (Lavinia/Patroklos); • worship of the gods; • individualism as fighters. <p>There are, however, some distinct differences. Turnus feels completely humiliated when he is not fighting and is immensely concerned about the fate of his men he feels that he has abandoned. Unlike Achilleus, he is ultimately not successful in the final duel.</p> <p>There is the expectation that Aeneas is going to be different from Achilleus. He is, after all, a Roman hero, not an Homeric one, epitomised by his <i>pietas</i>. Such actions worthy of this quality include:</p> <ul style="list-style-type: none"> • dedication to his mission and people • worship of the gods • the importance of Ascanius • the assistance offered by Venus • a reluctance to fight. 	[25]		<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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	<p>This expectation makes the similarities he shares with Achilleus all the more striking. He is capable of acting in a way, especially after the death of Pallas, that is arguably far more brutal than Turnus. He also behaves in the most Homeric of manners in his pursuit and killing of Turnus at the end of the epic which is entirely evident in the passage.</p> <p>Look for a range of references to both epics and consideration of the question from a variety of viewpoints.</p>			

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3	<p>'The Aeneid is more of a masterpiece than the <i>Iliad</i>.' To what extent do you agree with this assessment?</p> <p>This question has been left deliberately open ended. It is up to candidates to identify those elements which are essential in the make up of a masterpiece of an epic. They should create an argument which addresses their definition.</p> <p>Literary elements candidates might discuss include:</p> <ul style="list-style-type: none"> • plot • speeches • varied location • characterisation • emotion – varied death scenes, reunions, <i>aristeia</i>. <p>Literary techniques which are available for discussion might include:</p> <ul style="list-style-type: none"> • metaphor • simile • imagery • alliteration • hyperbole • allegory • flashback • first person narrative – description of the fall of Troy. <p>There is also room in this question to consider the themes within the epics.</p> <p>Those listed on the specification include:</p> <ul style="list-style-type: none"> • heroism • honour and reputation 	[50]	<p>It should be remembered that candidates are only expected to have studied the four books of the <i>Iliad</i> as prescribed in the specification.</p>	<p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18 – 20</td> </tr> <tr> <td>Level 4</td> <td>14 – 17</td> </tr> <tr> <td>Level 3</td> <td>9 – 13</td> </tr> <tr> <td>Level 2</td> <td>5 – 8</td> </tr> <tr> <td>Level 1</td> <td>0 – 4</td> </tr> </table> <p>AO2 = 30</p> <table> <tr> <td>Level 5</td> <td>26 – 30</td> </tr> <tr> <td>Level 4</td> <td>20 – 25</td> </tr> <tr> <td>Level 3</td> <td>14 – 19</td> </tr> <tr> <td>Level 2</td> <td>6 – 13</td> </tr> <tr> <td>Level 1</td> <td>0 – 5</td> </tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	26 – 30	Level 4	20 – 25	Level 3	14 – 19	Level 2	6 – 13	Level 1	0 – 5
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	<ul style="list-style-type: none">• family• women• role of the gods• power of fate• portrayal of warfare• moral values. <p>Look for detailed references to the epics to support the above points and some sort of assessment and comparison between each epic as to which is more of a masterpiece.</p>			

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4	<p>'The Aeneid is a poem about loss: loss of the individual, loss of a nation and loss of belief in the greatness of the gods.' How far do you agree with this statement?</p> <p>Loss of the individual</p> <p>There are plenty of examples where individuals are sacrificed in the <i>Aeneid</i>, especially those which stand in the way of the Roman mission. These include:</p> <ul style="list-style-type: none"> • Creusa • Dido • Turnus • Amata • Mezentius • Lausus. <p>Other individuals who fall by the wayside include Pallas, Priam and other numerous warriors.</p> <p>Candidates could also consider the question in relation to Aeneas himself. It could feasibly be argued that Aeneas' own individuality and wishes are subsumed through his devotion to the ideal of <i>pietas</i>, so much so that he is no more than a marionette. He tells Dido that he wishes he could be back at Troy, that it was against his will that he left Carthage. He cuts an unhappy figure in Book 1 where he wishes that he had died at Troy. He requires the constant encouragement and assistance of the gods and his father to keep him on track with his mission. It could also be argued, however, that Aeneas, as he endeavours to be more of a Roman hero, he is representative of a new sort of individual.</p> <p>Loss of a nation</p> <p>Possible areas for discussion in relation to this part of the</p>	[50]		<p>AO1 = 20</p> <table> <tr><td>Level 5</td><td>18 – 20</td></tr> <tr><td>Level 4</td><td>14 – 17</td></tr> <tr><td>Level 3</td><td>9 – 13</td></tr> <tr><td>Level 2</td><td>5 – 8</td></tr> <tr><td>Level 1</td><td>0 – 4</td></tr> </table> <p>AO2 = 30</p> <table> <tr><td>Level 5</td><td>26 – 30</td></tr> <tr><td>Level 4</td><td>20 – 25</td></tr> <tr><td>Level 3</td><td>14 – 19</td></tr> <tr><td>Level 2</td><td>6 – 13</td></tr> <tr><td>Level 1</td><td>0 – 5</td></tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	26 – 30	Level 4	20 – 25	Level 3	14 – 19	Level 2	6 – 13	Level 1	0 – 5
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	<p>question include the fall of Troy and the extent to which Aeneas' entry into Italy affects the Latins. Responses will benefit from exploring the promises Aeneas makes when he is swearing the oath in Book 12 as well as Juno's insistence that the Latins keep their language and their name. Whether Aeneas' entry will lead to a loss of a nation is dubious – there is a creation of a new, indomitable race.</p> <p>Belief in the greatness of the gods</p> <p>There is plenty of evidence to suggest that the gods care little for humankind. Juno appears only to be concerned with her own interests. Candidates might consider:</p> <ul style="list-style-type: none"> • her reasons for hating the Trojans • the extent to which she pursues her enmity • her callous use of mortals such as Dido, Turnus and Amata to support her cause • her blatant disregard for the suffering she causes. <p>Virgil himself questions whether there can be so much anger in the hearts of the gods.</p> <p>Other gods are also culpable of behaving in a similarly capricious manner – Venus and Dido, Neptune and Palinurus.</p> <p>Not all of Venus' actions are selfish, especially when considering the amount of assistance she provides for her son. There are also the contributions of Vulcan and the river Tiber to consider.</p> <p>Jupiter himself remains largely impartial but, in his role of ensuring Destiny takes place, he is also showing his greatness in supporting the Roman mission and Aeneas, whose fate is intrinsically bound up with this.</p>			

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