

## **Mark Schemes for the Units**

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**January 2009**

**3800-6/7800-6/MS/R/09J**

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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.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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**Advanced Subsidiary GCE Art (3800-3806)**

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## 2926/01 – 2926/02 Controlled Assignment: Critical & Contextual Studies 02

Component 1 has a practical outcome and candidates must show how their ideas have developed using a given image as a starting point. There must be some documentation as to the resources and research undertaken and how this has led to the concluding final piece or outcome. This should be assessed internally according to the criteria laid out in the specification for assessment.

Internal marking should follow the pattern as follows:

<b>AO1</b>	<b>Recording of observations in written and visual forms.</b>	<b>30</b>
<b>AO2</b>	<b>Analysis of objects and images/understanding of intentions of concepts/understanding of historical, cultural contexts/use of subject terminology.</b>	<b>20</b>
<b>AO3</b>	<b>Investigate research and analysis/development of ideas and selection and use of processes to aid final outcome.</b>	<b>30</b>
<b>AO4</b>	<b>Level of personal response/realisation of intentions/assessment and evaluation of connections to work of nominated practitioners.</b>	<b>20</b>

**Total marks Component 1 100**

## Marking Scheme

The following Level descriptors should be applied using the question specific information on the pages that follow.

### Level Descriptors

**Marks 16-20** Answers at this level will reflect an excellent understanding and appreciation of concepts in response to the question. Insights and ideas will be fully articulated with vision and clarity and will be closely related to cultural and social contexts. Critical analysis of objectives, images and text will be developed to a high level emphasising the understanding, intention and meaning of works of art. There will be a good grasp of the use of technical terms and understanding of techniques. Answers will indicate evidence of detailed research for information in support of ideas. Where provided diagrams will show a clear understanding of concepts.

**Marks 11-15** Answers at this level will be competent. The question will be tackled systematically and answers will show adequate understanding of the topic. Insights and ideas will be sound and related to cultural and social contexts. Critical analysis of objects, images and text will be thorough and show good understanding of the understanding, intention and meaning of works of art. There will be an adequate grasp of the use of technical terms and understanding of techniques. Answers will indicate evidence of thorough research for information in support of ideas. Where provided diagrams will show a good understanding of concepts.

**Marks 6-10** Answers at this level will be mostly accurate but may have limited relevance to the question. Arguments will not be developed in any detail. There will be a preponderance of description. Information may include some irrelevancies or inaccuracies. Insights and ideas will be adequate but not always clearly related to cultural and social contexts. Critical analysis of objects, images and text will be uneven with some understanding of intention and meaning of works of art. Answers will show a limited grasp of the use of technical terms and understanding of techniques. Evidence of research for information in support of ideas will be limited. Where provided diagrams will show some understanding of concepts.

**Marks 0-5** Answers at the level will be largely descriptive and lacking in details and will have some accuracy but may have little relevance to the question. Information will include irrelevancies and inaccuracies. Insights and ideas show little coherence with fragmentary links to the cultural and social contexts. Critical analysis of objects, images and text will lack structure leading to only partial understanding of intention and meaning of works of art. Answers will show little grasp of the use of technical terms and understanding of techniques. Evidence of research for information in support of ideas will be limited. Where provided diagrams will show little understanding of concepts.

**IMAGE A: The Human Form*****Nebuchadnezzar* by William Blake 1795 / c.1805****1 Describe the subject matter of this painting.**

Biblical story, enhanced by Blake as the downfall of man. Living in a cave the once proud ruler is transforming into a scavenging animal and his body has grown animal hair and his feet and hands animal claws. In this enclosed but indeterminate space the crawling figure reflects on his plight.

**(20)****2 Comment on the use of materials and techniques.**

Explanation of Blake's unique style of painting. Use of body colour and tempera as he was opposed to oil painting. Builds up tone and thickness of pigment in multi layers.

**(20)****3 Describe a different work where Blake also uses the human form.**

Another work should be selected, the work described with details of composition and visual appearance. Comments on tone, texture, colour and technique. The aims of the artist should be considered.

**(20)****IMAGE B: Landscape and Natural Forms*****Bathers at Grenouillère* by Claude Monet 1869****4 Describe the visual appearance of this work.**

An island used for boating, swimming and other recreation for the middle classes on the Seine. Monet captures a beautiful Summer's day, the fleeting light through trees, dazzling reflections on water. People engaged in activities captured in dynamic patches of colour and single brushstrokes.

**(20)****5 What aspects of this painting might be defined as typical of the Impressionists?**

Loose and broken brushwork, painted outdoors with immediacy to capture fleeting movement and the effect of changing light and atmosphere. Image flattened by high horizon, subject matter derived from contemporary life, bright tonality and vivid colour arrangements loosely based on colour theory of coloured shadows and reflections. Composition cropped and immediate like a photograph. Atmospheric as opposed to detail.

**(20)****6 Describe a later landscape painting by Monet.**

Monet's later work developed into landscape series often made up of twenty or thirty consecutive paintings showing different times of day, season and light in a sequence based on the same view of subject matter. In many of these light and colour diffuse edges and subject treated more expressively with broader brushwork and matter less detail. Atmospheric. Examples could be Rouen, Haystacks, Poplars, Waterlilies.

**(20)**

**IMAGE C: Still Life and Designed Objects*****Still Life* by Georges Braque 1920****7 Describe the composition of this painting.**

A simple still life made up of a bowl of grapes, fruit and a table, perhaps in a corner of a room. The space is flattened out in favour of decorative pattern which suggests this work is in the later phase of synthetic Cubism. Form is rendered in a series of planes of colours and textures in a narrow colour range. The image is almost entirely 2 dimensional without depth and attempt to use perspective. The table, walls and dado rails are treated as almost abstract elements of the design.

**(20)****8 Comment on the use of colour and brushwork.**

Many of the textures are not made with brushwork but a variety of other objects and techniques such as imitation wood grain as used by decorators and scratched design scraped into the pigment. Brushwork is used to paint flat areas of colour which are then defined by abutting other planes of colour, texture or lines. The colour suggests the objects portrayed in the image in a fairly direct manner although there is a muted feel to the coloured areas which makes the image sedate and controlled.

**(20)****9 Compare this to another still life from the earlier Cubist period.**

A work should be identified, the work described with details of composition and visual appearance. Comments on tone, texture, colour and technique. The aims of the artist should be considered.

**(20)**

**IMAGE D: The Built Environment*****The Red House* by Philip Webb 1859.****10 Describe the visual appearance of this building.**

A detached house in red brick. Elements such as pointed windows, central Chimneys, the well and steep roof structures appear medieval. The round windows of the upper storey, the bell tower give a distinctive appearance. Vernacular materials made of local brick and tiles.

**(20)****11 What aspects of this building might be considered typical of the Arts and Crafts movement?**

This is the archetypal Arts and crafts House. Designed by Webb for William Morris with many members of the movement contributing interior decoration and furniture. It reflects the value of local materials, a craft based input to materials and their use. Medieval styles and ideas permeated Art and Craft as representing the craft tradition in the face of industrialisation.

**(20)****12 Describe another building which adopts the revival of a past style.**

Another building should be selected, the work described with details of structure and visual appearance. Comments on use of materials, details of decoration, plan and elevations.

**(20)**

**IMAGE E: Machine Age and Abstract Art*****Celebes* by Max Ernst 1921****13 Describe the visual appearance of this painting.**

In a strange landscape which could be under sea an iron monster is beckoned by a mannequin. The iron animal fills the composition in a threatening way and the creature is armed with spikes and tusks. A tree is simplified to a mechanical structure and fish swim in the sky. In the background against the low horizon a row of hills set up a sense of depth. Some kind of smoke trail wafts through the sky.

**(20)****14 Comment on the ideas portrayed in this work.**

This is a typically Surreal image. The subject matter derives from Ernst's collage experience and in this instance an image of a boiler is transformed into Celebes the Iron Elephant. This is a strange world which is menacing where machines seem to be taking over controlled by a hollow human form. These ideas are meant to suggest a dream like quality where believable objects meet in an unusual juxtaposition which was first developed in Dada and further influenced by ideas of Freud and paranoia.

**(20)****15 Describe another art-work by Ernst which shows different ideas and techniques.**

A work should be identified, the work described with details of composition and visual appearance. Comments on tone, texture, colour and technique. The aims of the artist should be considered.

**(20)****IMAGE F: Contemporary Media in Art*****Leopardskin Nuclear Bomber No 2* by Colin Self 1963****16 Describe the visual appearance of this sculpture.**

A piece of vintage Pop Art inspired by the ban the bomb campaign and the nuclear age of warfare. Here the nuclear bombers threat is entwined with sexual connotation with the tight leopard skin fuselage and wing. The cockpit and one wing are more metallic suggesting the actual aeroplane and the fuselage transforms into a leg like structure.

**(20)****17 Comment on the use of materials.**

These are the playful materials of pop art with imagery derived from contemporary issues and this is a form of assemblage which is also fun as well as containing a threat as nuclear war was a fear in all people's lives.

**(20)****18 Describe how this work could be considered Pop Art in style.**

A work should be identified, the work described with details of composition and visual appearance. Comments on tone, texture, colour and technique. The aims of the artist should be considered.

**(20)**

## 2956/01 – 2956/02 Controlled Assignment: Critical & Contextual Studies 02

Components 1 and 2 are equally weighted at 50% each of the total Unit mark

Component 1 has a practical outcome and candidates must show how their ideas have developed using a given image as a starting point. There must be some documentation as to the resources and research undertaken and how this has led to the concluding final piece or outcome. This should be assessed internally according to the criteria laid out in the specification for assessing Unit 6 (2956, page 71).

Internal marking should follow the pattern as follows:

<b>AO1</b>	<b>Recording of observations in written and visual forms.</b>	<b>30</b>
<b>AO2</b>	<b>Analysis of objects and images/understanding of intentions of concepts/understanding of historical, cultural contexts/use of subject terminology.</b>	<b>20</b>
<b>AO3</b>	<b>Investigate research and analysis/development of ideas and selection and use of processes to aid final outcome.</b>	<b>20</b>
<b>AO4</b>	<b>Level of personal response/realisation of intentions/assessment and evaluation of connections to work of nominated practitioners.</b>	<b>30</b>

**Total marks Component 01 100**

This equals 50% of total Unit mark

**IMAGE A: The Human Form*****Madame Moitessier* by Jean-Auguste-Dominique Ingres 1856****1 (a) Discuss the subject matter and use of materials in this painting.**

A society portrait which often formed the basis of Ingres livelihood as an artist, initially through some very fine detailed drawings. He then transferred these skills into painting with calligraphic line and expressive contours. Very smooth brush work and exacting rendering of textures and light falling on surfaces. The reflection in the mirror gives a slightly disturbing reflection slightly out of alignment and the patterned dress fills the images, the whole structure balanced by the raised finger.

**(20)****(b) Analyse this work in light of the other figure paintings by Ingres.**

In addition to portraits the reputation of Ingres also depends on some more exotic nudes such as the *Odalisque*, *The Turkish Bath* or the *Valpincon Bather*. These exotic images still depend on an emphasis sinuous line and distorted female forms which give an air of detached beauty. Other more classical subjects are inspired by Flaxman's prints which he collected.

Comparison will need to be made between the portrait shown here and one or more of his other figure paintings. Although deemed a Neo-Classical painter more romantic elements creep into his work giving it a duality of styles.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**(20)****(c) Compare the work of Ingres to paintings by an artist working in an Expressionist, Romantic or Realist style.**

This answer requires some detailed knowledge. Works must be In a Romantic style by an artist like Delacroix or Gericault.

This answer requires some detailed knowledge. Works must be named, described and analysed and set into an appropriate historical, social context. Description of content and evaluation of the artist's aims and ideas will be expected. Comparison must take place regarding visual appearance, idea and intentions, use of materials and methods of presentation.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**(20)**

**IMAGE B: Landscape and Natural Forms*****Azure Day* by Yves Tanguy 1937****2 (a) Discuss the style and composition of this painting.**

Tanguy should be identified as a major surrealist artist. The work here is typical of his bio – morphic, mechanical landscape style. Inspired by Breton and De Chirico. This is a landscape full of strange bio - morphic forms which seem to be set in an empty landscape suggestive of an empty beach or seascape with no horizon. Some objects float free in a misty space. This is a dreamlike illusionism much admired and supported by Andre Breton. The handling is sharp edged and clear adding to the mysterious quality. Some influence on Dali.

**(20)****(b) Using this work as a starting point, analyse the different ways in which Surrealist artists interpreted landscape.**

Landscape was often used by surrealist artists to indicate some believable venue or reality in the dream world of Surrealist art.

This will need the assessment of the ways in which different artists use landscape in their art. This could be based on Dali, Magritte, Paul Nash, Miro and Ernst. Examples should be identified and described with some analysis.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**(20)****(c) Compare the work of Tanguy with art work by another Surrealist artist.**

This answer requires some detailed knowledge. Works must be named, described and analysed and set into an appropriate historical, social context. Description of content and evaluation of the artist's aims and ideas will be expected. Comparison must take place regarding visual appearance, idea and intentions, use of materials and methods of presentation.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**(20)**

**IMAGE C: Still Life and Designed Objects*****Still Life with Green Background* by Sir Matthew Smith 1955****3 (a) Discuss the style and composition of this painting.**

Bold composition in a Fauvist style inspired by Matisse. Smith underwent some training in France and the impact of Fauvist colour and flattened composition remained a major influence.

The use of bold juxtaposed complementary colours, simplified shapes and forms and defining of shapes with bold lines. The expressive use of colour and multi viewpoints makes the work a very decorative image.

The objects are distorted with modelling reduced to a minimal role and the composition appears flat. The background is a simple plane of green enclosing the composition with objects touching the edges of the rectangle.

**(20)****(b) Using this image as a starting point evaluate how British artists were influenced by Picasso and Matisse.**

Developments in Britain were generally through artists training on the continent or the impact of exhibitions such as those by Fry. In some ways the impact of continental styles were slow to filter to into Britain.

Artists should be named whose work directly shows the impact of Matisse or Picasso. This could be Nicholson, Bacon, Sutherland, some of the Vorticists and Smith himself.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**(c) Compare this work with still life painting by another British artist working in the still life genre.**

This answer requires some detailed knowledge. Works must be named, described and analysed and set into an appropriate historical, social context. Description of content and evaluation of the artist's aims and ideas will be expected. Comparison must take place regarding visual appearance, idea and intentions, use of materials and methods of presentation.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**(20)**

**IMAGE D: The Built Environment*****Coventry Cathedral* by Sir Basil Spence 1962****4 (a) Analyse the design concepts and visual appearance of this building**

A building with great emotive significance which bridges the war ruined shell of the medieval cathedral with a gigantic porch and entry to a new building designed by Spence. An attempt to re create a medieval feel by employing the work of a number of important artists in the decoration and sculpture of the building.

Using contemporary materials of concrete and steel with brick and glass facings the building is entered through an engraved glass screen, the walls zig – zag towards the altar which has the vast tapestry by Sutherland as its back drop. The ceiling has a concrete vaulting reminiscent of gothic patterns. The interior is full of gem like glass by piper and chapels which employ fine art work in their makeup.

By contrast the porch joins the old and new but the general exterior is rather plain in brick with a needle fleche and a form which echoes the zig zag walls.

**(20)****(b) Discuss how other artists have contributed to this building.**

This question demands a debate in the essay. In a sense the building could be both aspects in its design according to the candidate's point of view and opinions. The ideas in Coventry do refer back to medieval ideas but they are not copied but translated by modern artists and designers. The symbolic idea of redemption at Coventry has made it a building with an international focus from all corners of the globe. Comparison will need to be made to medieval examples and how the designs relate to twentieth century methods of construction and design ideas.

**(20)****(c) Compare Coventry Cathedral with another cathedral.**

This answer requires some detailed knowledge. Works must be named, described and analysed and set into an appropriate historical, social context. Description of content and evaluation of the architect's aims and ideas will be expected. Comparison must take place regarding visual appearance, idea and intentions, use of materials and methods of presentation.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**(20)**

**Image E: Abstract and Machine Age Art*****Cubi X1X* by David Smith 1964****5 (a) Analyse the composition and ideas in this sculpture.**

From training as an industrial welder Smith became an abstract artist of some repute contemporary with the famed abstract painters of the New York school. This work is on a monumental scale and depends on balance and interacting forms on a simple single stem. The negative spaces are of equal importance to the positive structures. This is entirely abstract in nature and one of a series of his late work. The abstract qualities relate directly to ideas of contemporary abstract artists working in America.

**(20)****(b) Discuss the techniques and methods used by Smith in his work.**

Smith's early work was inspired by Picasso and Gonzalez. After industrial work in the 2<sup>nd</sup> World War he merged industrial techniques with art and craft ideas. Iron and steel gave form and structure without the mass of stone or bronze. There are many works based loosely on the human form in that almost abstract forms take on anthropomorphic elements which retain the subject content. This work is one of a series made of brushed stainless steel. The geometric forms are described in mass rather than line but the reflective quality gives them a much lighter feel. Named 'the making of square clouds' by Smith himself.

**(20)****(c) Compare this work to that of another sculptor who also uses abstract forms.**

This answer requires some detailed knowledge. Works must be named, described and analysed and set into an appropriate historical, social context. Description of content and evaluation of the artist's aims and ideas will be expected. Comparison must take place regarding visual appearance, idea and intentions, use of materials and methods of presentation.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**IMAGE F: Contemporary Media in Art*****TV Cello by Nam June Paik 1964*****6 (a) Analyse the use of materials and ideas in this performance art.**

Paik was an early example of using performance art as an art form. In this instance he combines the live cello player with a television embedded in the cello and images are affected by the way the sounds change with the music.

Paik's ideas in this work are to relate technology as a factor in all our lives and it is a direct response to the growing impact of technology and the human condition.

**(20)****(b) Discuss the ways in which Paik's work explores the relationship of man with technology.**

The theme of Paik's work is all about man and his relationship with technology and media. One way in which he does this is to use media devices such as TV sets to build human forms as if man and his inventions have merged. Comments of named examples with description and analysis is expected.

Family Robot is a well know example which would contrast well with TV Cello.

**(20)****(c) Compare this work to another artist who also uses performance art.**

This answer requires some detailed knowledge. Works must be named, described and analysed and set into an appropriate historical, social context. Description of content and evaluation of the artist's aims and ideas will be expected. Comparison must take place regarding visual appearance, idea and intentions, use of materials and methods of presentation.

The candidate should make judgements and evaluations and try to support them with evidence to support their ideas. Use of subject language and terminology.

**(20)**

# Grade Thresholds

Advanced Subsidiary GCE Art (3800-3806)  
January 2009 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2900	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2901	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2902	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2903	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2904	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2905	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2906	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2911	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2912	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2913	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2914	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2915	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2916	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2921	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0
2922	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0
2923	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0
2924	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0
2925	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0

Please refer to the June 2008 report for the grade boundaries for 2926 and 2956.

## Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	<b>Maximum Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>
<b>3800</b>	300	240	210	180	150	120	0
<b>3801</b>	300	240	210	180	150	120	0
<b>3802</b>	300	240	210	180	150	120	0
<b>3803</b>	300	240	210	180	150	120	0
<b>3804</b>	300	240	210	180	150	120	0
<b>3805</b>	300	240	210	180	150	120	0
<b>3806</b>	300	240	210	180	150	120	0

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

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>	<b>Total Number of Candidates</b>
<b>3800</b>	08.3	33.3	70.8	87.5	100.0	0	24
<b>3801</b>	20.5	38.9	64.7	86.3	99.5	100.0	195
<b>3802</b>	26.7	40.0	46.7	73.3	100.0	100.0	15
<b>3803</b>	0.0	100.0	100.0	100.0	100.0	100.0	1
<b>3804</b>	13.2	39.5	63.2	81.6	100.0	100.0	38
<b>3805</b>	18.8	45.8	72.9	93.8	100.0	100.0	49
<b>3806</b>	100.0	100.0	100.0	100.0	100.0	100.0	2

**324 candidates aggregated this series**

For a description of how UMS marks are calculated see:  
[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.

**Advanced GCE Art (7800-7806)  
January 2009 Examination Series**

**Unit Threshold Marks**

Unit		Maximum Mark	A	B	C	D	E	U
2931	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2932	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2933	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2934	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2935	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2936	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2941	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2942	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2943	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2944	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2945	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2946	Raw	100	87	77	67	57	47	0
	UMS	90	72	63	54	45	36	0
2951	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0
2952	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0
2953	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0
2954	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0
2955	Raw	100	87	77	67	57	47	0
	UMS	120	96	84	72	60	48	0

Please refer to the June 2008 report for the grade boundaries for 2926 and 2956.

## Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	<b>Maximum Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>
<b>7800</b>	600	480	430	360	300	240	0
<b>7801</b>	600	480	430	360	300	240	0
<b>7802</b>	600	480	430	360	300	240	0
<b>7803</b>	600	480	430	360	300	240	0
<b>7804</b>	600	480	430	360	300	240	0
<b>7805</b>	600	480	430	360	300	240	0
<b>7806</b>	600	480	430	360	300	240	0

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

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>	<b>Total Number of Candidates</b>
<b>7800</b>	14.3	42.9	71.4	85.7	85.7	100.0	8
<b>7801</b>	19.0	57.1	85.7	100.0	100.0	100.0	24
<b>7802</b>	0.0	0.0	100.0	100.0	100.0	100.0	2
<b>7804</b>	62.5	87.5	100.0	100.0	100.0	100.0	8
<b>7805</b>	25.0	62.5	100.0	100.0	100.0	100.0	16

**58 candidates aggregated this series**

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication

## How to Calculate a UMS (Uniform Mark Scale) conversion

This method can be generalised to apply to any set of raw marks and any uniform mark scale.

- (i) Determine which grade the candidate obtained
- (ii) Find out how many raw marks there are in that grade
- (iii) Find out how many marks are in the equivalent uniform mark grade
- (iv) Calculate the conversion factor. This is the number of uniform marks in the grade divided by the number of raw marks in the same grade
- (v) Calculate how many raw marks the candidate had scored over the raw mark boundary
- (vi) Multiply this number (v) by the conversion factor (iv)
- (vii) Add the result to the uniform mark boundary for the grade. This will be the UMS for the candidate.

### Example

Jane has achieved a raw score of 72 on unit 2900

The raw mark and UMS boundaries were determined as follows:

Unit	Max mark	A	B	C	D	E	U
2900							
<b>Raw UMS</b>							

<b>Step (i)</b>	<b>Jane's raw mark shows us she has achieved a C grade</b>
<b>Step (ii)</b>	<b>Between the C and B grade there are 10 raw marks (76 – 66)</b>
<b>Step (iii)</b>	<b>Between C and B at UMS there are 9 marks (63 – 54)</b>
<b>Step (iv)</b>	<b>Conversion factor is 9 divided by 10 = 0.9</b>
<b>Step (v)</b>	<b>Jane is 6 marks above the C boundary (72 – 66)</b>
<b>Step (vi)</b>	<b>6 x 0.9 = 5.4</b>
<b>Step (vii)</b>	<b>UMS boundary for C = 54 so 54 + 5.4 = 59.4</b>

Therefore Jane's UMS mark is 59 (C grade)

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