

**GCSE (9–1)**

**Examiners' report**

**MUSIC**

**J536**

For first teaching in 2016

**J536/05 Summer 2024 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 is 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.

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## Paper 5 series overview

The 2024 paper appeared to be very accessible to the vast majority of candidates with its wide variety of musical genres and its mix of question-styles. There were excellent responses from many candidates who clearly understood the musical styles which were included in this paper. There were some very straightforward questions as well as some appropriately challenging ones which together provided very good differentiation.

As always, candidates were required to respond to the music that they heard in the examination rather than writing down their learnt answers or expected features. While there did appear to be some improvement in the candidates' understanding of specific musical terms and in their instrument recognition, there were still a significant number of candidates who struggled with both. These points were raised as areas for improvement in last year's Examiner's report as well. Some candidates were very confident with the genres from Area of Study 3 and others who struggled to recognise the specific features which the extracts contained to lead them to the correct styles.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>understood the musical vocabulary within the paper</li> <li>answered with specific focus on the music heard in the extracts</li> <li>recognised instrumental timbres</li> <li>gave clear, detailed and concise responses</li> <li>listened, read and responded to questions accurately</li> <li>wrote with clear prose and chronology in Question 3</li> <li>had a clear understanding of the features within the Area of Study 3 genres.</li> </ul>	<ul style="list-style-type: none"> <li>did not understand the musical vocabulary used in the paper</li> <li>answered with learnt information rather than features heard in the extracts</li> <li>did not recognise instrumental timbres</li> <li>gave vague responses that lacked clarity</li> <li>did not appear to listen to or read questions carefully enough</li> <li>wrote in bullet points or in prose which was just a list of features lacking in chronology</li> <li>did not recognise the features within the Area of Study 3 genres.</li> </ul>

## Question 1 (a) (i)

## 1 This question is based on Area of Study 4 – Film Music.

You will hear this extract played **three** times.

(a)

(i) Name an instrument that plays the melody **in the fanfare introduction**.

..... [1]

The vast majority of candidates wrote the correct answer of either 'trumpet' or 'French Horn'. There were a few who wrote the incorrect answer of trombone, an instrument that does not generally play at that pitch.

## Question 1 (a) (ii)

(ii) Tick **two** boxes that describe the shape of this melody.

Ascending scale

☐

Ascending sequence

☐

Chromatic scale

☐

Descending scale

☐

Descending sequence

☐

Major arpeggio

☐

Minor arpeggio

☐

Repeated notes

☐

[2]

A good proportion of candidates gained the full 2 marks for 'major arpeggio' and 'repeated notes'. A significant number gained one mark but also ticked one incorrect box.

## Misconception



There were those candidates who did not read or listen to the instruction to tick **two** boxes and only ticked one box resulting in the loss of a potential mark.

## Question 1 (b)

(b) Give **one** word that describes the articulation in the fanfare introduction.

..... [1]

Articulation was one of the terms that was not understood by a significant number of candidates. Of those candidates who did understand the term the correct answer of 'staccato' was seen most frequently, with 'accented' also being seen. There was a wide variety of incorrect answers such as fast and major.

## Question 1 (c)

(c) Name **two** percussion instruments that are heard in **this extract**.

1 .....

2 ..... [2]

A good proportion of candidates gained the full 2 marks here for the recognition of correct percussion instruments, for example 'timpani', 'cymbal' and 'triangle'. Incorrect answers were seen where candidates just wrote drum or drums where the name of a specific drum is required. Candidates must learn to group the orchestral instruments in sections and not to give answers from outside the percussion family. While 'snare drum' was an acceptable answer, 'drum kit' is not from the classical genre and so not appropriate here.

## Question 1 (d)

(d) Give **four** features of the music **after the fanfare introduction** that help to portray the scene.

1 .....

2 .....

3 .....

4 ..... [4]

Successful candidates were often able to identify a correct tempo, 'fast', a correct dynamic, 'loud', a correct tonality, 'major', and then make reference to 'repeated rhythms and/or melodies'. Other popular answers were 'thick texture', 'homophonic', 'crescendo' and 'accented'. Less successful candidates were not specific enough in their responses, for example references were made to the music being textured but not stating how. Other responses stated that it sounded like horses' hooves but did not say what in the music made them think that, for example 'fast notes'.

## Question 2 (a)

### 2 This question is based on Area of Study 3 – Rhythms of the World.

You will hear this extract played **three** times.

(a) Suggest the name of a country from where this extract might originate.

..... [1]

Many correct responses of 'Palestine', 'Israel' and other Arabic countries were seen. However, there were also a significant number of incorrect answers, the most popular being India and Greece. A good proportion of those candidate who gave incorrect answers here were able to gain good marks for the rest of this question.

## Question 2 (b)

(b) Name the **three** instruments that can be heard in this extract.

1 .....

2 .....

3 ..... [3]

The instruments in this extract were the 'oud', 'darbuka', and 'ney'. These instruments, or variants of them, were seen often. Many other instruments were also accepted where the sounds were similar, so those candidates who wrote a wrong answer in part (a) were able to gain marks here. Answers most often credited were 'bouzouki', 'guitar', 'toubeleki', 'flute', 'bansuri' and 'floyera'. Sitar was not credited because there was no aural evidence of sympathetic strings, nor was mijwiz which is a reed instrument.

## Question 2 (c)

(c) Give **four** features of this extract that are typical of the style. Do not just name instruments.

- 1 .....
- 2 .....
- 3 .....
- 4 .....

[4]

It appeared that many candidates chose the country and then wrote everything they knew about that style while not really listening to the extract to hear features from the music and then decide on the style. Candidates who erroneously adjudged that the music was Greek went on to write about harmonising the melody in 3<sup>rd</sup>s, tremolo on the bouzouki and even sometimes the use of the voices, clearly not responding to the actual music.

Some candidates incorrectly chose India as the country but were able to gain marks for hearing that the music was 'syncopated', had an 'irregular time signature', used 'improvisation' and was 'fast'.

Once again it was possible to gain full marks for part (c) even if the answer to part (a) was wrong.

## Exemplar 1

- 1 Heterophonic texture between Oud and flute, the flute is more ornamented.
- 2 ~~Microtones~~ Microtones used outside of the Maqam scale
- 3 Narrow range in the ~~flute~~ melodic line
- 4 Portamentos, especially in the flute, are used

[4]

Exemplar 1 is an excellent response. There is use of appropriate language, for example 'heterophonic', with an added explanation of how this texture is heard between the two melodic instruments.

'Microtones' and 'portamento' only receive 1 mark, but the addition of the 'Maqam' and 'narrow range' provides a response that has 5 accurate points. Other responses were far too vague, for example, the music is relaxing and calming or just the word percussion.



## Question 3\*

### 3\* This question is based on Area of Study 5 – Conventions of Pop.

You will hear this extract played **four** times.

The extract is from a rock 'n' roll song.

Using your knowledge of this style write a paragraph, using sentences, describing the music that you hear. You may wish to refer to instruments, vocals, rhythm, melody, harmony, tempo or any other features that are relevant to the context of the music. Do not comment on the lyrics.

.....

.....

.....

.....

.....

..... [9]

Some excellent responses were seen to this question. Candidates appeared to identify well with the extract. Many candidates recognised a lot of subtle detail in the music and communicated this confidently and accurately.

The question told candidates that it was a rock 'n' roll song; there were those who wrote about typical features but did not really describe the music that they heard. This did restrict their mark.

Some candidates who gained marks at the lower end of the mark bands gave accurate general features including 'major', '4/4', 'fast' and 'loud'. These responses were not able to access more than the bottom of the middle band, but responses that added more specific detail were able to move into the higher bands.

A significant proportion of candidates were able to hear lots of detail from the extract and give a very good chronological account of the music. Many heard the 'electric guitar riff' at the beginning, which was 'repeated several times' during the extract. Strong responses included detail about the riff and way it was used, alternating with the 'male vocalist'. A good proportion of the candidates also heard that the 'drum kit entered after one playing of the riff' and that there was a drum 'fill' before the vocals started. The 'bass guitar' entered with the voice with a 'walking bass line' and the drum kit played a 'swing' rhythm and a 'backbeat' to accompany them.

Good responses were seen about the guitar 'solo' 'at the end' and how it had an 'improvised' feel. Strong responses were able to add appropriate detail.

## Question 4 (a) (i)

### 4 This question is based on Area of Study 3 – Rhythms of the World.

You will hear this extract played **three** times.

(a)

(i) What style is this extract?

..... [1]

A very good proportion of candidates recognised this style correctly as 'Bhangra'. Inaccurate answers were often too vague, writing just Punjab or India.

## Question 4 (a) (ii)

(ii) Where does the traditional music of this style originate?

..... [1]

More than might be expected did not include 'Punjab' in their answer and instead just wrote India or Pakistan. Without the specific area of 'Punjab' the mark could not be awarded.

## Question 4 (b)

(b) Suggest the name of an artist or group who may have performed this song.

..... [1]

As always with this type of question the name of an appropriate group is accepted; it is not necessary for candidates to know the actual group that sang this song. While the correct answer of 'Jassi Sidhu' or 'B21' was seen, the most popular correct answer was 'Panjabi MC'. Incorrect answers such as Ravi Shanker were seen quite often showing a lack of aural awareness of the style in the music heard.

## Question 4 (c)

(c) Give **five** features of this extract that are typical of the style. Refer to a variety of features in your answer.

- 1 .....
- 2 .....
- 3 .....
- 4 .....
- 5 .....

[5]

Many candidates demonstrated close familiarity with this style and they were able to write about the core musical features in the extract and were often able to describe them in impressive detail. Asking for them to write a variety of features in their answer did appear to help candidates communicate their full understanding of the style and many candidates were able to achieve the full five marks for their responses.

Correct responses most often seen were 'fast', 'loud', '4/4', 'chaal rhythm' on the 'dhol' drum, 'Punjabi' language and use of a 'synthesiser'.

Weaker responses were, once again, often vague with statements like quiet to loud or use of technology but not writing what the technology was, for example, 'sampling' or 'reverb'.

Other responses were inaccurate with words such as major being given. Some candidates mistook the extract for Indian Classical music and so incorrectly wrote about the raga and tala.

There were also less successful candidates who simply wrote a list of things they knew about Bhangra without listening to the extract, for example, shouts of hoi was seen quite often and this did not occur in this extract.

## Exemplar 2

- 1 They use the chaal rhythm on the tumbi and the dhol
- 2 Instruments include the Tumbi, Dhol and Synthesisers
- 3 4/4 time signature
- 4 Vibrato and melismatic vocals for both main vocalist and backing vocals
- 5 Call and response between the main vocal and backing vocals

[5]

Exemplar 2 is one of the excellent responses seen. While point 2 repeats the instruments mentioned in point 1 there is more than enough in the other areas of this answer to receive the full marks – 'chaal', 'tumbi', 'dhol' (nothing for synthesiser on line 2 because only 2 marks were given for just naming instruments), '4/4', 'melismatic', 'main vocalist' (solo), 'backing vocals' and 'call and response'.

## Question 5 (a)

**5 This question is based on Area of Study 2 – The Concerto Through Time.**

You will hear this extract from a Classical flute concerto played **four** times.

A single stave score of the main melody is printed opposite.

(a) Using the given rhythm, fill in the missing notes in bars 19 and 20.

[7]

The vast majority of candidates were able to gain at least some marks in this question although few candidates gained the full 7 marks. Fewer candidates each year leave this question blank and the quality of the notation has improved, with notes being far more precisely placed than in previous years. Many marks were gained from correct shapes even when much of the notation was actually wrong. Some candidates copied bars from earlier in the piece which was obviously incorrect but often shape marks could still be awarded. There was quite a lot of stepwise movement in this notation and it contained one sequence. More successful candidates did appear to recognise this and so were credited with several marks for shape even if the overall placing of the notes was too high or too low.

## Exemplar 3



In Exemplar 3, only one note in this notation required a leger line but it caused problems in a number of cases. The example above is very good one with 7 correct notes in it, only the second and seventh notes are wrong. The second note needed a leger line and it does not have one. The note is just hanging above the stave and as a consequence it cannot gain credit.

Students need to be careful when practising this skill and remember how to apply leger lines to notes that occur above or below the stave.

## Question 5 (b)

(b) Name the ornament that is heard several times in this extract and shown on the score.

..... [1]

A significant number of candidates gave the correct answer, 'turn'. Some candidates incorrectly thought that they heard a trill or a mordent. There were also a number of candidates who did not understand the term ornament and so wrote inappropriate answers such as the name of an instrument or words such as fast or slur. There is often a question pertaining to ornaments on this paper so practice of the aural recognition of them is of vital importance.

## Question 5 (c)

(c) Name the cadence that is heard in bar 4.

..... [1]

A good proportion of correct answers was seen here but once again a significant number of candidates did not understand the term 'cadence'. Of those that did, the most popular answer was 'perfect', although all of the other cadences were seen. As in part (b) answers such as 'fast', 'loud' and an instrument name were given.

The recognition of a cadence is also a question that is seen regularly and so time should be spent on listening to them within the music that is studied.

### Assessment for learning



The understanding of **musical terminology** is vital for many questions in this paper. From the responses in this question to the words ornament and cadence, the following question to tonality, articulation in Question 1 and dynamic in Question 7, it is clear that significant numbers of candidates do not remember or understand these terms. Using the Language for Learning throughout the course and then as part of their structured revision process is very important.

## Question 5 (d)

(d) Tick the box next to the correct statement that describes the modulation **at the end** of the extract.

The extract ends in the dominant

☐

The extract ends in the relative minor

☐

The extract ends in the subdominant

☐

The extract ends in the tonic

☐

[1]

A good proportion of candidates appeared to hear the change from major to minor and so gained a mark here.

## Question 5 (e)

(e) Give **three** ways in which the accompaniment supports the soloist **from bar 5 to bar 20**.

- 1 .....
- 2 .....
- 3 .....

**[3]**

Vague answers such as 'adds harmonic feeling' and 'thickens the texture' were seen in weaker responses. Candidates often do not explain what the instruments do in order to add texture or harmonic support. The recognition that the orchestra was quiet was seen most often but successful responses referred to the 'staccato', 'arpeggios' or 'broken chords', the 'sustained notes' or 'chords' that were 'legato' and also 'triplets'.

Some responses spoke of call and response or playing when the soloist stops, which have been answers to similar questions in the past, but were not present in this extract. Learning to listen to each specific extract and not to just repeat learnt information is essential to ensure success.

## Question 6 (a) (i) and (ii)

**6 This question is based on Area of Study 2 – The Concerto Through Time.**

You will hear two extracts from different concertos by the same composer.

Extract A followed by Extract B will be heard **four** times.

**(a)**

**(i)** What is the tonality at the beginning of Extract A?

..... **[1]**

**(ii)** What is the tonality at the beginning of Extract B?

..... **[1]**

The responses for 6 (a) (i) and 6 (a) (ii) were accurate in most cases. Tonality appeared to be better understood than other musical terms, however, there were candidates who wrote incorrect answers such as 'high' or 'fast'.

## Question 6 (b) (i) and (ii)

**(b)**

**(i)** Name the period of composition for these extracts.

..... **[1]**

**(ii)** Give **two** reasons for your answer.

1 .....

2 ..... **[2]**

The correct answer of 'Baroque' was seen most often, with Classical and Romantic being seen as well.

Candidates were often able to give good reasons as to why they felt the music was from the Baroque period. The most popular answers were 'harpsichord', 'small orchestra' and 'terraced dynamics'.

Candidates who wrote the wrong answer for part (i) did sometimes still gain marks for part (ii) but more often they wrote answers that were not true for the extract they were listening to.



## Question 6 (c)\*

- (c)\* Using your knowledge of the concerto in Area of Study 2, write a paragraph, using sentences, comparing the similarities and/or differences of the extracts. You may wish to refer to melody, harmony, rhythmic features, tempo, metre, timbre, texture or any other features that are relevant to the context of the music.

.....

.....

.....

.....

.....

..... [6]

The two extracts in this year's paper had more similar features than different ones and some candidates seemed not to be satisfied to just state what linked the two extracts but rather tried to find differences which really did not exist, for example that one was a solo concerto and one was a concerto grosso. There was a wealth of similar features such as both extracts were 'fast', had a 'violin', 'solo', they both used 'sequences' and had 'fast running passages'. Many of these features were seen in candidates' responses.

There were many candidates who simply repeated the answers they had given in part (a) or (b) (ii) which is something that should not be done. Some appeared to spend too much time repeating answers and then did not have enough time to write about other features which were plentiful. It is general exam technique to avoid repeating responses that have been given elsewhere and it has been mentioned in several previous reports for this paper. Some candidates, however, were able to expand on their previous responses and describe accurately the modulations later in the extracts or describe the role of the harpsichord within the continuo section.

## Question 7 (a) (i)

### 7 This question is based on Area of Study 4 – Film Music.

You will hear an extract from a track called 'For the Love of a Princess' from the film *Braveheart*. The extract will be played **four** times.

A single stave score of the main melody is printed opposite.

(a)

(i) Suggest a suitable tempo for the beginning.

..... [1]

The correct answer was seen here most often. Quite a wide range of tempi were credited from 'slow' or other music terms to 'moderately slow' and 'andante'.

### Misconception



Some candidates wrote more than one word here and so lost marks. For example credit cannot be given for a candidate who writes 'slow', the correct answer, and then writes smooth next to it. Smooth is incorrect and so 'slow' cannot be credited.

## Question 7 (a) (ii)

(ii) In the box **above** bars 1 and 2 write the name of the instrument that plays the written melody. [1]

Many correct answers of 'violin' were seen here although some opted for an instrument that was too low like cello.

## Question 7 (a) (iii)

(iii) In the box **below** bars 1 and 2 write the name of the percussion instrument that plays.

[1]

A good proportion of candidates gained the mark for the correct answer of 'cymbal', although a number of incorrect answers were seen such as timpani or bass drum. Some candidates did not know what a percussion instrument was and wrote the name of instruments from other families.

## Question 7 (b)

(b) In the oval box **below** bars 6 and 7 write an appropriate dynamic.

[1]

Quite a wide range of dynamics were seen here and responses were credited from 'piano' through to 'mezzo forte' allowing about half of the candidates to gain credit. Some chose forte, which was too loud, and others diminuendo or crescendo, neither of which occurred here.

## Question 7 (c)

(c) In the box **above** bars 17 and 18 write the name of a woodwind instrument that plays the written melody.

[1]

Most candidates gave a woodwind instrument as their answer although responses such as violin were seen. A good proportion were correct with either 'flute' or 'oboe', however, a significant number of candidates gave the incorrect answer of clarinet.

## Question 7 (d)

(d) How does the tempo change at bar 17?

[1]

.....

It appeared that many candidates followed the score but did not take into account the written music when answering this question. While this is a paper that relies heavily on candidates' aural skills, there are times when the use of the score is essential as well and this was one such question. The time signature changed in bar 15 but the crotchet pulse did not change. When the music got to bar 17 there was an immediate increase in the tempo that was made easier to hear by following the score. Many candidates did hear correctly that the music 'got faster' but many felt that it had slowed down which was not correct.

There were also a few candidates who did not understand the term tempo and so answered inappropriately.

## Question 7 (e)

(e) In the oval box **below** bars 28 and 29 write an appropriate dynamic.

[1]

Many candidates did not hear that there was a 'crescendo' at this point in the music. Many opted for just the end of the long note and wrote forte or loud which was not good enough to gain credit.

## Question 7 (f)

- (f) Give **four** features of the music that help to portray the romance between the lead character and the princess. Do not repeat answers given above.

- 1 .....
- 2 .....
- 3 .....
- 4 .....

**[4]**

Successful candidates heard a variety of features in the extract including the fact that there was a 'large orchestra', that the music was 'legato', that the 'strings' used 'vibrato', the music was 'homophonic' and used 'sustained notes and chords'. Many candidates repeated answers given higher up in the question, despite being told not to here, however, in this case some candidates benefited from credit where the answers they gave in other parts of the question were wrong.

Once again there was a tendency to use single words without clarification, like romantic and/or make vague statements like varied dynamics or tempo, a mixture of pitches or includes timbres. Responses need to have specific detail to be able to gain credit and the detail needs to be accurate to the extract they are listening to.

## Question 8 (a)

- 8 This question is based on Area of Study 5 – Conventions of Pop.**

You will hear this extract played **three** times.

- (a) How many beats are there in a bar?

..... **[1]**

The vast majority of candidates gained a mark for the correct answer of '4' here.

## Question 8 (b)

(b) Give **three** features of the melody in the introduction.

- 1 .....
- 2 .....
- 3 .....

[3]

Successful responses were able to state an instrument such as 'flute' and then go on to explain some of the features it played, i.e. that it was 'high', 'legato' and 'soft'. Others heard that the instruments came in 'one by one' and played a 'repeated phrase'. Vague responses such as 'a variety of instruments' cannot gain credit - once again candidates must be encouraged to be specific.

### Misconception



Some candidates did not read or listen to the question carefully enough and wrote about the drum kit which was not part of the melody. It is very important for candidates to focus on the question and not lose marks by giving responses that do not answer the specific question. There were also those who wrote about the voice which did not sing at this point in the music.

## Question 8 (c)

(c) Describe how the accompaniment of the second verse is different from the accompaniment of the first verse.

- .....
- .....
- ..... [2]

Many candidates correctly identified that the 'texture was thicker with the addition of strings'. Successful responses were able to add that they played 'long notes' or a 'countermelody', were 'louder' and 'legato'. Less successful candidates wrote about the voice rather than the accompaniment or only wrote one point rather than two. While they were asked to describe the difference between the verses, the mark at the end of the question should have alerted them to the fact that more than one piece of information was required.

## Question 8 (d)

(d) Give **four** features of the vocal style and/or melody.

- 1 .....
- 2 .....
- 3 .....
- 4 .....

[4]

The question asked for answers relating to two aspects relating to the singer, that of the vocal style and then also of the melody itself. A number of candidates wrote about features that did not pertain to the voice and so could not receive credit. Others chose one or other aspect to write about and appeared to run out of steam. Popular correct responses for the vocal style were 'soft', 'breathy', 'legato', 'syllabic' and 'slides'. A number of candidates wrote 'melisma' which was not a feature of this extract and 'high voice' which was also not the case. Features of the vocal melody credited most often were 'repeated melody', 'syncopated' and 'change of key'.

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## Enhance your skills and confidence in internal assessment

### What are our online courses?

Our online courses are self-paced eLearning courses designed to help you deliver, mark and administer internal assessment for our qualifications. They are suitable for both new and experienced teachers who want to refresh their knowledge and practice.

### Why should you use our online courses?

With these online courses you will:

- learn about the key principles and processes of internal assessment and standardisation
- gain a deeper understanding of the marking criteria and how to apply them consistently and accurately
- see examples of student work with commentary and feedback from OCR moderators
- have the opportunity to practise marking and compare your judgements with those of OCR moderators
- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

### How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

If you already have a Teach Cambridge account, you'll find available courses for your subject under Assessment - NEA/Coursework - Online courses. Click on the blue arrow to start the course.

If you don't have a Teach Cambridge account yet, ask your exams officer to set you up – just send them this [link](#) and ask them to add you as a Teacher.

Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

### Which courses are available?

There are **two types** of online course: an **introductory module** and **subject-specific** courses.

The introductory module, Building your Confidence in Internal Assessment, is designed for all teachers who are involved in internal assessment for our qualifications. It covers the following topics:

- the purpose and benefits of internal assessment
- the roles and responsibilities of teachers, assessors, internal verifiers and moderators
- the principles and methods of standardisation
- the best practices for collecting, storing and submitting evidence
- the common issues and challenges in internal assessment and how to avoid them.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

### How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email [support@ocr.org.uk](mailto:support@ocr.org.uk).

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.



## Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on  
**01223 553998**

Alternatively, you can email us on  
**support@ocr.org.uk**


For more information visit

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Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.