

Applied Art and Design

Advanced GCE **A2 H413/H613**

Advanced Subsidiary GCE **AS H013/H213**

Report on the Units

January 2007

H013/H213/H413/H613/R/07J

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The mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

The reports on the Examinations provide information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

Mark schemes and Reports should be read in conjunction with the published question papers.

OCR will not enter into any discussion or correspondence in connection with this mark scheme or report.

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Chief Examiner's Report

General Comments

January 2007 was the third session for GCE Applied Art and Design. It was very pleasing to see Centres entering candidates for all the AS Portfolio Units and for the A2 level for the first time.

Centres have been very enthusiastic about this award and have shown commitment to it by, again, releasing work for OCR's use at Standardisation and Award meetings.

Centres have also been very co-operative about arranging visits and exhibiting work. Work was well presented in quiet rooms, put aside for the sole use of the moderator. Nearly all work was displayed according to the OCR instructions, unit by unit, and in rank order, this made the moderation process run more smoothly. Centres and candidates must ensure that the work to be moderated is placed in the correct discrete units, even though the course may have been delivered holistically. Centres are also reminded that forecast grades should be sent in for each candidate.

The administrative procedures went relatively smoothly, although it is important that Centres realise the importance of sending the correct documentation to moderators prior to the visit – moderators require the following:

- MS1's (Please check that these are correctly filled in and correlate with the Centre Assessment Forms)
- Centre Assessment Forms GCW233 relating to each candidate and unit entered
- Centre Authentication Forms CCS160 – one to cover AS units entered and a separate one for A2 units. It is important that Centres understand that the moderation process cannot take place unless the moderator has received the Centre Authentication Forms for AS/A2.

Centres should ensure that candidates have labelled all their work, as it can be very time consuming labelling work that is to be forwarded to OCR for use at the Award meeting.

It is very evident that after the moderation process is completed, Centres are keen to have feedback about the work displayed. Teachers who want to understand more about the moderation process are encouraged to attend Inset courses for this new qualification. Inset courses for GCE Applied Art and Design will again be offered in 2007/2008 and if there are any queries about Inset, then please contact OCR Training on 02476 496398 or via training@ocr.org.uk.

This specification has encouraged candidates to be more confident, ask more questions and be involved with problem solving and lateral thinking. They have also fully engaged in talking to clients and understanding the implications of a brief. Presentation is a very important part of the vocational aspect of this award and it is vital that candidates are made aware that all work produced should be client-focused or for a target audience.

Some Centres need to adjust their marking to acknowledge the higher A2 level, where a greater depth of research and quality is required.

Teacher's Tip

Suggested areas for the broader range and/or qualities of evidence required to achieve A2 Units over and above that expected for AS Units in Applied GCE Art and Design:

- Development and modifications of ideas
- Selection and use of media and materials
- Skill levels displayed
- Presentation techniques
- Quality of outcome achieved and standard of finish
- Evaluative commentary.

A CD of exemplar material and best practice is available from OCR. This has proved to be very informative and helpful to Centres and candidates.

Centres are reminded that if there are any problems with lost, damaged or missing work the Examinations Officer should be contacted immediately in order that the Special Considerations process can be implemented.

Principal Examiner's Report

UNIT 3: F142- PREPARING AND WORKING TO A BRIEF

This unit operates a vocationally focused, themed scenario and project brief outlines, set by OCR. Candidates are free to work in ways that will allow them to demonstrate their particular skills in line with their chosen specialist pathway. Project briefs are provided as pathway oriented outlines, to be elaborated by candidates in discussion with their teachers (clients) who ensure that candidate proposals are realistic and within the scope of available resources.

Each themed scenario and project brief is 'live' from September to May and can be delivered to suit particular course planning arrangements within Centres. A new themed scenario is sent out to Centres each May for the following academic year and made available on the OCR website to facilitate course planning and to enable candidates to carry out pre-emptive research. The themed scenario is accompanied by the inclusion of project brief outlines which give the vocational and applied focus to the unit. Project brief outlines are designed to enable candidates to reflect their specialist skills in a range of art, craft and design sector pathways. There is no set time-limit for preparatory research and work necessary to plan and produce the final outcome/solution to the project brief but candidates must meet the deadline for presentation to the client which is a date set by the teacher.

The scenario and project brief outlines for this year are centred on a new water sports complex and café bar, 'The Engine Room'. Fewer entries were made for this January session with the majority of Centres changing their delivery strategy and delaying submissions until June.

Moderation revealed that the project brief outlines had been adapted and developed in a variety of creative ways by candidates and a range of outcomes was seen, from fine art painting and sculpture to graphics and print. The most popular project brief outlines used were 'making a splash' and 'catch the wind' as fine art outcomes or textiles, tableware and accessories as craft and design outcomes. The level of skills observed was varied, especially in sketchbooks where the best invariably owed their success to some energetic and exhilarating imagery drawn from extensive research involving primary sources and information on water sports or café bars.

Successful candidates assessed in the top mark bands combined research with relevant contemporary and historical artist connections to appropriately inform their ideas and developments. Some demonstrated effective practical project planning and extensive enquiry into the theme suggested by the scenario and the chosen brief. Practical outcomes displayed good or fluent skills supported by the relevant use of concise, critically evaluative annotations and/or coherent explanations. 2D and 3D media were used to construct works stimulated by a range of water sports activities.

Less successful candidates assessed in the bottom mark bands were frequently found to have presented incomplete or incoherent work. Evidence of pertinent research was often limited, as was the use of primary source materials. The qualification specification for this unit stipulates completed outcomes, produced within the framework of a Centres' own, local arrangements and teacher/client set deadlines.

Centres should be aware that a professional, client friendly presentation of research and development materials that clearly relate to a brief's summative outcome substantially reinforces submissions.

Centres are reminded that the use of the candidate Unit Recording Sheet (*URS*), the Unit Assessment Form (*GCW223*), the Centre Authentication Form (*CCS160*), and the project brief outlines are **not**

optional. The candidate Unit Recording Sheets (*URS*) forms part of the candidates' portfolios and **must** be used.

Centres are reminded that any separate worksheets submitted, as well as any 3D work(s), must be clearly labelled with the centre number and the candidate's name and number.

Teachers Tip

Individual, innovative presentation can usefully support and enhance 'client' understanding. Candidates should be encouraged to meet the needs of their 'clients' by:

- adopting a suitable, professional style of presentation
- ensuring that the form of presentation is visually exciting and engaging
- arranging their presentation for clarity and to show sequential development.

Principal Examiner's Report

UNIT 4: F143 THE CREATIVE PROCESS

This unit encourages a creative response to an externally set brief, and is relevant to all candidates who are completing the double award at AS level. Art, craft or design outcomes should be appropriate to individuals' particular strengths, as recognised by both teacher and client.

Central to development work, the brief should be answered with an obvious focus on vocationality. The brief should correspond with one of the set starting points, with investigation and research being at all times relevant to the chosen brief. There is no requirement for a timed test, with the paper being 'live' from September 2006 until May 2007.

Preparatory studies and research should be clearly presented through sketchbook work, study sheets or experimental investigations in any medium. Besides investigation, research, development and reviewing being appropriately documented, analysis and evaluation must be evident throughout the creative process.

The brief this year is centred on a touring exhibition culminating in a final awards ceremony, promoting an awareness of the homeless and encouraging sponsorship. Few entries were made this January session, with the majority of centres delaying submissions until May.

It was evident that the brief encouraged a broad response, with candidates gathering information and ideas from a variety of appropriate sources. A range of specialisms was seen, from fine art to graphics and 3D to multi-media. The level of skills seen was encouraging, with the majority of candidates pursuing personal and independent investigative paths.

Candidates were sometimes over-reliant on teacher-initiated research into relevant historical and contemporary artistic sources, though successful candidates presented thorough and in-depth responses. Effective project planning and management was seen from candidates at the top of the mark bands, with engaged and independent research resulting in a thorough use of the creative process.

Less successful candidates produced rudimentary and often incomplete processing of ideas into appropriate outcomes. Potentially successful ideas and opportunities for development were often abandoned for more limited responses.

Centres should encourage the focus on the project brief, with the S.A.F.E awards ceremony and touring exhibition being central to all outcomes. In some cases, candidates produced sound research, development and outcomes without focus on the brief's objective. The vocational aspect of this unit should be encouraged, with outcomes being relevant and appropriate in satisfying the brief.

Teachers' Tip

Careful reading of the set brief, with relevant project management and a clear vocational response should be encouraged throughout the creative process.

Principal Moderator's Report

AS PORTFOLIO UNITS

F140 Unit 1: 2D and 3D Skills, Materials and Techniques

Candidates were provided with opportunities to investigate style and techniques. However, sometimes this project was too broad, and would have benefited from being 'anchored' to a theme, accessed through a well-prepared and detailed brief. Some candidates produced fully realised final pieces with well-considered, site-specific visuals in order to help client understanding.

Most centres had taken on board the importance of working in 3D and producing 3D outcomes.

Teachers Tip:

Candidates must have experience of 3D formal elements to comprehend sculptural form.

Please note: If there is no evidence of 3D work in a candidate's submission they can only access half the maximum marks, i.e. 50 of 100 available.

If Centres are in any doubt about delivering the 3D aspect of this unit, there is a help-sheet entitled '3D or not 3D' available from OCR.

Where Centres had made their candidates fully aware of the vocational aspect of this unit, most candidates had performed extremely well. Centres are beginning to realise that it takes time to develop skills and it is important to keep candidates well motivated with effective time management plans. Some Centres apparently encouraged their candidates to investigate a large number of techniques, but did not go on to produce quality outcomes.

Teachers Tip:

Candidates performed with greater confidence and understanding of the Assessment Objectives when they had used separate sketchpads or folders for each unit. This seemed to focus their ideas and planning in readiness for their final outcomes. It also encouraged them to annotate throughout the brief and ensure a meaningful and concise evaluation.

Overall work for this unit was well presented with candidates becoming more aware that presentation is a priority when dealing with clients or target audience.

F141 Unit 2: Communication and Meaning through Visual Language

This unit was designed to act as a bridge between Unit 1: 2D and 3D Skills, Materials and Techniques and Unit 3: Preparing and Working to a Brief, but the skills developed in visual language and communication will be used throughout the other units.

Teachers Tip:

In order to achieve this unit it is important that candidates research and explore the work of both historical and contemporary artists, craftspeople and designers, and appreciate how visual language and mark making is used. This knowledge can then be used to inform and develop the candidates' own work.

Where courses had been well taught and structured, candidates had used critical references and research to develop work effectively. Vocational awareness was apparent in most candidates' submissions with the more able having a consistent approach and making regular references to their original brief.

There were some site visits and visits to galleries which were very influential in informing outcomes. Some candidates had used secondary source material very constructively but others had used 'cut and paste' from magazines and the Internet merely as 'padding' and it was often not relevant to their work.

Annotation was used in sketchbooks and this complemented the work of the more able candidates, but it tended to be more basic and limited for the weaker candidates.

There was a tremendous variety, range of media, styles and techniques throughout this unit and it was pleasing to see candidates explore and fully develop their ideas with some excellent analysis and evaluations.

Candidates are becoming very adept at using photography, in most cases digital cameras, as a means of recording both for drawing purposes and a means of recording visits. Candidates had also used their ICT skills well and these were evident in the development of ideas and in the presentation of outcomes.

F144 Unit 5: 3D Design

- Candidates presented a range of vocational opportunities in this area
- Stronger candidates had made well referenced and concisely annotated comments in sketchbooks/notebooks
- Some good analysis and planning skills were demonstrated and there were some interesting and varied historical and contextual references to other artists and craftspeople
- More able candidates had presented their work with a strong client focus with close reference to their brief.

F145 Unit 6: Fashion and Textiles

- Good practice in this area produced vibrant sets of work, which responded well to the initial briefs
- Sketchbooks were informative and showed independent style evolving to a final outcome. There was also some excellent annotation and evaluation.

F146 Unit 7 Graphic Design

- Greater use of ICT was evident in this area and was very appropriate to the vocational qualities and requirements of graphic design
- Presentation was often of a high quality and in some cases was extremely professional, with some highly finished final outcomes
- This unit was delivered well in most centres with some excellent client-focused work being produced.

F147 Unit 8: Lens-Based Media and Multimedia

- Few submissions were made in this area
- Where candidates had actively pursued their own ideas, some very innovative solutions were seen.

F148 Unit 9: Fine Art

- Some high quality submissions were seen this session, but in some instances, the lack of any discernible vocational context disadvantaged candidates
- Good references to other artists and craftspeople were used to inform outcomes
- The quality of presentation was generally pleasing, but at times was disparate and lacked cohesion. Some candidates need to be more selective in their submissions.

Principal Examiner's Report

UNIT 10: F149 PROFESSIONAL PRACTICE AND PROGRESSION

General Comments

Unit 10 should be regarded as the key to successful achievement for A2 Applied Art and Design. The unit will confirm the vocational pathways for all the subsequent A2 portfolio units.

January 2007 was the first opportunity to enter candidates for this examined unit. Centres should note that although this is an examined unit, there is a no set time scale for its delivery or production of the candidate evidence. The teacher, as client, should negotiate with an individual candidate, practical time constraints and deadlines in relation to the mark submission date for this unit.

The size of the candidate entry gave a balanced overview of this first submission. As an examined unit, success could often be measured by how well the candidate had fulfilled their own *statement of intent*. Candidates in the higher mark range generally prepared a *statement of intent* with adequate scope to allow the production of a quality final outcome. Initial research for this unit was found to be of a good standard. Most candidates were able to locate an appropriate artist, designer, craftsperson or related business. Candidates therefore gained a worthwhile insight into professional practice, which underlined many possible vocational links.

Work submitted for assessment included not only development and preparation work, but also the summative outcomes, and was varied in terms of specialisms. Candidates benefited from combining the best of their own individual skills with their chosen art and design specialism.

Presentation of candidates' work, in many instances, left a lot to be desired. Candidates must remember that their completed work has to be of a suitable standard for presentation to a client. A folder of work that exhibits a collection of unmounted or uncared for offerings diminishes the quality of the candidate's work overall.

In conclusion, the quality of this first submission for unit 10 indicates that Centres have potentially grasped the vocational relevance of this unit. Centres are to be generally congratulated on the delivery of this critical A2 unit. Possible areas for future improvement are dealt with in the following sections.

Research

As briefly mentioned, on the whole the research element was of a good standard and appropriate to the unit. A wide range of investigation into art and design specialisms was evident. The research work, submitted by certain candidates, could have been reinforced by the following:

- In-depth evaluation studies of individual practitioners
- specific comment and responses from the artist or designer
- illustrations of the practitioner's own work
- illustrations of work in progress and the working environment.

Connections could be made relating to the candidate's own working conditions in their centre also making comparisons of available resources. It was found that references made to work experience placements were sometimes not evaluated. Some responses merely recorded the work placement without any indication or understanding of the processes involved. In these instances the candidates produced a diary which provided little insight into the purpose of the activity in progress.

Statement of Intent

The candidate's completion of the *statement of intent* should confirm an understanding of their professional approach to art and design. In producing the *statement of intent*, candidates should be reminded that quality is far more important than quantity. A well reasoned *statement of intent* will highlight the various stages of development and progression. Appropriate comment on the stages should be clearly linked. A range of *statements of intent* was seen and it was apparent that good practice was identified where candidates adopted a logical approach, firstly establishing 'what they were going to do' then describing the elements of their own determined brief.

It is a requirement that the *statement of intent* should be produced prior to the commencement of the creative project and must be clearly visible as part of each submission.

The client (teacher) should negotiate with the candidate and consider whether or not the creative project is appropriate to the candidate's own skills. Also, that the proposal has sufficient scope and potential to provide a quality outcome. The completed *statement of intent* should be signed off by the teacher. Good examples from this session's submission were seen across the entire mark range. They were usually structured to include some of the following elements:

- initial research
- higher education opportunities
- vocational links
- brief for the creative project
- definition of available resources
- time scale and deadlines
- presentation requirements
- final evaluation.

The Creative Project

High quality creative work, supported by examples of excellent levels of skill, were seen in this session's submissions. This particularly related to the specialisms where vocationality is implicit. Graphic and IT related disciplines were much in evidence. It was noted that candidates do not always include developmental work with their final project presentation. This is particularly relevant in relation to IT based work. Design adaptations showing how the work progressed to the final outcome are essential in assessing how and for what marks are awarded. Fashion and textile related projects were popular. This emphasized the accessibility of designers in these professional spheres. The making skills assessed in Assessment Objective 2 were sometimes seen to be over-rewarded, particularly in connection with fashion items. Design and craft specialisms are easily attached to professional practice and vocationality. However, we should not forget fine art, which is and must be regarded as both professional and vocational.

Successful candidate submissions related to commissioned fine art, which included consequential restraints, both financial and time related. Public art projects should contain reference to material suitability, site-specific locations and costings. Some fine art projects can be vocationally underdeveloped and tenuous. For example there is very limited scope in a proposal that specifies that the candidate is going to paint a picture for his brother. As an unqualified proposal, without reference to the location, size, medium and the likes/dislikes of the beneficiary, the resulting final piece, regardless of quality, will not satisfy the unit requirements. The candidate having chosen a creative pathway for the delivery of unit 10 should consult the teacher, particularly in the case of fine art, to ensure that the vocational possibilities are addressed.

Presentation

The importance of presentation at A2 level cannot be overstressed. All candidates' work benefits from polished presentation. Summative outcomes must receive proper consideration to show off the work to its best advantage. Supplementary, evidential development and preparation material require almost as much care.

Teacher Tips:

- Teacher guidance may be necessary to channel candidates in directions that will provide the appropriate scope to satisfy the vocational requirements of this qualification
- The candidate should always remember that the work they are assembling will be presented to the client
- Presentation skills developed at this level will be invaluable, not only for this qualification, but also any future progress into higher education or employment.

Principal Moderator's Report

A2 PORTFOLIO UNITS F150 – F157

January 2007 was the inaugural session for the A2 award and centres that entered candidates have been positive in their approach.

All the centres visited were very helpful and cooperative when making arrangements for the Moderation Process, with administrative procedures being carried out quite smoothly. However, it is required that Centres include the Centre Authentication Sheet (CCS160) and Unit Assessment Form (GCW223) when sending their MS1's to Moderators.

Most Centres had work available in quiet areas, which made the moderation process straightforward. Those involved in the labelling and packing of work are to be thanked for their time and effort and their ready agreement in allowing work to be used for the Award Meeting.

Generally, work was well presented with some displays being excellent, reflecting the effort made both by the teachers and the candidates in ensuring the highest standard possible.

Not all Portfolio units were attempted due to the limited number of candidates entered, but, of those that were; the standard of work was variable.

The most successful candidates were those who were encouraged to produce final outcomes which were related to a specific brief from the start of the unit. They carried out thorough and relevant research which allowed for the in-depth development of ideas, using a wide range of media and styles. The increase in the skill level from AS was marked as candidates have matured and improved. Relevant, concise annotation and evaluation was evident and was useful in understanding the creative journey, with the selection and presentation of the work being professional and suitable for a client and showing a strong vocational influence.

The less successful candidates' work tended to be limited in terms of research and the quality and development of skills, with some candidates not working to a brief until well into the process. Annotation and evaluation were very brief or virtually non-existent, with lack of care taken over presentation of the vocational aspect of the work.

Centres need to be aware that presentations of research, development of ideas using a range of materials together with creative flair and a strong vocational influence, which relate to a brief from the outset, are more successful.

It would be beneficial if candidates were familiar with the Assessment Evidence Grid as used by the teacher. This will help them to understand the Assessment Objectives and the Assessment Criteria.

**Advanced GCE Art & Design (H013/H213)
January 2007 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
F140	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F141	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F142	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F143	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F144	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F145	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F146	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F147	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F148	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H013	300	240	210	180	150	120	0
H213	600	480	420	360	300	240	0

Report on the Units taken in January 2007

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H013	13.6	22.7	45.5	63.6	81.8	100	22

	AA	AB	BB	BC	CC	CD	DD	DE	EE	U	Total Number of Candidates
H213	0.0	28.6	42.9	57.1	57.1	71.4	85.7	85.7	100	100	9

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

**Advanced GCE Art & Design (H413/H613)
January 2007 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
F149	Raw	100	80	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
F150	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
F151	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
F152	Raw	100	81	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
F153	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
F154	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
F155	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
F156	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
F157	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H413	600	480	420	360	300	240	0

	Maximum Mark	AA	AB	BB	BC	CC	CD	DD	DE	EE	U
H613	1200	960	900	840	780	720	660	600	540	480	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H413	n/a	-	-	-	-	-	-

	AA	AB	BB	BC	CC	CD	DD	DE	EE	U	Total Number of Candidates
H613	n/a	-	-	-	-	-	-	-	-	-	-

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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