OCR
Oxford Cambridge and RSA

GCSE (9–1)

Moderators' report

MUSIC

J536

For first teaching in 2016

J536/01/02 Summer 2024 series

Contents

Introduction

Our moderators' 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. 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.

Online courses

We have created online courses to build your confidence in delivering, marking and administering internal assessment for our qualifications. Courses are available for Cambridge Nationals, GCSE, A Level and Cambridge Technicals (2016).

Cambridge Nationals

All teachers delivering our redeveloped Cambridge Nationals suite from September 2022 are asked to complete the Essentials for the NEA course, which describes how to guide and support your students. You'll receive a certificate which you should retain.

Following this you can also complete a subject-specific Focus on Internal Assessment course for your individual Cambridge Nationals qualification, covering marking and delivery.

GCSE, A Level and Cambridge Technicals (2016)

We recommend all teachers complete the introductory module Building your Confidence in Internal Assessment, which covers key internal assessment and standardisation principles.

Following this you will find a subject-specific course for your individual qualification, covering marking criteria with examples and commentary, along with interactive marking practice.

Accessing our online courses

You can access all our online courses from our teacher support website [Teach Cambridge](#).

You will find links relevant to your subject under Assessment, NEA/Coursework and then Online Courses from the left hand menu on your Subject page.

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

Would you prefer a Word version?

Did you know that you can save this PDF as a Word file using Acrobat Professional?

Simply click on **File > Export to** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as . . .** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

General overview

The Integrated Portfolio is now well established having been first examined in June 2018. Centres are experienced in the delivery of this component, and this is reflected in the range and quality of work submitted for moderation. This component is all about building on the individual musical skills and interests of the students. The NEA content (a solo performance and a composition in a style chosen by the student) remains constant year on year, as a result of which there is very little in the way of new insight that can be added in this report that hasn't already been stated in previous years. The 2022 and 2023 moderation reports contained advice for centres on a range of issues to help rectify some misunderstandings of the specification, and to suggest ways of improving the outcomes of their candidates. Despite this, many of these misunderstandings were again evident this year but not necessarily in the same centres. This is entirely understandable as the Music teachers within centres will be constantly changing and new teachers will be entering the profession.

This report therefore has some considerable similarities to the one written for the 2022 and 2023 examination series, and it is hoped that this will support newer and less experienced centres in improving the outcomes of their candidates.

Once again, the quality of musicianship that was often achieved by many candidates in centres across the country was impressive. Most centres assess their candidates accurately and realistically. There remains a minority of centres where the assessment of work is generous and in some cases this is quite significant. In most cases where there are issues with the marking, performances tend to be assessed more accurately than compositions.

Candidates who did well generally:	Candidates who did less well generally:
• prepared their performance pieces thoroughly, with a combined focus on accuracy, and expression, resulting in a high standard of musicality • composed pieces that demonstrated a clear understanding and application of well taught compositional devices, such as the use of contrasting keys, melodic extension, variation, and development, and a harmonic awareness of phrasing and cadences.	• performed pieces that were too difficult for them, resulting in frequent errors and hesitations • composed pieces that were over dependent on the repetition of short chord patterns, simple riffs, and chord note based melodic ideas. This inevitably resulted in a lack of contrast and limited development of the compositional material.

Performance

It is evident that candidates prepare thoroughly for this element of the component. As in previous years vocalists and pianists are strongly represented while orchestral instruments are far less common. There are also examples of vocalists and instrumentalists performing culturally specific repertoire from around the world.

Many candidates continue to perform work prepared for their grade instrumental examinations, while others prefer to focus on learning to perform music that they have enjoyed listening to. The latter category often applies to vocalists, drum kit and guitarists. However, for this category of candidate, there was frequent use of repertoire from the syllabi of the Rock School and Trinity College Rock and Pop exams in this session. This allows instrumentalists associated with the rock and pop genre to build their instrumental technique appropriately.

Accuracy of Performance assessment

Overall, the assessment of performance was reasonably accurate in a good majority of centres. Where leniency did occur, this was often because a performance was placed in the 10 to 12 mark band for both 'Technical Control and Fluency' and 'Expression and Interpretation', when intonation and technique weren't completely secure, and the delivery lacked attention to the nuances of the score. This inevitably resulted in a lack of musicality which was especially noticeable in vocal submissions.

Some rock-based performances lacked attention to the musical detail of the piece, often because the chosen performance piece lacked the opportunity to show the level of musicality required to justify a top criteria band mark.

These summary comments for the mark bands provide some added context to the actual marking criteria and should be used as an extra check on the assessment outcomes of candidates.

Marks	Descriptor – Technical Control and Fluency (Both units)
10 - 12	A good to excellent Year 11 performer – musically accurate and confident, showing strong technique.
7 - 9	Generally keeps going, but there is evidence of weak technique, resulting in a poor tone and performing errors. Persistent intonation issues, where applicable.
4 - 6	Some fluency, but some significant errors and hesitations. Poor technique.
1 - 3	A struggling performer. Poor technique and regular significant inaccuracies.

Marks	Descriptor – Expression and Interpretation (Unit 01/02)
10 - 12	Musical and stylish – high level of musical detail applied.
7 - 9	Some musical detail evident, but not consistently so – some moments of style.
4 - 6	Limited attention to musical detail – mainly just notes.
1 - 3	Very little attempt to apply musical detail – often linked to a struggling performer.

Assessment for learning: Teaching rock and pop musicians to show levels of musical control in their performances

A drum kit performance of a rock or pop piece will often lack the opportunity to show dynamic control, so opportunities should be created within the performance to show this, for example with changes of dynamics between the verse and chorus.

Rock guitarists should also take note of this advice.

Assessment for learning: Use of exam accompaniment backing tracks

Many pieces set for instrumental exams have accompaniment tracks available for purchase, or even uploaded to YouTube.

Rather than submitting an unaccompanied recording of an exam piece, candidates should be encouraged to work with an accompaniment track. This can help with aspects of intonation, rhythm, and maintaining a regular tempo, as well as their overall musicality. In turn this will lead to a more satisfying performance experience for the candidate, which may well be reflected in higher overall achievement.

Solo performances should be completed in one take

With the increasing developments in the complexity of music software and the consequent availability of such advanced technology within centre Music departments, there has been a distinct blurring of the lines between traditional performing skills and technology based performances. This has led to some crossover between the two areas that would not have been envisaged at the inception of this specification.

The main concern here surrounds the recording of performances, particularly vocal but there have been piano/keyboard examples too, where the submission has taken the form of a studio edit. In these cases, the vocals have been performed in several takes over a YouTube sourced backing track, (as now happens in many commercially produced chart recordings); additional processing is then applied to create a highly polished final mix, all produced by the candidate. While recognising that this is a meritorious musical skill, this does open up an avenue that is not covered by the assessment criteria.

Therefore, for the purposes of this specification, centres are reminded that a solo performance should consist of a single unedited and unprocessed track, that has been performed in a single take from beginning to end.

Performance scores

The provision of performance scores remains generally good, with centres or candidates purchasing and submitting the scores as required. Although potentially expensive, this is not an unreasonable expectation, as instrumental and vocal grade examinations require the purchase of specific repertoire. Therefore, where performances are submitted without adequate notation, moderators are required to request this. This is an Ofqual requirement for this specification that OCR are required to uphold, in common with the GCSE Music specifications offered by the other examination boards.

OCR are aware that many candidates lean heavily on online tutorials when developing their performance skills. It is also recognised that within certain genres of music, the score will only be a guide to the performer's intention. Nevertheless, some form of supporting evidence of the performer's intention must be provided, and this should normally be a notated score.

Once again, vocal submissions were most likely to be missing an adequate score; moderators often received just a lyric sheet, sometimes with chords, but without a melody line. Regardless of how well known the chosen piece is perceived to be (on any instrument/voice), a notated part is required. Rock and Bass guitar parts were frequently submitted as chord sheets, and a significant number of drum kit pieces were only provided with an audio link to the original song.

> ## The use of reference tracks in lieu of scores
>
> **As a result of the Ofqual guidance, OCR expect reference tracks to be only provided as a last resort**. Moderators were frequently able to find scores available online (usually free) for performance pieces that centres had submitted with only a reference track.
>
> Inevitably, there may be a cost implication to the procurement of certain scores. Therefore, an alternative to this is to provide screen shots of sample pages from commercial sites, provided that there is enough of the score available to make a judgement on the accuracy of the work submitted. The Musecore website has a huge range of material available for a reasonable monthly fee. This frequently contains very recent releases.
>
> Where YouTube (or other web links) are provided, **they should be provided as a hyperlink via an online document or email.** Some moderators were given lists of lengthy URLs to type in manually. Not only is this time consuming, but it is also prone to errors, resulting in an inability to access the track.

Technology based performing

Moderators noted that there has been an increase in submissions of technology based performances for this session, in particular sequencing. There was also a small but significant number of DJ performances, as well as some beatboxing and Touchpad based performances.

Some highly polished sequencing of some complex pieces was evident. When completed properly sequencing is a very demanding option that requires hours of work to create a musical realisation of the chosen piece.

Evidence required for sequenced performances

To help with the verification of the assessment of sequencing, centres are asked to provide the following supporting information to the moderator:

- a copy of the starting point for the sequence; this might be a lead sheet, a piano score, a full score or simply an audio recording of the original piece
- a screenshot of the overall completed final project
- a screenshot showing the automation that has been applied: e.g. panning, volume changes of individual tracks, tempo changes if applicable, etc
- centres may also consider submitting a statement regarding the application of any extra sound processing, e.g. reverb, EQ, filters, etc.

It is not necessary to provide print outs of the notation of each of the tracks produced by the candidate.

The sequence does not have to be an exact copy of the source material. An individual interpretation of the original track is welcomed.

Centres are reminded that a sequenced performance should contain an element of 'live control' in the final recording. This could include performing one of the parts live in the final mix or producing a live mix of the final recording. Assessors are reminded to state the live element of a sequenced performance on the Candidate Assessment Form.

Several centres submitted video evidence of the live input. The video showed the candidate either performing the live part of the sequence, while the rest of the sequence was visibly playing on the screen, or showed the candidate mixing the final performance as it played on the screen.

Video evidence is very helpful to the moderation process.

Composition

Once again composition work was submitted that encompassed all the mark criteria bands. At the top end of the mark range there were many examples of high quality work, across a range of genres such as popular songs, rhapsodic piano solos, orchestral film scores, big bands, classical style chamber ensembles, and contemporary dance style tracks that fully exploited the potential of the complex composition software that is now available in many centres.

However, where there was leniency in the assessment of this component, it was most often seen in composition. Most frequently this was due to compositions being wrongly assessed in the top mark band. Compositions in the highest mark band should be musically accomplished and stylish, demonstrating excellent development of the musical ideas.

Assessment for learning

Often the defining factor for a composition to justify assessment in the top criteria mark band is the quality of the melodic writing, in relation to the richness of the accompanying harmonic language. The importance of quality melody lines, and the development of these within the piece is a skill for students to work on as part of their learning in composition lessons.

While teachers will all have their favored methods of teaching composition skills, it is always worth starting with shorter composition exercises that focus on writing structured melodies that fit a given chord pattern, before encouraging students to diversify into exploring their own creative preferences.

In this session it was once again noticeable that candidates were often incorporating their performance skills into their compositions by writing compositions that included a significant part for their solo instrument. This is something that makes a lot of sense as it is easier for a student to explore and create their compositional ideas on an instrument with which they feel confident as a performer.

Composition score evidence is generally very good, and this is something that centres have improved on as the specification becomes more familiar. Scores were presented in a multitude of formats including traditionally notated scores, PowerPoint presentations, annotated screenshots, tabular documents, and written accounts.

The most successful scores in any format provide a **chronological description of the musical content** of the piece, that includes the structure, the chords, textural descriptions, timbral variations, dynamics and development of the thematic material.

Screenshot scores

Scores presented as screenshots of the project window of a programme such as Logic, Bandlab or Garageband are very good for showing the instrumentation, texture, and structure of a composition. The screenshot should also be annotated to provide details such as the chord structure, and dynamics of the sections within the work.

OCR support – written accounts

A written account should be a detailed chronological description of the musical content of a piece that can be read and followed, while listening to the composition in lieu of a notated score. All too often, written accounts tended to consist of a brief (my intention is….), followed by an evaluation as to how well the brief had been met.

There are examples of a range of score presentations contained in the Music subject area of Teach Cambridge in the section on NEA/Coursework: Candidate style resources and Candidate Exemplars.

Additional performers in a candidate composition

Another continuing concern noted on many occasions in this session was the use of additional performers in the performance of a candidate's composition. While additional performers are permitted to assist with the recording of a candidate's composition, teachers need to be very clear about how these additional performers learn their parts. In short, the parts need to be notated/written by the candidate, and no enhancement of the given part can take place. **A note on the assessment form stating that verbal instructions were given to the other performers is not sufficient evidence.**

Some centres met these conditions extremely well indeed and are to be commended on this. It must be understood that this requirement is part of ensuring that all candidate's receive a mark that is a fair and accurate representation of the standard of their work.

The use of additional performers to realise a candidate composition

A chord accompaniment provided as chord symbols should be played as block chords, once per bar, unless there are extra annotations, or specific notation, supplied to the moderator as part of the score that has been written by the candidate.

A candidate may choose to write a song but lack the vocal quality to do their ideas justice. In this case, the vocal line can be composed and recorded on a Keyboard by the candidate for the additional vocalist to learn, or a sung version of the vocal line of the song could be recorded by the candidate to show the intention. This evidence should be provided to the moderator.

Instructions to additional performers to 'improvise' (for example in a drum kit part, or an instrumental interlude) can't be credited as part of the candidate's assessment. The improvisation is not the creative input of the composer.

A vocalist singing in lieu of the candidate should either be provided with a notated melody line, or a recorded guide melody produced by the candidate to sing along with. This evidence should always be provided to the moderator.

Many candidates benefit from the availability of composition software within their centres, such as Garageband, Logic, Ableton, etc. These are excellent tools for supporting the development of composition skills.

It has long been accepted that the pre-composed sample loops available within many of these programmes should not be used as the basis of a GCSE composition, and that the use of these in any part of the composition should be declared and reflected in the assessment.

As software becomes more sophisticated, it is possible to generate stylish drum kit accompaniments and automated chord textures very easily within some of these programmes.

> **Use of automated functions within composition software**
>
> The use of these functions must also be declared on the assessment form. Candidates who create and develop their own textural accompaniments should receive the credit due for this, and compositions that are based on auto-generated accompaniment and drum patterns need to be assessed accordingly.

Common misconceptions

> **Misconception – assessing two or more performances for the same candidate**
>
> This situation arises when a candidate needs to perform more than one piece to meet the minimum time requirements of the specification.
>
> Although the two pieces do not need to be recorded in one take, they should be assessed as a whole performance. If the difficulty levels of the two pieces are different, the difficulty level of the **easier** piece applies to the whole performance.
>
> *Centres are reminded that it is acceptable to add additional repeated sections to a piece of music to extend its duration provided this is not taken to excess.*

> **Misconception – assessing pieces with a difficulty mark of 1 or 2**
>
> If a candidate is performing a piece with a difficulty level of one or two, the upper mark criteria band of 10 to 12 is NOT available for 'Technical Control and Fluency' and 'Expression and Interpretation'.
>
> Therefore, the maximum mark available for the performance of an easier piece is 9 + 9 + 2 = 20.

> **Misconception – the assessment of monophonic and rhythm only compositions**
>
> Monophonic compositions for a single line solo instrument lack the opportunity to show harmonic awareness, while conversely, rhythm only compositions (for example for a drum kit or untuned percussion ensemble) lack melody and harmony.
>
> This needs to be fully considered in the assessment process, and a mark in the highest criteria mark band is unlikely to be justifiable.

> **Misconception: Theme and Variation compositions**
>
> ?   Theme and Variation based compositions, where the candidate uses a pre-existing theme, should be considered carefully, as the melodic material and often the harmony too, is pre-determined; this severely restricts the compositional input of the candidate.
>
>   Writing a Theme and Variation using the student's own theme is likely to show a higher degree of musicality.

> **Misconception: 12 Bar Blues compositions**
>
> ?   The 12 Bar Blues is a commonly used chord sequence for compositions in this component. In effect, this provides candidates with a pre- composed chord sequence that therefore lacks originality. Such work often features a walking bass, which is again a cliché of the genre.
>
>   It is possible for a 12 Bar Blues piece to be assessed highly, but such work needs to show extended melodic and musical creativity to justify this.

Avoiding potential malpractice

All NEA should be properly validated. Performance recordings should be carried out under the direct supervision of the teacher. If, for any reason, a performance is recorded at an external location or event that the teacher is unable to attend, the candidate's performance should be submitted as a video recording.

Regarding composition work, centres need to be mindful of plagiarism and excessive teacher input. The specification contains detailed guidance under Section 4d: Admin of non-exam assessment.

The NEA composition process of candidates must be carefully monitored and supervised. Plagiarism can occur when a candidate tries to draw influences from pieces they have performed, or sometimes heard, and it can happen almost subconsciously. Unfortunately, plagiarised composition work is evident every year, and June 2024 was no exception to this.

> **Supervision of the composition process**
>
> Work should only be undertaken in the classroom, and the teacher is strongly advised to regularly listen in on the progress of the student's composition, and to make notes, so that the evolution of the composition can be traced and understood.
>
> Students will also ask for feedback. Ask questions to the student about the work to draw attention to areas of the composition that need refining. However, the teacher should not offer solutions or suggest alternative ideas.

Helpful resources

- The GCSE Music subject area of Teach Cambridge contains a range of helpful materials to assist with all aspects of the planning, delivery and assessment of the specification.
- The Principal Moderator is delivering some online CPD sessions to provide advice and feedback on the delivery and assessment of various aspects of the OCR GCSE Music specification. These will take place in the Autumn term, 2024, and are bookable from the Training tab in the Music area of 'Teach Cambridge'.
- The website https://musescore.com is a constantly evolving library of arrangements and scores. Arrangements of newly released popular songs quickly appear on this site, often in 'easy play' versions which are accessible to students. A monthly subscription is required.
- The website https://sheetmusic-free.com has a vast library of popular music. There is no charge for downloads, but a non-compulsory donation is usually requested.
- You Tube contains a wealth of backing tracks for popular songs. Carefully worded searches will often also turn up arrangements of classic pop and rock songs that are 'minus drums', 'minus Bass' or 'minus Lead Guitar' for students to work with. A range of online tutorials for Keyboard players are also plentiful, and these are regularly updated.
- The OCR Performing Arts Subject Advisor, Marie Bessant is readily available to answer queries and provide help to centres. Please contact her on music@ocr.org.uk

Additional comments

The remainder of this report relates to the administration of the NEA.

- This session introduced the new 'Submit for Assessment' portal for centres to upload their candidate work to. This worked extremely well for all types of file formats and each candidate was provided with specific headings to upload the NEA into solo performance audio, solo performance score, composition audio, composition score.
  Where problems were encountered by moderators, it was usually down to centres uploading the candidate work into the wrong location, or into the wrong component completely (03 instead of 01). Careful labelling of the files before upload should prevent these problems in the future. The candidate assessment forms of all candidates should be uploaded into the administration area, as individual forms, and not as one big file with all the forms amalgamated into one document.
- The changes in technology over time is evident in the postal entries received. When the specification first began, virtually all the candidate audio recordings were provided to moderators on CD. This is now uncommon, with the vast majority of audio files now being received on a USB. Most centres continue to print off the candidate coversheets, and all the score material for performance and composition. However, this material can also be scanned and added to the candidate folder on the USB. All the moderator will then require is the USB itself, rather than a bulky parcel crammed full of printed material.
  The USB should contain a named folder for each candidate, into which all the relevant documents and audio files can be added. The work of the two units should be kept separate, but both units can be submitted on the same USB.
- The use of the interactive pdf Candidate Assessment Form as a downloadable document from the website is recommended, as it correctly totals the candidate mark as the individual mark elements are added to the form. Clerical errors, where marks had been incorrectly totalled, or incorrectly transcribed onto the interchange were quite frequently discovered among the submissions, usually as a result of not using the online form.

- The quality of recordings from centres was generally very good. However, there were a significant minority of cases where background chatter and general ambient noise was present on the candidate recordings. Besides being a distraction to the moderation process, this is unlikely to be an environment that enables a candidate to achieve their best work. Centres might consider requesting specifically timetabled examination recording slots within the centre day, in the approach to the end of the Easter term of Year 11. This would provide candidates with a quiet environment that enables them to focus fully on delivering their best possible performance.
- Most candidates met the minimum time duration of 4 minutes for performing and 3 minutes for composing. Where this was not the case for performing, a 'Minimum Time Duration' form should have been returned to OCR.

Supporting you

Teach Cambridge

Make sure you visit our secure website **Teach Cambridge** to find the full range of resources and support for the subjects you teach. This includes secure materials such as set assignments and exemplars, online and on-demand training.

Don't have access? If your school or college teaches any OCR qualifications, please contact your exams officer. You can forward them this link to help get you started.

Reviews of marking

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the OCR website.

Access to Scripts

We've made it easier for Exams Officers to download copies of your candidates' completed papers or 'scripts'. Your centre can use these scripts to decide whether to request a review of marking and to support teaching and learning.

Our free, on-demand service, Access to Scripts is available via our single sign-on service, My Cambridge. Step-by-step instructions are on our website.

Keep up-to-date

We send a monthly bulletin to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, sign up here.

OCR Professional Development

Attend one of our popular professional development courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses for your subject on **Teach Cambridge**. You'll also find links to our online courses on NEA marking and support.

Signed up for ExamBuilder?

ExamBuilder is a free test-building platform, providing unlimited users exclusively for staff at OCR centres with an Interchange account.

Choose from a large bank of questions to build personalised tests and custom mark schemes, with the option to add custom cover pages to simulate real examinations. You can also edit and download complete past papers.

Find out more.

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals (examined units only).

Find out more.

You will need an Interchange account to access our digital products. If you do not have an Interchange account please contact your centre administrator (usually the Exams Officer) to request a username, or nominate an existing Interchange user in your department.

Online courses

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.

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.