

Moderators' report

GCSE

MUSIC

**OCR Level 1/Level 2 GCSE (9-1) in
Music**

J536

For first teaching in 2016

J536/01/02 Summer 2025 series

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Introduction

Our Moderators' reports are produced to offer constructive feedback on centres' assessment of moderated work, based on what has been observed by the moderation team. These reports include a general commentary of accuracy of internal assessment judgements, identify good practice in relation to evidence collation and presentation, and comment on the quality of centre assessment decisions against individual Learning Objectives. The report also highlights areas where requirements have been misinterpreted and provides guidance to centre assessors on requirements for accessing higher mark bands. Where appropriate, the report will also signpost other sources of information that centre assessors will find helpful.

OCR completes moderation of centre-assessed work in order to quality assure the internal assessment judgements made by assessors within a centre. Where OCR cannot confirm the centre's marks, we may adjust them in order to align them to the national standard. Any adjustments to centre marks are detailed on the Moderation Adjustments report, which can be downloaded from Interchange when results are issued. Centres should also refer to their individual centre report provided after moderation has been completed. In combination, these centre-specific documents and this overall report should help to support centres' internal assessment and moderation practice for future series.

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 Cambridge Nationals suite 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.

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These self-paced online courses are intended for any teachers. During the course, you will engage with interactive content on subjects such as guidance on unit content, structure and administrative processes.

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

General overview

The Integrated Portfolio is now well established having been first examined in June 2018, albeit with a pause caused by the COVID-19 pandemic. Many centres are experienced in the delivery of this unit, and this is reflected in the range and quality of work submitted for moderation.

This unit 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. Previous 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 previous reports, 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, although this is more so in Performance than Composition.

There remains a minority of centres where the assessment of work is generous and in some cases, this is quite significant. That said, there were also a handful of centres who assessed their candidates harshly, and these centres have had their marks raised by the moderation process.

Many moderators commented on the efficient administration of the examination documents and files by centres. Where there were queries that required the moderator to seek additional clarifications, most centres provided swift answers; this responsiveness was much appreciated by the Music moderation team.

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

Moderators noted that there were some amazing performances heard across a range of instruments, and this also encompassed some excellent musical theatre performance which were expressive and full of character.

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, drummers 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 enables instrumentalists associated with the rock and pop genre to build their instrumental technique appropriately.

Moderators noted that performances of what can loosely be described as 'classical' repertoire are becoming rarer. Instead, an understandable trend of selecting vocal and instrumental pieces made famous by world-renowned artists is increasing. However, rather than give their own interpretation of their piece many candidates choose to make an attempt to recreate the original by employing similar sounds, intonations, and inflections. While this can lead to moderate success it usually prevents a candidate from reaching the top mark band where some more personal and individual interpretational elements are looked for.

There were also relatively frequent submissions of abridged, amended versions of classic pieces like Für Elise and Prelude in C major by JS Bach. Rarely were these played by competent pianists, resulting in inconsistencies of tempo and touch, often combined with excessive use of the sustain pedal. Therefore, some candidates would benefit from playing easier pieces. The total required performance duration is four minutes across the two units, but there were several cases of candidates unnecessarily submitting very long or excessive multiple performances, despite already comfortably meeting the required duration.

Assessing a performance in which the candidate plays and sings

Several candidates across multiple centres submitted performances where the candidate sang, while accompanying themselves on the piano, guitar or even the drums. In these cases, the overall quality of the performance should be marked holistically against the core criteria for 'Technical Control and Fluency' and 'Expression and Interpretation'.

The difficulty mark of each part should then be looked at individually. The overall difficulty of the performance becomes the difficulty mark of the hardest part, plus an additional mark for the skill of performing on two instruments at the same time. Obviously, the maximum difficulty mark that can be achieved remains at 6.

Accuracy of Performance assessment

Overall, the assessment of performance was accurate in most centres. Where leniency did occur, this was often because a performance was placed in the 10 – 12 mark criteria 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 additional 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. Weak 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. It's fair to say that most busy and versatile classroom music teachers in centres don't have the piano skills to accompany the more challenging accompaniments of the higher grades; this results in candidates submitting an unaccompanied piece for their solo performance.

It would be a much more satisfying rehearsal process for a candidate 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 fulfilling performance experience for the candidate, which may well be reflected in higher overall achievement.

Performance Scores

The provision of performance scores was predominantly very good for this session, 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 the 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 guitar and bass guitar parts were frequently also 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, it is also prone to errors, resulting in an inability to access the track.

It is time-consuming for the moderation process, when multiple reference tracks have to be accessed and absorbed, before actually listening to the work of the candidate.

Technology based Performing

Moderators reported that the recent trend of larger numbers of submissions of technology based performances once again continued for this session. This was particularly true of sequencing submissions, but there was also a small but significant number of DJ and beatboxing 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 additional 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

As always, 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 that fully exploited the potential of the Digital Audio Workstations that are now increasingly common within centres. Compositions created on Bandlab were increasingly popular in this session, and there were many examples of candidates who were able to create some stunning and creative compositions using this free to access recording and sequencing programme.

As in previous sessions, where there was leniency in the assessment of this unit, 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 favoured 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.

A straight screenshot without any additional annotations is not a satisfactory submission.

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.

Additional performers in a candidate composition

Another continuing concern, which was encountered by nearly all the moderators in this session, is the undocumented use of additional performers in the performance of a candidate's composition. This was a problem across both the units. In a few cases, the compositions submitted were more like group compositions, with for example, different candidates contributing a complex drum kit part, a bass part, a virtuosic guitar part, and a stylish vocal part, all of which was then attributed to a single candidate. Invariably, the candidate was involved with the performance of at least one of the parts, but there was no further evidence about how the additional performers had learned their parts, which made the assessment process insecure.

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 additional 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. Centres need to be wary of assessing the use of these automated functions too highly, as although they are selected and controlled by the candidate as part of the creative process. The material is not actually composed by the candidate.

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 1 or 2, the upper mark criteria band of 10 – 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: 12 Bar Blues compositions



The 12 Bar Blues is a commonly used chord sequence for compositions in this unit. 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.

Misconception – assessing a 'layered' composition



Compositions created on a DAW (Digital Audio Workstation) lend themselves to a motivic style of composition where multiple short two or four bar motifs are created and then added and subtracted within the texture. The outcome can sound very stylish (particularly when linked to a looped drumbeat) and this often imitates the style of many contemporary dance and techno style tracks that candidates will be familiar with.

However, assessors should be aware that pieces built in layers have variety by adding and removing layers, but not through the actual development of the musical content. Motifs will often be chord based to make sure the layers fit together harmonically, but this in turn limits the harmonic scheme of a piece to a limited number of chords and restricts the opportunity to write extended melodic lines. This style of piece is therefore unlikely to show sufficient musical development to access the highest mark criteria band.

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 the students must be carefully monitored and supervised. Plagiarism can occur when a student 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 2025 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 listen in regularly 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.

The use of samples within a composition

Sampling is a common feature of contemporary music tracks. Inevitably, some candidates will be tempted to use this technique in their own compositions. Some software programmes and several online sources contain free samples which can be downloaded for use in compositions by anyone.

Any use of samples must be declared, preferably by the candidate (rather than the teacher) in an accompanying write up to their composition. This is particularly important as there is a very thin line between plagiarism and utilising a sample within a composition.

For example, an extreme example from this year's series involved a composition that used a sample of the entire vocal line of a contemporary track, albeit over a backing track composed by the candidate. The candidate acknowledged the source of the material, but a loose summary of the copyright laws state that: if you sample an audio recording without the express permission of the owner, you are infringing the owner's copyright. This means when you sample music or rip audio from TV, film or social media and use them in your songs, if you haven't got permission from the rights holder, you are infringing their copyright. To legally use a sample, you typically need to obtain licences from both the copyright holder of the sound recording (usually the record label) and the copyright holder of the musical composition (usually the publisher).

Therefore, the use of samples within a composition should be avoided completely. Credit can only be given to the candidate for the material they compose themselves, however intricate, musically clever, and complex, the technological and creative process of integrating the sample into their work has been.

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, 2025 and the Spring Term of 2026. These are bookable from the Training area of [Teach Cambridge](#).
- The website [MuseScore.com | The world's largest free sheet music catalog and community](#) 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 [SheetMusic](#) 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 was the second year of working with the '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, such as 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 unit completely (03 instead of 01). Careful labelling of the files before upload should prevent these problems in the future.

Misconception



The candidate assessment forms of all candidates should be uploaded into the **Administration area**, as individual forms, and preferably not as one big file with all the forms amalgamated into one document.

Many centres uploaded these into the “Supporting Information’ box under each candidate’s own tab. While this is acceptable, this is not the preferred option, as documents in this tab have to be downloaded by the moderator before they can be viewed.

Preferred file formats

Centres are requested to convert word documents to pdfs, before uploading them into Submit for Assessment.

Pdfs open without the need for download, whereas Word documents always need to be downloaded before they can be viewed.

Combine multiple page scores into a single document before uploading to Submit for Assessment

Scores for both compositions and performances were sometimes uploaded as several single pages to Submit for Assessment. It is far more preferable for these separate pages to be combined into one document, as this is easier to read for the moderator, and there is less scope for missing pages, upside down pages, etc.

Many postal entries send their work to the moderator with the audio files on a USB, while a handful of centres still use audio or data CDs. Most centres who choose to submit their work by post 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 Interchange were quite frequently discovered among the submissions, often as a result of not using the online form.

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.

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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](#).

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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 the link to the **Online courses** under the **Assessment** or **Training** tab – hover over **Assessment** or **Training** on the horizontal menu and select **Online courses** from the dropdown.

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?

We recommend all teachers complete the module on Online courses – NEA for their subject. These courses provide subject-specific information about course content; how to prepare for planning, marking and submitting; and support with understanding the marking criteria.

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.

Tell us what you think

Your feedback plays an important role in how we develop, market, support and resource qualifications now and into the future. We want you and your students to enjoy and get the best out of our qualifications and resources, but to do that we need your honest opinions to tell us whether we're on the right track or not.

You can email your thoughts to resources.feedback@ocr.org.uk or visit our [feedback page](#) to learn more about how you can help us improve our resources.



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