

Examiners' report

AS LEVEL

ENGLISH LANGUAGE AND LITERATURE (EMC)

OCR Level 3 Advanced Subsidiary GCE in
English Language and Literature (EMC)

H074

For first teaching in 2015

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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 responses 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 [Teach Cambridge](#).

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Paper 1 series overview

The paper worked well with all candidates attempting both tasks in ways commensurate with their ability level. It was pleasing that all candidates took the paper seriously with no blank scripts or unanswered sections observed in the candidature. Most candidates had knowledge of the texts for Section A and skills from a year's study of English Language and Literature and in general more was written on Section A than Section B, which is sensible given the division of marks.

Candidates seem to enjoy Section B, although, as last year, most candidates opt for what is superficially the most accessible task and the other two tasks which carry more genre awareness perhaps are largely ignored. There are candidates who like this section at the expense of dedicating sufficient thought and time to Section A, which in terms of collecting marks is not a wise choice. Issues of apparently limited crafting affected a number of candidates, particularly those who took the more popular writing option.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
- wrote more on Q1 than on Q2 or Q3 or Q4 - were aware of Assessment Objectives and their weightings - for AO4, were able to make meaningful connections between the texts to be discussed on Q1 - on Q1, were aware of genre, purpose and mode and were also able to identify primary and secondary audiences - wrote equally on both texts for consideration in Q1 - for Q2 and Q3 and Q4, had a strong grasp of genre - for Q2 and Q3 and Q4, had a sense of a plan and a strong notion of crafting - for Q2 and Q4 and Q4, really concentrated on the task, nailing the focus rather than writing loosely in the area.	- wrote too much on Q2/Q3/Q4 at the expense of Q1 which carried more marks - for Q1, offloaded knowledge but were less focused on the task - wrote more on the Off Menu: Motsi Mabuse text than the Roxane Gay (it was rarely the other way round) - thought Motsi Mabuse was a man - had rather basic AO4 links for Q1, such as both texts dealt with speech or both texts used interesting language - considered random features in the texts rather than having a sense of the whole - for Q2, wrote on topic but had little sense of a podcast - for Q3, had a very loose sense of finding one's voice and spent too long on the school context - for Q4, needed more of a sense of what constitutes a good review.

Section A overview

This section is worth 30 of the 50 marks available on the paper. It needs to be privileged in terms of time allocated in the exam and length of response produced. While there are assessment objective weightings, all of the assessment objectives are important and contribute meaningfully to the mark obtained. There are **four** of them and keeping them in mind and in play is a key challenge for this task.

Question 1

Text A is an extract from the podcast Off Menu: Motsi Mabuse, 2023.

Text B is an extract from Roxane Gay's talk entitled Effective Ways of Being Heard, 2022.

1 Compare the ways in which writers and speakers use language to convey meaning.

In your answer you should consider:

- context
- mode and genre
- purpose and audience.

[30]

The task is what is expected by centres; the same wording each year. It is the pairing of texts that is the unknown before the paper is sat; but there is nothing surprising or disconcerting about the texts specified for comparison here. The texts work very well together in terms of similarity of genre and content. It is important that the texts are treated equally and that the focus remains constant so that the AO4 connection is transparent. Better candidates interweave the texts rather than go through one, then turn to the other. Themed paragraphs with directed argument rather than just discussion are the way to purposeful responses.

In general, candidates wrote more on the Motsi Mabuse podcast, which may have been because there were interesting things to be said about each of the three speakers; but making that material connect with Roxane Gay's text was an issue for some. There is room for improvement in the way AO4 is met by candidates: some choose quite obvious and general comparative strategies.

More successful candidates are more explicit on AO1 concepts than less successful candidates and the former immediately present themselves as Y12 (or above) students, rather than writing with what could be perceived as GCSE level understanding. AO1 is, of course, more than concepts from GCSE English Language and Literature study and more successful responses have greater amounts of terminology and accuracy in terms of literacy.

AO2 achievement is managed usefully by most candidates, but successful responses are able to link points rather than just present them as interesting features, only broadly serving an ongoing argument. There is much to be said for AO2 and AO3 working hand in hand.

The texts were rich in terms of context and the most successful responses were able to consider genre, audience and purpose as well as cultural concerns or influences and biographical matters.

Misconception



A number of candidates had no real conception of Strictly Come Dancing and too many spoke of Motsi Mabuse being male. Neither of these instances are felt to be highly specialised contextual knowledge and, of course, Motsi Mabuse and Strictly Come Dancing feature in a text that should have been taught. Centres may want to ask students about their viewing and general knowledge and understanding of areas such as television, sport, culture. They could do “pop quiz” style activities on content after having been taught texts if misunderstandings or gaps in knowledge occur.

Exemplar 1

1	The podcast extract and Roxane Gay's speech are similar in their spoken mode. The podcast imitates an to interview with can British comedians Ed Gamble and James Acaster as Off Menu's regular hosts and this episode's celebrity guest being Motsi Mabuse, the a judge from the British \$show Strictly Come Dancing. The podcast aims to entertain through humour and inform about Mabuse's character then to a British audience who likely know about the judge from the show (due to epistemic allusion to the show, prior in the extract). On the other hand, Roxane Gay uses her feminist knowledge of pop culture and the modern audience to encourage and inspire novice writers to pursue their writing interests. The speech also references her successful works, such as her memoir "Hunger", and her personal traumas. Unlike the podcast, it has a formal register. Both texts are spoken but the podcast adheres more heavily to the features of spoken language. For instance, there is overlap and backchannelling when Motsi begins "I'm always translating everything" and the hosts express "wow." This is an example of negative politeness by validating her multilingual per struggles. Furthermore, it creates a fast pace which creates a friendly and entertaining atmosphere to listen to. There is irony when Acaster uses a filler when ^{considering} saying "um - I can't believe how none of you ever really say 'um' or 'er'" to be purposefully emphasise the semantics. The lack of an ^{interrogative} question, due to the syntactical choice to use an opinionated declarative, flouts the interview genre but suggests a less structured and therefore more comfortable and authentic podcast. A major theme in this extract is language and how Mabuse copes with her speaking "80% German and then 20% English". These figures
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help quantify the language conflict in her mind and enable a British audience (who, like Acaster and Gambir, are likely unilingual) to understand her struggles. Gay similarly uses statistics to relate to the audience through ^{indirect} reference to COVID-19 "a pandemic that, in the United States, has resulted in the death of 800,000 people". Despite the ~~spontaneous~~ ^{spoken words} nature of ~~spoke~~ ^{speech}, these statistics show that Gay has pre-planned and researched before this speech was recorded and uploaded on ~~an~~ the ^{American} globally accessible platform YouTube PBS. Its audience is therefore American and she creates pathos through the connotation of the dual abstract noun "death" which suggest collective trauma. She uses hyphens and ellipsis to create dramatic pauses, such as "I found that... everybody lives in a body" that is complicated". These pauses also reflect the time it took for her to reflect on this. However, as a Creative Writer, she ~~was~~ focuses on writer techniques rather than spoken ~~language~~ conventions, especially emphasized by the lack of other people involved in a speech.

The two texts differ in grammatical choices to serve their respective purposes. Motsi Mabuse uses the ^{progressive} present tense in "I'm always shamed out" to suggest immediacy and continuity to her struggle, which is presented through the ^{metaphor} ~~simile~~ "my tongue is a leather belt". The attributive adjective "leather" creates imagery of harshness and roughness, which supports the social context of the German language's harsh letters. It also suggests that her tongue has been manufactured and changed, and ~~now feels~~ as these connotations contrast the smoothness of fluency. There is a genuine and sincere tone as Mabuse reveals ~~her~~ ^{the} vulnerability behind the energetic and lively judge, informing about her personality, ~~also~~ and ~~flaws~~. Tamar Acaster also uses onomatopoeia in the ~~mis~~ simple sentence "You just do it, 'Bom'!"

imitate the instantaneous shift to "reading straight ~~out~~ of a script". The short ~~sent~~ declarative suggests researched observation about Nabue and also reflects the short time the Strictly Come Dancing ~~judges~~ have to perform. This could be an example of ~~politeness~~ as the host is complementing the celebrity star's abilities. However, ~~Gay~~ uses ~~these~~ ^{aspects} differently to Nabue to convey trauma based on numerous personal traumas such as constant childhood travelling and sexual assault as a teenager. She critiques ~~socially~~ and the audience through their assumption that "people seem to not us to have these triumphant stories". There is an ~~are~~ indirect approach to reduce the ~~negative~~ threat to the negative face of the broad audience, through the use of the ~~an~~ abstract noun "people" which displaces this critique away from the audience (by not using second person) and creates a sense of cosmos and reflection. ~~She~~ She then uses the perfect past, simple ~~present~~ past and simple present in rapid succession: "There's not a lot of space for us where you have suffered and you're healed, but things are maybe also not okay." This ~~reflects~~ ^{depicts} the non-linear nature of healing from struggles which contrasts as a never-ending and confusing journey (evident through the ~~contrast~~ juxtaposing denotations of "suffered" and "healed"). This subverts the audience's expectations and ~~encourages~~ shows that societal expectations are not always correct, which may reduce some anxiety that these writing enthusiasts may have.

Gay also adheres to written features such as figurative language. She starts with a ~~metaphor~~ ^{personification} of a ~~wife~~ ^{the abstract noun} "as if they can go on some sort of search* and find wife waiting for them at the end". This ~~shows~~ is emphasised by the sibilance in the spoken mode, aptly demonstrating Gay's expertise at crafting

using a multimodal approach, her use of a personal anecdote "I started writing when I was four years old" and "when I wrote my memoir" develops her as a writer, and enable an exploration of her personal anxieties. For instance, she ~~was~~ "certainly didn't this" "was terrified when I wrote Hunger" but "I just did it anyway." The declarative simple declarative contrast one another to show how the fear and doubts may be outweighed by the success and benefits that ~~she~~ you receive from a piece of work, such as the "really overwhelming" number of people who connected with the story. The intensifier "really" is an example of Deficit theory (Lakoff) which is purposefully done to emphasise her vulnerability, when she herself was a reluctant writer. The Off Menu podcast uses self-deprecating humour in the use of minor sentences. Ed and James talk to talk about how "something I can't even think in English" and James backchannels with "No. Or speak in English." This creates a dynamic humour that contrasts the theme of struggle to refer to the light-hearted and entertaining purpose of the podcast. Mahvaz's text also adheres to Deficit theory through the use of false starts ("like different types of -er,") and empty adjectives ("quite a few", "It's surprising") which show the spontaneous nature of the ^{celebrity} interview.

Overall, both texts use grammatical ~~features~~ and lexical features ^{heavily}. The podcast adheres to the spoken conventions and theories, such as Brown and Levinson's Politeness Theory being used to create a comfortable atmosphere for ^{engaging} ~~genuine~~ and authentic moments ~~that~~ for the guest, dancer and the British audience. On the other hand, Gay leans into the columns of rhetoric to persuade the audience to subvert societal ~~issues~~ expectations (which are critiqued here, as they are in many of her pieces of work). She ends on a rhetorical question ("How dare we reckon with these collective traumas?") to

encourage the listener to make an impact and critically ~~think~~ ^{inspire} them to write.

This is an example of a Level 6 response to Question 1 given in its entirety. You may wish to use this with students to show the appropriate balance of, and approach to, Assessment Objectives. A possible approach would be to give the response with the mark scheme and ask them to locate it in the correct area of the assessment scale. There could be guided discussion after initial reading and shared thoughts to make sure students see the script securely in the top band of the mark scheme. You could then ask students to indicate why it is secure in Level 6 but not full marks. After this activity, you could share the brief commentary.

The introduction from the first line indicates a comparative approach and manages an overview of both texts which provides specific information on the texts rather than generalities (AO4). The second paragraph introduces concepts (AO1) and genre expectations; the point about flouting expectations but this suiting the podcast format is well made. In treating both texts there is much interplay between AO2 and AO3 material. This approach continues for subsequent paragraphs with the candidate writing on both texts and linking material (AO4); considering negative and positive politeness and Lakoff (AO1); maintaining a smooth movement between the shaping of meaning (AO2) and contextual elements such as social historical situation in Gay's speech, audience expectations in the podcast, personal situations in both texts (AO3). There is strong terminology (AO1, AO2) throughout.

The key word across three Assessment Objectives for Level 6 is excellence, and that is in evidence here in a response delivered in a clear and direct style; perception is also observed in the understanding of the significance of concepts. The response is situated well in the top band but has not been given 30 as there are uncertainties ("The podcast imitates an interview with ...") and some surface slips such as "persue" or lexical features used "heavily".

Section B overview

Candidates enjoy this part of the exam, but many go for the most seemingly straightforward task, usually one that has similarities with GCSE style tasks. There is merit in candidates spending more time with genre formats they were less likely to encounter at Key Stage 4, because they are going to appear at AS Level as this is a Key Stage 5 qualification.

Good responses got to the point and wrote accurately showing control of grammar, syntax, punctuation and spelling. Some candidates seem to write automatically, off the top of their heads and their responses consequently might be a little shapeless and rambling. There was little evidence of planning in the responses received, but better candidates were aware of crafting and genre.

Nearly all candidates attempted Section B as their second response in their answer booklets which is sensible as there are only 20 marks available here as opposed to 30 for Section B.

Question 2

2 Write a blog post for an online travel blog.

The blog post is aimed at helping people overcome language differences when they move to a different country to work or study. Your writing must provide advice and information to your audience.

[20]

There were a small number of candidates who attempted this task. There are a number of strands to the task and candidates would have done well to highlight these and make sure they were addressed in their response:

- Blog
- Helping overcome language differences
- Moving to a different country to work or study
- Advice and information.

Advisory writing was the main deficit. Too many candidates just wrote a rather chatty exploration about what happened to them but were less secure providing guidance.

The other consideration is the blog format. More successful responses were able to give some sense of how the writing might look online by giving an idea about visual accompaniment (using words rather than images) and icons.

Exemplar 2

- 2) Plan! Personal focus - exposition (personal anecdote)
- Very personal and humorous
 - Write audience
 - Low formalities - Hyperlinks / photos / multimedia
 - Direct address towards end. Add personal touch to it. - 3pg on address.

The Linguistic Lads

Me as
a child
back in
Nigeria
Image

Logo
- me standing
outside
London
Bridge

Me now (Image)
Still shows
my culture
heritage
- dressed up
in colour.

Hello. What's good. Yo. I'm Jami Filayo Oyaferi, and it's soooo good to finally meet you. I grew up in Nigeria until I was 12, feeling part of welcome and accepted in with my Nigerian Brothers. I loved it. I truly loved it. It's a part of who I am and I will never, never, in a million years forget it. Yet then, I moved. Life became, some may say, different. It was hard/ confusing, as if I had to learn a new way to speak without the mouth to even use. Yet But still, I got through it all. I'm now 21, living in Southend-on-Sea, and I'm lovin'

it! If I could overcome the language barrier,
so can you!

Okay, so picture me. I'm 12, female, hardly a
strong bone or any testosterone in me. All
my friends? Gone. ~~My~~ ^{my} ~~life~~ All my family?
Gone. ~~All my~~ ^{my} ~~whole~~ ^{whole} life? Gone. Or so I thought.
Just because you are moving to a new
phase of your life, coming out of a shell of
safety you sculpted for yourself through
years and years AND years of practice,
doesn't mean you should forget it completely.
Your past is who YOU are, you shouldn't
ever need to forget that.

If you need my help, you have come to
the right place!

When I moved, I was surrounded in English,
Great British culture. Beers (or as they call
it: PINTS!), Football rivalries, the Queen-
~~Katharine~~ ~~I personally~~ ~~did~~ although I personally
did not get the appeal or why people were
calling her 'fit' - was everywhere. The truth
is you can not reject this culture, you have to
move in. I began to learn about the iconic
rivalries of football, and how stellar ~~Antia~~
were part of having fun 'with the lads'.
This, paired with an English teacher who gave

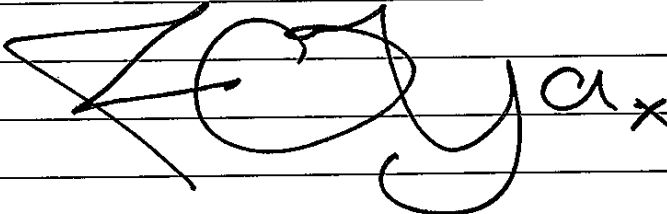
me all the ~~skills~~ ^{tips and tricks} to have caused 'Ganter' with my friends, ensured I fit in with the people that surrounded me. It was now my life. Why would I hide from that. Why would you hide from that?

After only two to three years of English tuition, plus watching fights outside ~~British pubs~~ English pubs, I was all up to date. And I went into conversations all guns blazing. My confidence rocketed. Yet, for me, it was still not enough. I completely forgot about my culture, my heritage, my past. That's not something anyone should need to forget. The bandages of society try and ensure you conform and be similar to others, yet there comes a point where you simply no longer yourself anymore.

So I took the leap. A leap of faith.

I knew I had to be fully accepted. Yet how? I began to start sharing my culture and heritage to my friends. It was horrible, truly truly horrific. Yet I knew ~~it was~~ ^{it's} who I am, not who I was. I started with my closest friend, Jack, and, to my surprise, he really accepted me. It was amazing! I realised that maybe that fear, that ate away at me for years, was all fake.

2	ii:	I'm not saying I regretted my part of hiding from my culture, because I clearly needed to accept who I was becoming due to the change in culture. I just realised that, despite all my the millions of inner demons that peaked away at my identity, I could tried must be myself. And never be ashamed of that. I know my issues only relate to English culture, and you may be thinking this will not help you. Well I think you're wrong. My personal experience showed me I need to conform to my new life, yet to never forget that part that lingers behind me. Because that was what made me special. The An anomaly, yet never a freak. Only a human being. So I urge you
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		to do the same. Stay true to yourself and adapt in order to benefit yourself. If you need any more help or information, my gmail is: @FikayoOyafemi@the king.com Additional information on adjusting to ^{an} change of language change can be found at: culturalheritage.com. 
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This is a very good response; not perfect, but worth recognising for its merits and immediacy. It is a little loose, but it has authenticity and speaks to a reader as something different.

The response has a title and three indications of visual appeal at the start. It has a friendly idiom which suits the blog genre. It starts off with a number of short sentences which are engaging. You have the impression of someone talking to you and emphasising points as one does in speech with elongation and enthusiastic repetition ("it's soooo good" and "I loved it. I truly loved it" and "I will never, never ..."). The love idea is returned to at the end of the first paragraph ("... and I'm lovin' it") which creates textual cohesion.

The second paragraph uses sibilance and capitalisation and sets up an incremental pattern which is then modulated: "All my friends? Gone. All my family? Gone. My whole life? Gone. Or so I thought." The candidate certainly makes a strong start.

The piece continues and is definitely substantial as a candidate response. This was an able candidate who also produced a strong Section A answer, so it was not a case of the candidate devoting all of their time and focus to this section.. The piece was allowed to move into the bottom of Level 6. It does deal with language, but is more about cultural difference, and advice could be foregrounded more; but it does fit in with the idea of this-is-what-happened-to-me-and-it-could-for-you type of approach. It also shows an issue which was observed across all the pieces and derived from Section A initially: that notion of finding one's voice. This piece of writing certainly has "voice" but could be tighter on specific task relevance. The candidate had the benefit of the doubt here; it is a difficult matter generally to say where language identity ends and cultural identity begins. It also shows that in the marking OCR tries to meet the candidate, recognising strengths rather than being punitive about relative limitations.

Question 3

- 3 Write a speech to school leavers on their last day of school entitled 'Finding Your Voice in Life'.
Your purpose is to entertain and inform the audience. [20]

This was the most popular task by a long way. Candidates found it accessible and wrote appropriately, but often in an unbalanced way, treating the school context (AO3) as more important than showing expertise (AO5). This demonstrates that more needs to be done at centre level in terms of illustrating and illuminating requirements and how they relate to marks.

The task allowed candidates to write as a student, but few responses engaged with why a particular student might be being invited to give this speech to their peers. Alternatively, it also allowed candidates to write as a teacher/pastoral lead which would definitely be a feature of a final day speech, but, of course, requires some stepping into someone else's shoes to get the right perspective and emphasis. Most candidates opted for the first alternative, which brought the speech very much within their scope of experience but often led to too much about the journey through school with comparatively less focus on the finding of one's voice. Answers consequently trailed on somewhat; the speeches were credible but a little aimless or sometimes made relevant unconvincingly towards the end. Here the need for a strong sense of intention (what does the speaker want to do with this platform?) and focus really came into play. There were very broad interpretations about what finding one's voice meant and often the emphasis was more on finding one's identity or place in society, which is acceptable, but a more rigorous address to the question specifics would have yielded a tighter speech.

The other aspect that needed greater attention was what might be the speech features needed to make the situation and challenge of speaking on the final day meaningful. Addressing the audience, rhetorical questions, engaging listeners via an exciting fact or statistic were obvious public speech tropes that were not always employed. This is an aspect of the writing that combines a need for a strong understanding of genre and a sense of crafting, grafting even, for effects. Too many scripts were loose accounts of experience, personal writing more meaningful to the producer than the audience.

Exemplar 3

SECTION B

SPEECH.

Finding Your Voice in Life

What does finding a voice ~~mean~~ mean? Am I not using it now? Was it stolen by an evil sea witch? Well, maybe. As you stand here all ~~&~~ today, ready to sail on to the next step of your life I have one request: to find your voice in your life.

By find your ~~&~~ voice I mean find yourself. What do you stand for? What are your values? Not your mum's or your dad's or your grandpa's great legacy. Who are you? If today was ~~&~~ the day the sun explodes, could you say with confidence that you know who you are, if so, are you proud? When I was your age I stood where you're all standing now, ~~hearing~~ ^{doing} what you are ~~hearing~~ ^{doing} now, thinking what you are thinking now. Colourful names on my shirt, head full of crazy curls, beam on my face but I was scared, year 11. But I'm here to bore you ~~with~~ with the don't be scared talk. I'm not going to lie is scary but it's manageable if you know yourself.

It's so important to find your voice, whether you do it today, tomorrow or in 50 years time. Find yourself, take ~~&~~ risks, speak up, ~~be~~ find joy in heartbreak, find sadness in content. Be your wonderful self. One day the names on your shirt ~~will~~ might just be memories

		like ghosts, one day they might be your husband or wife, maybe even best friends still judging people in the nursing home, but no one else is can be you for you. Only you can speak or sing or cry or shout with your voice. Only you. So while I stare back at you boring you with a Dead Poets Society re-match speech I urge you to find your voice and be yourself. You have all worked hard on these exams and so instead instead instead of focusing on what comes after this; A-levels, b-techs, apprenticeships focus on yourself.
		How to find your voice you ask? Haven't the foggiest. One is day you wake up and you know. Maybe you compute something you're scared of, help a friend break up with her douche boyfriend, finally try your mum's strange salad. When you know, you know. If you don't know yet, keep looking, maybe you'll find your voice in an unexpected place.
		When you know, you know. Now I do and you can too.

This is a response in Level 4 showing control and creativity and a clear and relevant understanding of the significance of contexts.

The start is unusual, but wrestles with the main thrust of the task. The candidate then moves onto define terms which is more acceptable than candidates who rather did their own thing and were less zeroed in on the question wording.

The school context comes through at the end of the second paragraph, which seems more appropriate than the large number of scripts that led with, and largely stayed with, context. Beyond that there is some personal context ("judging people in the nursing home") which is interesting and suggests a particular audience although we are somewhat excluded from the reference. The mention of Dead Poets Society establishing a context of inspirational speeches to school children, however, does translate to a wider audience.

In terms of language use, the speech is identifiably teenage and informal ("douche boyfriend") and honest ("How to find your voice you ask? Haven't the foggiest.") The ending works, although it is a little curt, but in general this is a concise piece with appropriate focus.

Question 4

4 Write a review for the 'Live Entertainment' section of a newspaper.

The review must be on a form of live entertainment such as a stand up comedy show, live music or a live podcast. Your review can be for a real or imagined live entertainment event. **[20]**

There were fewer reviews on offer than the other two tasks and they predominantly focused on music. Only one candidate applied themselves to a comedy routine and none to a live podcast. Podcasts featured in Section A and here the genre surfaces again as one of the possible options for focus in one of the writing alternatives in Section B. Centres should look at this and take the hint about broadening the range of preparatory items for this exam so there is good genre understanding embedded rather than, as was the case in Section A, a few generalised points about podcasts.. Indeed, it would be good for teachers to consider the range of texts in the Anthology and ask students if they would be happy providing their own writing in that type of format. They also should consider what type of texts are not covered by the Anthology material.

However, the main issues here are the specifics of review writing and bringing out the special quality of live entertainment. Students should be prepared for different possibilities of genre and have a strong set of ideas regarding what different types of writing need. In the case of "live entertainment", the phrase occurs twice in the task so must be important and requires emphasis or insight in the review. The fact that only a handful of students took up this option, although it would be reasonable to assume they had read reviews in their day to day lives, if not actually studied and practised them in class, suggests a need to introduce and explore a broader range of texts rather than just those in the Anthology so that they can not only attempt a task such as this, but excel in it.

Key point call out: show knowledge, personal involvement and evaluative comment in a review.

This is an example of a script that does understand the features of a review and writes engagingly about a source of entertainment that appeals to teenagers and a broader audience. It has a firm grasp of genre although there are some surface errors (such as "baffels" and "hilarious" in the first paragraph). It was felt on balance to have control of the subject matter and format and creativity in its approach. Control and creativity are the hallmarks of Level 5 but is kept low in the band because there are some technical inaccuracies.

OCR support



As a starting point centres may want to refer to the blog by Isobel Woodger on the OCR website, but need to be flexible as it deals with A Level rather than AS. Nevertheless the principle of reading to become a better writer is common to both AS and A Level.

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