

Applied Art and Design

Advanced GCE A2 H413/H613

Advanced Subsidiary GCE AS H013/H213

Report on the Units

January 2008

H013/H213/MS/R/08J

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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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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, some Centres have been reluctant to release work requested by moderators or they have not dispatched the work to OCR. 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. 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 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),

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 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 new qualification. Inset courses for GCE Applied Art and Design will again be offered in 2008/2009 and if there are any queries about Inset, then please contact the Customer Care 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 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 demanding/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.

General Comments

F140: 2D and 3D Skills, materials and techniques

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. It 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. Some good research and well annotated sketchbooks were in evidence, although some candidates would benefit from using word processing to carry out their annotation.

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.

Teachers Tip:

In order to achieve this 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 their 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.

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 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 made available on the OCR website. There is no set time limit for preparatory research to plan and produce the final outcome/solution to the project brief. However, 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 'Travel Eye'. Fewer entries were made for this January session, with the majority of Centres delaying submissions until the June session.

Moderation revealed that the project brief outlines had been adapted in a variety of creative ways by candidates, with a range of outcomes being seen, predominantly within graphics and fine art painting. 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, with the majority of candidates using secondary sources to initiate ideas. Artistic influences were not always evident in informing intentions. The levels of skills seen was varied, with the best demonstrated through sketchbooks which included 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 which were often innovative and original. Practical outcomes highlighted developing personal styles with strong vocational connections displayed in both preparatory and final work.

Less successful candidates assessed in the bottom mark bands were overall 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 skill level and response to the work of influential others also appeared to hinder the success of outcomes.

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.

Teachers Tip:

- thorough research using both primary and secondary sources will help to generate ideas
- additional research into existing related products will help to inspire outcomes
- the target audience should be considered and made reference to at all times
- outcomes presented 'in situ' successfully support and aid the vocationality of the unit.

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 breadth of the brief allows candidates to respond in ways that suit their particular skills as relevant to their specialist area of creative pathway. Candidates are encouraged to liaise with their teacher in order to establish the most appropriate and realistic area for their creative response.

Centres are able to deliver the themed set brief as suitable from the period September to May. A new themed paper is sent out to Centres each May for the following academic year, thus allowing for preliminary research into the set scenario. The given scenario provides a clear and realistic situation, whilst allowing candidates to pursue their own specialisms in response to broad project brief outlines. The vocational and applied focus on this unit is at the core of the 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 as set by the client/teacher. There is no set time limit for preliminary or final work, but candidates must meet deadlines as set by the client/teacher.

The scenario and brief outlines for this year are based on the opening of a flagship store selling organic skin and hair care products. Few entries were made for this January session with the majority of Centres delaying submissions until June.

Moderators reported that the seen submissions revealed stimulating and highly creative responses to a breadth of the given brief projects. Textiles, fine art, multi-media, graphics, sculpture and illustration 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 manners, from photography to drawing from direct observation, imagination and experience. Candidates were able to exploit their own strengths and skills in accordance with their chosen specialist pathway. Research was thorough, with the majority of candidates investigating a range of existing appropriate shops and products which effectively informed their subsequent work. Confident, energetic and practically sustained exploration led to equally considered outcomes, reflecting engaging and mature responses.

Candidates assessed in the top of the mark bands presented in depth research, exploring a broad range of existing shops and products. Relevant influential artists, craft workers and designers, both historical and contemporary were appropriately and perceptively analysed. Fluency in technical skills was supported by an extensive range of practical investigation. Vocational awareness was proficient with innovative outcomes presented to a high standard. Less successful candidates were able to demonstrate sound use of the creative process, but the breadth and depth of their research and development work was not as thorough as that seen in the top candidates. There was less evidence of ongoing evaluation and analysis, with ideas being resolved prematurely. Technical skill level lacked the sensitivity and maturity demonstrated in more successful candidates work, with outcomes reflecting exciting ideas which were not as effectively resolved.

Report on the Units taken in January 2008

Centres should be aware that the vocational situation of the given scenario and brief requires appropriately professional levels of presentation at all stages of the creative process.

Teachers Tip:

- thorough research into existing relevant shops and products, **combined with** additional exploration into influential artists/designers/craftspeople helps to inspire and inform intentions
- presentation skills should be visually stimulating and client appropriate
- the given scenario should be at the core of all preliminary and final work
- outcomes presented 'in situ' successfully support and aid the vocationality of the unit.

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 their 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.
- In some Centres, candidates seemed to want to produce an illustrative theme, and this is acceptable where the illustrative development and the final outcome are fit for the purpose. However, it is not acceptable that a painting with words added can suddenly become graphic design. Vocational links need to be evident. Presentation should clearly show how the illustration would be used and consideration of suitable use of fonts and the graphic display of words is part of the graphics process.

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, however, some candidates were not encouraged to digitally modify and manipulate their photographed images.

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. Candidates need to be more selective in their submissions.
- Candidates need to consider the use of scale. Big is not always beautiful! There has to be a reason for enlarging a piece of work – it may often relate to the choice of media used, but candidates need to be aware that skills can be compromised as a result of large scale work.

F149: Professional Practice and Progression

General Comments:

Generally Centres have grasped the significance of Unit 10 as potentially a format for the delivery of both the mandatory and optional A2 portfolio units. There is now visible evidence to show that centres are becoming more confident with their delivery of Unit 10. Assessment of this unit is noticeably more accurate overall. Centres are making positive efforts to enable candidates to make contact with artist, design and craft professionals. Direct links with practitioners benefit candidates and lead to more meaningful research and evaluation of vocational practices.

The value of a well structured statement of intent forms a valuable part of a successful submission. The breadth and variety of creative projects submitted this session underlines the centres encouragement of their candidates to initiate and develop projects that relate to their individual interests and strengths.

The moderation of Unit 10 identified some inconsistencies in centre assessment especially when related to objective A02. In these instances the award of marks was sometimes found to be over generous. Candidates were over rewarded for levels of skill not evident in the work presented. This deficiency was occasionally linked to unfinished project work.

In general the final presentation of work was found to be the least satisfactory element of Unit 10 submissions. Candidates must always be reminded by teaching staff of the importance of presentation. Not only specifically the final outcome, but also the research, preparation and developmental work. Each individual candidate submission should be suitable to be viewed by a client.

Research

The research material presented for Unit 10 continues to show improvement in terms of quality. Candidates are seen to be successfully gathering information concerning the working practices of artists, designers and crafts people. The research material collected is often shown in a meaningful and logical manner. Where candidates have been able to contact and visit a practitioner's studio or workplace the results have proved invaluable. In this situation candidates were able to discuss actual working practices and vocational constraints.

Statement of Intent

The principle of the Statement of Intent confirms the candidates own response to the requirements of Unit 10, combining both a programme of research with a negotiated brief with the client (teacher). The value of the statement of intent is now generally understood and accepted by centres. A well structured statement of intent provides the candidate with a working check list of what needs to be done, how and when. When assessing Unit 10 submissions a statement of intent can be used to confirm a candidate's performance in each of the three assessment objectives. This can prove a valuable cross reference when reviewing the marks awarded. Again good examples of well reasoned and prepared statements of intent were seen throughout this sessions submissions.

Report on the Units taken in January 2008

They were usually structured to include some of the following documents:

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

The Creative Project

The selection of a suitable project which will form the principle part of Unit 10 can be challenging for candidates. Teaching staff will need to give guidance in the selection of project. The choice of project that encompasses both the candidate's individual skill and specialised art and design interests will potentially produce the best outcomes. This was successfully demonstrated in many of candidate submissions this session.

The creative project work can be linked to one of the other optional A2 units, however there must be a separate outcome to each of the two units. Clear vocationality was evident in many candidate submissions this session. Vocational connections were thoughtfully applied to a range of projects.

Weaknesses were noted particularly where candidates worked with unfamiliar media, materials and techniques. The poor quality of skills shown by some candidates in the making and producing of their designs diminished the quality of the creative project.

Presentation

Presentation is a very important feature in satisfying the vocational requirements of this qualification. This being particularly relevant to the A2 level. Moderators sometimes report that the quality of candidate work for Unit 10 is poorly presented. In these instances significant preparation work is often submitted as a collection of unmounted and uncared for loose sheets.

Care and consideration should be given to each separate element of the total submission. Possible suggestions for improvement are as summarised below:

Teachers Tips:

- initial research could appear in a loose leaf folder, sketchbook work could be represented, mounted and annotated
- higher education opportunities should be isolated from each prospectus. Annotated comment might be added suggesting the candidates reasons for choice
- the statement of intent should be presented clearly. This is an important item and should be immediately accessible
- the project brief should be sufficiently informative and legible
- worthwhile evaluative annotations are worth less if they are illegible.

Units F150 - F157

Generally, only a small number of candidate entries were seen this session, as most candidates will be entered in the summer session to allow them to develop A2 portfolio units in more depth.

Most centres had work available in quiet areas, but some centres need to be reminded that work should be in rank order by unit and not by candidate, as this makes the moderation more straightforward. Work should be presented as stand alone units, which should include supporting studies.

Most work was well presented with some teachers and candidates taking a great deal of time and trouble to ensure exhibitions were of the highest standard. Some candidates made excellent use of sketch books and plastic sleeved folders to present work alongside mounted sheets, reflecting the need to present work to a client.

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 was particularly evident in the skill levels shown in planning and the final outcome.

All centres encouraged candidates to investigate the work of others. This was very successful where candidates had been involved in workshops with local artists, craftspeople or designers, or had visited galleries.

The most successful candidates presented high quality work, professionally, showing it was vocationally fit for purpose. Less successful candidates presented haphazard research which 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.

Centres encouraged candidates to use a wide range of media and styles, including traditional mark making approaches and modern ICT based technology. Candidates showed strong skill levels where they worked from direct observation. Photography was used well as a means of gathering primary source material for drawing, recording visits and work in progress.

There was excellent concise annotation, but some candidates had written far too much, some of which was unnecessary. Centres should advise students with illegible writing to word process their annotation and be more aware of client presentation.

The initial launch of the Unit made a great difference. Clear briefs which incorporated some constraints provided a good foundation and encouraged the candidate to focus on the task. A number of centres used a common theme, with all candidates producing similar work. This produced some successful and high quality outcomes. Original and interesting work was also produced by those candidates who had choice in developing work to suit their own specialisms and tastes.

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. Work was presented in sketchbooks, loose leaf folders or on A2 sheets.
- Outcomes were effective where candidates had designed and made high quality mixed media panels, although in many instances candidates had produced pages of research, but failed to develop these studies into suitable vocational outcomes. This does not fulfil the requirements of the Assessment Objectives.

F151: Multi Media

- Little work was seen this session, but there were some interesting examples of animation which showed good level of skill. CD's should have an easily read format so that work can be accessed for the Award Meeting.

F152: Spatial Design

- Few submissions were made in this area, but one candidate had worked with a strong client focus, showing well-developed analysis and planning skills. The outcome was vocationally appropriate and 3D model making skills good.

F153: Fashion Design

- Workshops with a contemporary designer produced some excellent submissions in one Centre, where a range of contrasting fabrics, dyed, stitched paper and a wide range of textile techniques had been used to produce vibrant exotic dresses. However, extensive research and preliminary design work do not always produce high quality outcomes. Less successful candidates lacked good dressmaking skills.
- Fashion accessories and handbags where felt making techniques had been used proved successful. Candidates responded well to the brief with sketch books showing excellent research and development of ideas and techniques.
- Vocationally sound, creative and innovative textile pieces were produced by candidates in one centre, with impressive fashion work being used for a school performance. Planning and preparation work was equally well thought out and presented, with candidates enthusiastically and independently producing costumes for the play.

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. However, some poor presentation was seen, which was surprising given the natural vocational nature of this Unit.
- Some Centres who had strong fine art based strengths followed an illustration pathway, but illustrative results were of variable quality, although the most successful candidates showed good technical skills.

F155: 3D Craft

- Only a small number of ceramic submissions were seen, but the most successful candidates had made artefacts using a combination of traditional methods such as slab building, moulding and coiling, decorating them with a range of slip and glazes.
- One centre produced some impressive ceramic heads, which were exhibited alongside Textile and Fine Art work in a gallery. Varied historical and contextual references with sound planning enabled candidates to fulfil the requirements of the brief. Work was photographed as it progressed, annotation and evaluation showed sound understanding.
- Some effective work based on Natural Form was the result of a series of workshops. Candidates had produced decorative items such as surrounds for mirrors and the bases for candles, which had strong client focus and a vocational outcome.

F156: Fine Art

- Variable results were seen; the more successful exhibited strong vocational links showing good skill levels and presentation qualities.
- A wide range of media and styles were seen with some candidates producing excellent large scale work, particularly when working from direct observation.
- Some impressive mixed media landscapes were seen, the work being used to promote the town and increase visitor numbers. Photography was used as a means of recording the visit and for drawing purposes. 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

- The quality of submissions often reflected individual centre teaching skills and resources. This was usually found to be one of the most successfully delivered and assessed A2 units.
- Candidates were inventive and produced some visually stimulating work which was vocationally strong and well presented.
- Decorative items to be placed in shops produced wall hangings using stitching and appliqué techniques. Thorough research into artists, craftspeople and designers along with extensive practical research allowed candidates to work to their strengths when producing informed outcomes.
- Fashion accessories were the result of a series of workshops with a local designer in one Centre. The most successful candidates explored a broad range of materials through practical investigation and produced some effective jewellery based on felt making techniques. However, the poor quality of skills shown by some candidates meant their outcomes were less successful.

Teachers Tips:

- candidates should show an increase in the skill level from AS to A2.
- candidates achieve best where Centres set briefs with specific constraints, enabling them to achieve highly in the vocational aspect of the specification.
- work should be thoroughly researched and explored with mature, in-depth development of ideas and practical investigations of a wide range of media and styles.
- relevant, concise analysis, annotation and evaluation should show evidence of clear understanding.
- candidates should select and present their work showing strong vocational influence. Outcomes should be professional and suitable for the client.
- candidates need to consider carefully the size and scale of their outcomes.

Grade Thresholds

Applied GCE Art and Design (H013/H213)
January 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F140	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F141	Raw	100	81	71	61	51	41	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	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F144	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F145	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F146	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F147	Raw	100	81	71	61	51	41	0
	UMS	100	80	70	60	50	40	0
F148	Raw	100	81	71	61	51	41	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	40.0	60.0	70.0	90.0	100
There were 10 candidates aggregating in Jan 2008.					

Advanced Subsidiary GCE (Double Award) (H213):

AA	AB	BB	BC	CC	CD	DD	DE	EE	U
0.0	0.0	100	100	100	100	100	100	100	100
There was 1 candidate aggregating in Jan 2008.									

Applied GCE Art and Design (H413/H613) January 2008 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

Cumulative Percentage in Grade

Advanced GCE (H613):

A	B	C	D	E	U
0.0	0.0	0.0	0.0	0.0	0.0
There were no candidates aggregating in Jan 2008.					

Advanced GCE (Double Award) (H613):

A	B	C	D	E	U
0.0	100	100	100	100	100
There was 1 candidate aggregating in Jan 2008.					

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.

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14 – 19 Qualifications (General)

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