

Applied Art and Design

Advanced GCE A2 H413/H613

Advanced Subsidiary GCE AS H013/H213

Report on the Units

January 2009

H013/H213/MS/R/09J

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This report on the Examination provides 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.

Reports should be read in conjunction with the published question papers and mark schemes for the Examination.

OCR will not enter into any discussion or correspondence in connection with this Report.

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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Chief Examiner's Report

General Comments

Centres have been very enthusiastic about this award and they have proved their commitment to it, by again, releasing work for OCR's use for Standardisation and Award purposes. However, there are still some Centres who have been reluctant to release work requested by moderators or have not dispatched the work to OCR as requested. This causes major problems for the awarding of grades on the grade boundaries. It is an official requirement from QCA and JCQ that selected work is sent to examination boards. This is an essential part of the examination process to enable awarding to take place. Every effort will be made to return work as soon as possible, as OCR is fully aware that work is needed for portfolios for interviews.

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. However, a few centres greatly extended the practical difficulty and duration of the moderation process by presenting the candidates' whole submission rather than by unit.

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 they should send in their forecast grades.

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

- MS1's (Please check that these are correctly filled in and correlate with the Centre Assessment Forms),
- Unit Assessment Forms GCW232 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 realise 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 want to understand more about the moderation process and are encouraged to attend Inset courses for this qualification. Inset courses for GCE Applied Art and Design will again be offered in 2009/2010 and if there are any queries about Inset, then please contact the Customer Contact Centre or check the OCR website: www.ocr.co.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 been 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. Presentation of work in this session was the best yet; the majority of centres had made improved efforts in displaying candidates' work. 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 they encounter any problems with lost, damaged or missing work that they should contact their Examinations Officer immediately.

Portfolio Units

Objective 1: Applying knowledge and understanding of others' practice.

- Relevant artistic references were seen in the majority of work, with aesthetic qualities appropriately informing intentions.
- Depth of understanding was not always evident at the lower end of centres' orders of merit, but this generally coincided with the overall quality of candidates' work.
- Candidates were over reliant on using 'cut and paste' in their work and often it was irrelevant in informing their work.
- Vocational awareness was increasingly referenced.

Objective 2: Applying skills, techniques and understanding.

- Personal styles were often well developed, and although candidates did not always possess the technical skills to effectively realise their ideas, intentions were clear.
- Drawing was not overall of a high level, in spite of some topics emanating/suggesting observed drawing, candidates opted to use secondary sources.
- In some cases technical skills lacked a fluency of understanding and materials were used with a lack of sensitivity.
- Some projects often contained a large quantity of work which did little to improve the quality of the submission.
- Outcomes were seen to be increasingly well presented and vocational awareness and suitability was evident throughout.

Objective 3: Analysis, synthesis and evaluation.

- Fitness for purpose was generally well documented and some candidates made perceptive decisions for new directions in their work.
- Analysis and evaluation was often an integral part of submissions, however, less able candidates may have benefited from using bullet points rather than extended prose.
- Candidates' work had obviously benefited from looking at the work of other artists, craftspeople and designers.

F140 2D and 3D skills, materials and techniques



General Comments

- 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.
- 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.
- Some good research and well annotated sketchbooks were in evidence, although some candidates would benefit using word processing.
- There was a wide range of techniques and styles, and some candidates had produced copious amounts of work with little attention to quality.
- 3D work was often a token gesture in some centres, with some basic outcomes of simple ceramic pieces and pieces of paper sculptures, which did not inform ideas or intentions.

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 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.



Report on the units taken in January 2009

- 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 as 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.

F142 Preparing and working to a brief

The unit operates a vocationally focused, themed scenario and project brief set by OCR. Candidates are free to work in ways that allow them to demonstrate their particular skills in line with their chosen specialist pathway. Project brief outlines are provided for candidates to discuss with their teachers (clients) to 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 is made available on the OCR website. There is no set time limit for preparatory research, to plan and produce the final outcome and solution to the project brief. However, candidates must meet the deadline for presentation to the 'client', which is set by the teacher.

The new scenario and project brief this year centred on renewable energy. The scenario has already proved to be very accessible nationally. Many candidate responses focused on wind and water power. The graphic visual use of wind farm turbines was much in evidence. Recycling themes also provided the inspiration for a number of submissions.



Moderation revealed that the project brief had been adapted in a variety of creative ways by candidates, with a range of outcomes being seen. Candidates used the topic to develop their skills in visual communication, with the vocational aspect being at the forefront of the majority of work seen. Initial research and investigation was generally well presented, but artist and designer connections were not always evident in informing intentions. The level of skills seen was varied, with the best demonstrated through the use of sketchbooks, showing an extensive range of investigations.

Successful candidates assessed in the top mark bands were seen to produce a wider range of initial research, and included recordings from both primary and secondary sources. These were often both innovative and original. Practical outcomes highlighted developing personal styles and strong vocational connections were displayed in both preparatory and final work. Less successful candidates assessed in the lower mark bands were seen to have presented limited research which appeared to have a direct impact on the development of their subsequent work. A lack of consistency in practical skills and response to the work of other artist and designers also appeared to hinder the success of final outcomes.

Report on the units taken in January 2009

Centres are reminded that a professional, client friendly presentation of research and development materials that clearly relates to a briefs summative outcome substantially reinforces submissions.



F143 The Creative Process

In response to an externally set brief, this unit encourages a thorough use of the creative process. It is relevant to all candidates who are completing the double award at AS level and is focused around a set scenario and given brief.

The vocational and applied focus on this unit is at the core of the set paper, stimulating candidates to respond in professional ways using the creative process. Preliminary work, including relevant research, investigation, exploration and analysis, should be recorded and presented appropriately at given stages set by the client/teacher. There is no set time limit for the preliminary or final work, but the candidates must meet the deadlines set by the client/teacher.



The scenario and brief this year are based on providing art and design ideas and outcomes for an ecological education centre. Moderators reported that the seen submissions revealed some stimulating and creative responses to the given brief. Textiles, fine art, graphics and 3D work were all practically used by candidates, highlighting a broad range of personal responses. The scenario allowed candidates to present initial recordings in a variety of media.

Candidates were able to exploit their own strengths and skills in accordance with their specialist pathway. Confident, energetic and practically sustained exploration led to equally considered outcomes. Vocational awareness was proficient and innovative; outcomes presented were of a good standard.



Again there was less evidence of ongoing evaluation and analysis, with some ideas being resolved prematurely. In the lower mark range technical skill levels lacked the sensitivity and maturity seen in the more successful candidates work.

F144 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 Fashion and Textiles

No submissions in this area

F146 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.

F147 Lens-based Media and Multimedia

- Where candidates had actively pursued their own ideas, some very innovative solutions were seen. However, some candidates were not encouraged to digitally modify and manipulate their photographed images.

F148 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.

F149 Professional practice and progression

Effectively delivered, Unit 10 will satisfy both the vocational and the implicit professional practice requirements of this qualification. Centres often find it helpful to complete this unit prior to working on the portfolio units. However if the work submitted in the January or June session Unit 10 provides a sound platform for the successful achievement of the A2 level of this qualification

Centres should remember that although this is an examined unit there is no set time scale for its delivery. The teacher, as client, should negotiate with the individual candidate practical time constraints and deadlines. Success is often measured by how well the candidate fulfilled their own statement of intent. A fairly constant weakness in the submissions identified by moderators has related to the quality of presentation. Lack of care, time and resources is in many instances evident in the final submission.



Work submitted for moderation was generally in line with the unit requirements. Areas within the unit that would benefit from specific consideration are dealt with under the following headings.

Research

When researching an artist, designer or craftsman, the teaching staff and candidates should ensure that the selected practitioners work can provide sufficient scope for an in depth evaluation. The practitioners vocational approach and client awareness should be evident throughout the research element of this unit. Where a Centre or candidate cannot find a suitable practitioner locally, a candidate can research a practitioner by using either library material or the internet, providing that sufficient acknowledgements are used.

Statement of intent

The statement of intent is a brief negotiated between the candidate and the client (teacher). This forms the brief for the delivery of the creative project. Moderators continue to report a consistent improvement in the production of the statement of intent. Most Centres are giving worthwhile guidance to candidates and clearly defined pathways are now evident in the statements of intent. The value of a well prepared statement of intent now appears to be understood and accepted.

The Creative Project

High quality creative work, supported by some examples of excellent levels of individual skill was seen in this session. This particularly related to the specialisms where vocationality is implicit. Design adaptations showing how the work progressed to the final outcome are essential in assessing how and where marks were awarded. The skill levels assessed in objective AO2 were sometimes seen to be over rewarded. All projects must have vocational connections. Possible client links should be considered, especially when related to commissioned fine art work.

Constraints, including cost, scale and time should be taken into account. Public art projects should contain reference to material suitability and health and safety.



Presentation

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

Candidates should be aware that illegible written and supportive annotation is not likely to form part of an appropriate professional presentation. At the A2 level, clear and meaningful written work forms an essential part of the candidates' final submission.

A2 Portfolio Units

January 2009 was another successful session for many candidates entered for A2 Portfolio Units. The majority of centres carried out the administrative tasks successfully and submitted paperwork on time. However, Centres still need to be reminded to include the Centre Authentication Sheet (CCS160) and the Unit Assessment Forms (GCW232) when sending their MS1's to Moderators. Inclusion of the Unit Assessment Form allows the Moderator to check for arithmetical errors prior to the visit, thus making the moderation process less problematic.

The majority of Centres had work available in quiet areas and excellent effort had been made to present samples of work in an accessible form for moderation. However some Centres need to be reminded that work should be in rank order by unit and not by candidate. Work should be presented as stand alone units, which should include supporting studies. The use of sketch books for more than one unit can make the moderation process more difficult, unless each unit is clearly indicated.

Some work was well presented with teachers and candidates taking a great deal of time and trouble to ensure exhibitions were of the highest standard. Unit Recording Sheets were usually completed satisfactorily, but some centres had failed to complete the marks summary. Where teacher comments had been made they were pertinent and worthwhile, providing helpful information

Candidates generally presented their work on mounted sheets, in sketch books, plastic sleeved folders or a combination of methods. The final outcome usually being submitted separately, reflecting the need to present work in a professional manner to a client. Whilst there is not a prescribed form of presentation, development of research and ideas needs to show effective planning and good quality skills in a vocational context.

The best submissions showed extensive research and investigations into both historical and contemporary imagery, with candidates achieving a clear differentiation in quality and depth between AS and A2. This quality was particularly evident in the skill levels shown in the planning and the final outcome.

Assessment Objective 1: Applying knowledge and understanding of others' practice:

All centres encouraged candidates to investigate the work of others. Some candidates used the work of visiting artists or experience gained from workshops and visits as a starting point for their own practice. A number of candidates demonstrated a real connection with a particular approach or creative process. Where this method was employed, work produced was highly personal, mature and of good quality. The use of annotation in sketchbooks and on sheets demonstrated a level of understanding of the context of the work. It was pleasing to note a reduction in the amount of downloaded material.

The most successful candidates presented high quality work that was vocationally fit for purpose. Less successful candidates presented haphazard research, which was superficial and lacked development. Reference material was gathered, but did not provide inspiration for the production of well planned or high quality outcomes, nor did it show implicit links to possible uses and locations necessary in this vocational qualification. More evidence and clarity of intentions with planning should be evident within the work.

Assessment Objective 2: Applying skills, techniques and understanding:

Candidates in most centres were encouraged to explore a wide range of media and processes, including traditional mark making approaches and modern ICT based technology. Some candidates showed strong skill levels where they worked from direct observation; however some candidates relied too heavily on secondary source material.

The most successful candidates developed a personal style, modifying and refining ideas as the work progressed and presented sophisticated high quality outcomes. Good practice was seen in various forms and in a rich variety of media and processes. Less successful candidates, who failed to explore ideas thoroughly and used a limited range of practical investigations, would have benefited from more focused work on applying skills and techniques.

The application of skills varied immensely between Centres and candidates. Some Centres gave too much credit when awarding marks for this Assessment Objective, when the evidence for quality skills was lacking and difficult to see. Some candidates documented their work as it progressed, which was particularly helpful when working on 3D, fashion or textile pieces.

Assessment Objective 3: Analysis, synthesis and evaluation:

There were some excellent examples of concise annotation. Most candidates have achieved a good balance of written analysis and evaluation. However, centres still need to advise students with illegible writing to word process their annotation and be more aware of client presentation.

ICT featured in many units of work and was common as a means of developing ideas and presenting outcomes.

The most successful candidates had concluded with a visualisation of their own design in a vocational context. This ensured ongoing analysis and evaluation as an integral part of their work, leading to logical and well thought out final outcomes.

Clear briefs, which incorporated some constraints, provided a good foundation and encouraged candidates to focus on the task. Some original and interesting work was produced by candidates who had choice in developing work to suit their strengths and their own specialisms.

F150 Decorative Imagery:

- The gathering of research and resource material was very successful, especially where there was not an over-reliance on downloaded internet imagery.
- Some candidates presented screen printed T shirts, menus and wrapping paper, which showed good use of IT in developing ideas and the printing of wrapping paper. Close links to some local businesses provided vocational settings for candidates to place their outcomes in site specific venues.
- Work benefited from professional presentation and from being vocationally fit for purpose

F152 Spatial Design

- In one centre the redesigning of an outdoor area was presented with professional use of IT showing a range of layouts. Model making techniques were used to present a mock up of the chosen design.

F153 Fashion Design:

- A wide range of contrasting fabrics, dyed, stitched paper and a wide range of textile techniques have been used to produce vibrant evening and bridal dresses in one centre.
- Outcomes were strong when they were supported by thorough investigation.

F154 Graphic Design:

- There were some successful candidate submissions for this unit which showed very good ICT developmental work. Presentation was generally of a high standard with high quality outcomes. Candidates showed a strong client focus and vocational links with ideas being fully explored and developed.
- Direct links with local businesses were used to create letterheads and office stationery. Some candidates chose to design T shirts which were very marketable and wearable due to designs being professionally printed. Tags and labels were produced to compliment the clothes. Menus and CD covers were effective and showed vocational understanding.

F156 Fine Art:

- Successful submissions showed increased awareness of others' influences
- A wide range of media and styles were seen with the most successful candidates producing excellent large scale work, particularly when working from direct observation.
- Presentation reflected the vocational links, with some work being shown in a site specific location.
- Candidates need to consider scale carefully. Large work can compromise skills. Small work can be equally effective. Deadlines and time management need careful consideration.

F157 Textiles:

- Candidates were inventive when producing handbags on patterns based on animal skins and aboriginal art. Visually stimulating work based on stitching, quilting, appliqué and felt making were produced, which was vocationally strong and professionally presented.

Grade Thresholds

Applied GCE Art and Design (H013/H213)
January 2009 Examination 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 | 81 | 71 | 61 | 51 | 41 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F143 | Raw | 100 | 81 | 70 | 60 | 50 | 40 | 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 |

Uniform marks correspond to overall grades as follows.

Advanced Subsidiary GCE (H013):

| Overall Grade | A | B | C | D | E |
|---------------|-----|-----|-----|-----|-----|
| UMS (max 300) | 240 | 210 | 180 | 150 | 120 |

Advanced Subsidiary GCE (Double Award) (H213):

| Overall Grade | AA | AB | BB | BC | CC | CD | DD | DE | EE |
|---------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| UMS (max 600) | 480 | 450 | 420 | 390 | 360 | 330 | 300 | 270 | 240 |

Cumulative Percentage in Grade

Advanced Subsidiary GCE (H013):

| A | B | C | D | E | U |
|---|------|------|------|-----|-----|
| 0.0 | 27.3 | 54.5 | 63.6 | 100 | 100 |
| There were 11 candidates aggregating in Jan 2009. | | | | | |

Advanced Subsidiary GCE (Double Award) (H213):

| AA | AB | BB | BC | CC | CD | DD | DE | EE | U |
|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 100 | 100 | 100 | 100 |
| There was 1 candidate aggregating in Jan 2009. | | | | | | | | | |

Applied GCE Art and Design (H413/H613) January 2009 Examination 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 | 70 | 60 | 50 | 40 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F151 | Raw | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F152 | Raw | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F153 | Raw | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F154 | Raw | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F155 | Raw | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F156 | Raw | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F157 | Raw | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |

Uniform marks correspond to overall grades as follows.

Advanced GCE (H413):

| Overall Grade | A | B | C | D | E |
|----------------------|----------|----------|----------|----------|----------|
| UMS (max 600) | 480 | 420 | 360 | 300 | 240 |

Advanced GCE (Double Award) (H613):

| Overall Grade | AA | AB | BB | BC | CC | CD | DD | DE | EE |
|-----------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| UMS (max 1200) | 960 | 900 | 840 | 780 | 720 | 660 | 600 | 540 | 480 |

There were no candidates aggregating for Advanced GCE (H413) and Advanced GCE (Double Award) (H613) in January 2009

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553

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