2013 Graphic Communication

Advanced Higher

Finalised Marking Instructions

Part One: General Marking Principles for Graphic Communication Advanced Higher

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the specific Marking Instructions for each question.

(a) Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader/Principal Assessor.

(b) Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

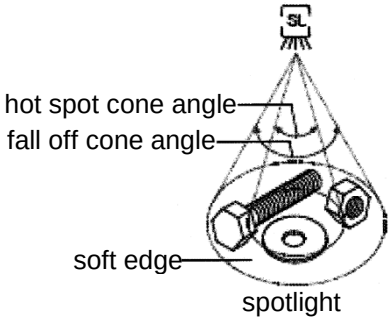
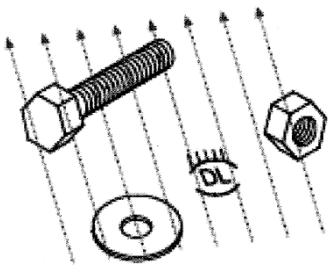
GENERAL MARKING ADVICE: Graphic Communication Advanced Higher

The marking schemes are written to assist in determining the "minimal acceptable answer" rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates' evidence, and apply to marking both end of unit assessments and course assessments.

Part Two: Marking Instructions for each Question

Question			Expected Answer/s	Max Mark	Additional Guidance
1			Balance Proportion White Space Contrast Rhythm Alignment Proximity Candidates to pick one of the above principles and **with reference to the leaflet** describe how the principle has been used to enhance the leaflet. The candidates can make reference in their answer to both sides of the leaflet. 1 mark for the Design **Principle** 1 mark for the **related** description	**6**	
2			Lines Size Colour Mass/weight Texture Shapes Value Candidates to pick one of the above elements and with **reference to the leaflet** describe how the element has been used to enhance the leaflet. The candidates can make reference in their answer to both sides of the leaflet. 1 mark for the Design **Element** 1 mark for the **related** description	**6**	

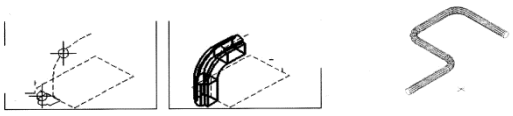
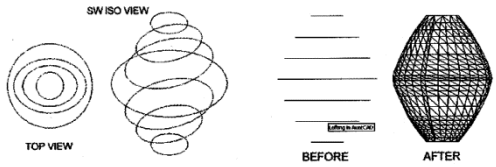
Question			Expected Answer/s	Max Mark	Additional Guidance
3			**Radial** With radial designs the elements radiate from or swirl around in a circular or spiral path. Parts of the design must still be arranged so that they are balanced across the width and length of the page unless you're intentionally aiming for a lack of balance. The page is radiating out from the left hand side towards the right hand side. **Asymmetrical** Asymmetry, allows for a great variety of design solutions, the best being when the whole page seems to work with no one element taking precedence over another. The graphic has been placed on the right with balancing graphic and text at the top left. The header helps in the asymmetrical balance. **Symmetrical** The text and the graphic have been centre aligned and as a result the axis of symmetry runs down the centre of the page. When elements on one side of the page are exactly matched by the other, or can match top half to bottom half **2 @ 1 mark for stating and sketching a related balance**	**2**	

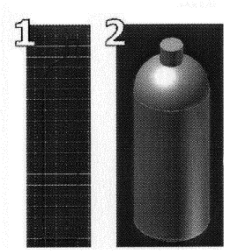
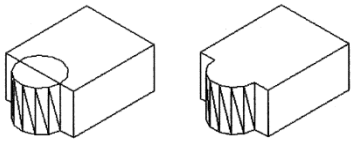
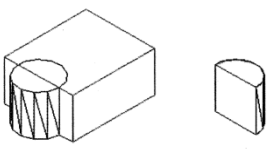
Question			Expected Answer/s	Max Mark	Additional Guidance
4			**Spot** A spotlight emits a directional cone of light. The direction of the light and the size of the cone can be specified. Like that of point lights, the intensity of spot light diminishes over distance. Spotlights have hotspot and falloff angles that together specify how light diminishes along the edge of the cone. When light from a spotlight falls on a surface, the area of maximum illumination is surrounded by an area of lesser intensity.  spotlight **Distant** A distant light emits uniform parallel light rays in one direction only. Light rays extend indefinitely on either side of the point you specify as the light source. The intensity of distant light does not diminish over distance; it is as bright at each face it strikes as it is at the source. The direction of a distant light in a drawing room is more critical than its location. All the objects are lighted, including any “behind” the light. A distant light acts as if it is outside the drawing. Distant lights are useful for lighting objects or a backdrop uniformly and for stimulating sunlight. A single distant light simulates the sun.  distant light	**3**	

Question			Expected Answer/s	Max Mark	Additional Guidance
4			**(cont)** **Ambient** Light that provides a constant illumination to every surface in a model is ambient light; it comes from no particular source and has no direction. **3 @ 1 mark – description sketch if required.**		
5		**i**	Registration marks	**1**	
5		**ii**	Text Runaround/Text Wrap	**1**	
5		**iii**	Bleed	**1**	
5		**iv**	Crop marks	**1**	
6	**a**		Quantity Number of colours Print Size − $A_0/A_1/A_{2\ etc}$ Medium to be printed on Print quality required 3 @ a 1 mark	**3**	

Question			Expected Answer/s	Max Mark	Additional Guidance
6	b		**A full colour magazine printed using offset lithography –** **Advantages** • The most cost efficient and fastest method of printing with modern presses able to cope with more than just the normal four colours with up to five and perhaps six colours allowing for the use of special links eg fluorescent, gold, silver etc. • Cost – offset printing is the cheapest method to produce high quality printing in commercial printing quantities. • Consistent high quality image. • Longer printing plate life than on direct litho presses as there is no direct contact between the plate and the printing surface. **Disadvantages** • Time and cost associated with producing plates and printing press set up. As a result, very small quantity printing jobs are not cost effective. • Plates have to be properly cared for or they can quickly deteriorate. 2 @ 1 Advantage and Disadvantage to be explained	**2**	

Question			Expected Answer/s	Max Mark	Additional Guidance
6	b		**(cont)** **Company logo onto polythene using flexography –** **Advantages** • Prints on wide variety of absorbent and non-absorbent substrates. • Millions of impressions can be made. • Can print more than 10 colours if multiple print stations are used. • It uses fast drying ink which might be solvent based, water based or UV curable. • Cost effective. • Changes can be made to the plate easily by making a patch, so that the whole plate does not have to be reproduced. **Disadvantages** • Not cost effective in smaller quantities (less than 1000). • Not suitable for outdoor use (limited to months). • High plate and die costs. • Inks fade in UV light. • Halftones and small text do not print particularly well as the ink tends to spread. 2 @ 1 Advantage and Disadvantage to be explained		

Question			Expected Answer/s	Max Mark	Additional Guidance
7	a		**solid created through extrusion along a path:** Create a surface on one plane. Next create a path in another plane or in a 3D sketch. Extrude or sweep this first profile along the path. 1 @ 1 mark 	1	
7	b		**surfaces or solids created between two or more entities (eg edge surf, loft):** Creates a surface on one plane. Next create a second surface on another plane. Loft the first surface to the second to create a new 3D shape. 1 @ 1 mark 	1	

Question			Expected Answer/s	Max Mark	Additional Guidance
7	c		**solids created through revolution:** Create a surface on one plane. Revolve this surface around one of its edges or an axis to create a 3D revolved shape. 1 @ 1 mark  	1	
7	d		**union:** UNION allows the user to combine the total volume of two or more solids or two or more regions into a composite object. 1 @ 1 mark 	1	
7	e		**intersection:** INTERSECT allows the user to create a composite solid from the common volume of two or more overlapping solids. INTERSECT removes the non-overlapping portions and creates a composite solid from the common volume. 1 @ 1 mark  The INTERSECT command combines the volume of one or more solid objects at the areas of interference to create one solid object.	1	

Question 8 – Right Cone

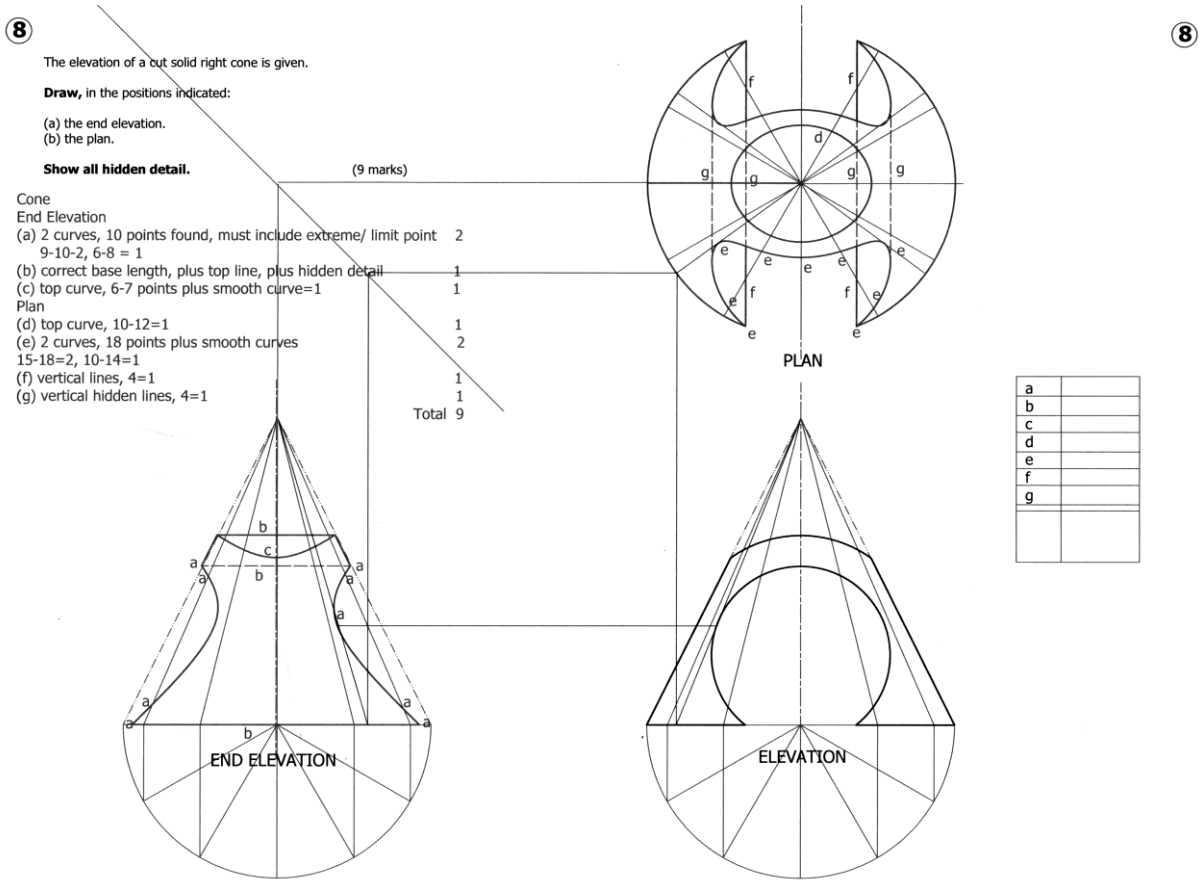
End Elevation

(a)	2 curves, 10 points found, **must** include extreme / limit points 9 - 10 = 2, 6 - 8 = 1	**2**
(b)	Correct base length, plus top line, plus hidden detail	**1**
(c)	Top curve, 6-7 points plus Smooth Curve	**1**

Plan

(d)	Top curve 10 - 12 = 1	**1**
(e)	2 curves, 18 points on smooth curves, 15 - 18 = 2, 10 - 14 = 1	**2**
(f)	Vertical solid lines, 4 = 1	**1**
(g)	Vertical hidden lines, 4 = 1	**1**

Total marks 9



a	
b	
c	
d	
e	
f	
g	

Question 9 – Intersection

Elevation

(a)	Front curve, 7 points 6 - 7 = 2, 4 - 5 = 1	**2**
(b)	Back Curve, 5 points 4 - 5 = 1	**1**
(c)	2 lines long Both lines correct length for 1 mark	**1**

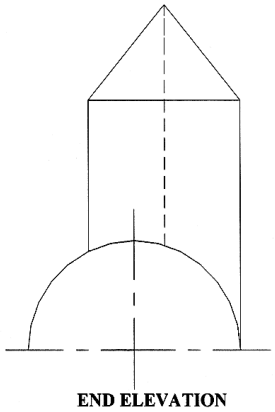
Plan

(d)	Top curve, 8 points 6 - 8 = 2, 4 - 5 = 1	**2**
(e)	Bottom hidden curve, 6 points 4 - 6 = 1	**1**
(f)	9 lines 8 - 9 = 1	**1**

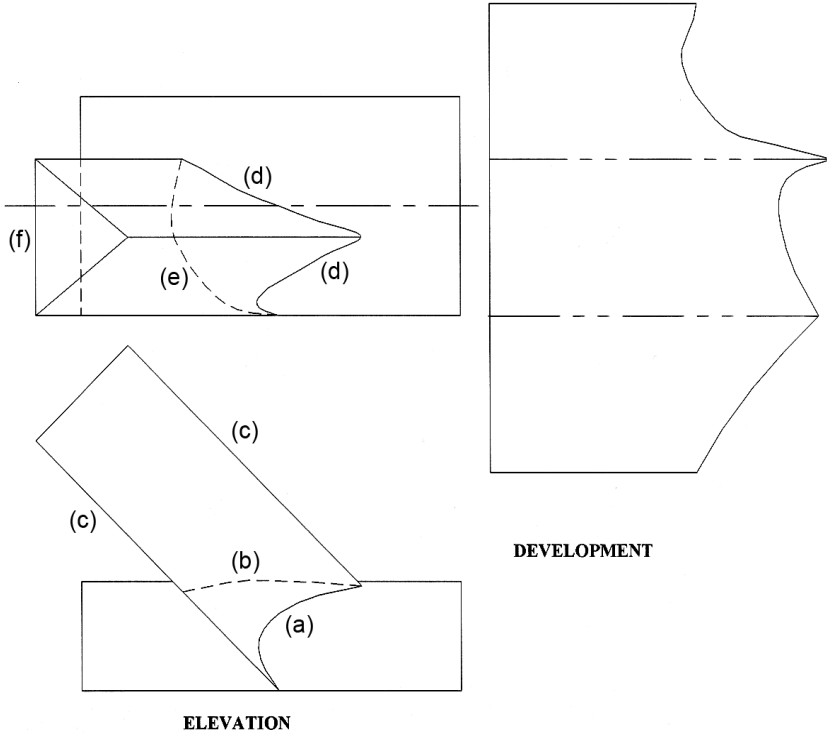
Development

(g)	Length ± 3mm	**1**
(h)	1 mark for each panel 4 points for each panel	**3**

Total 12 marks



END ELEVATION



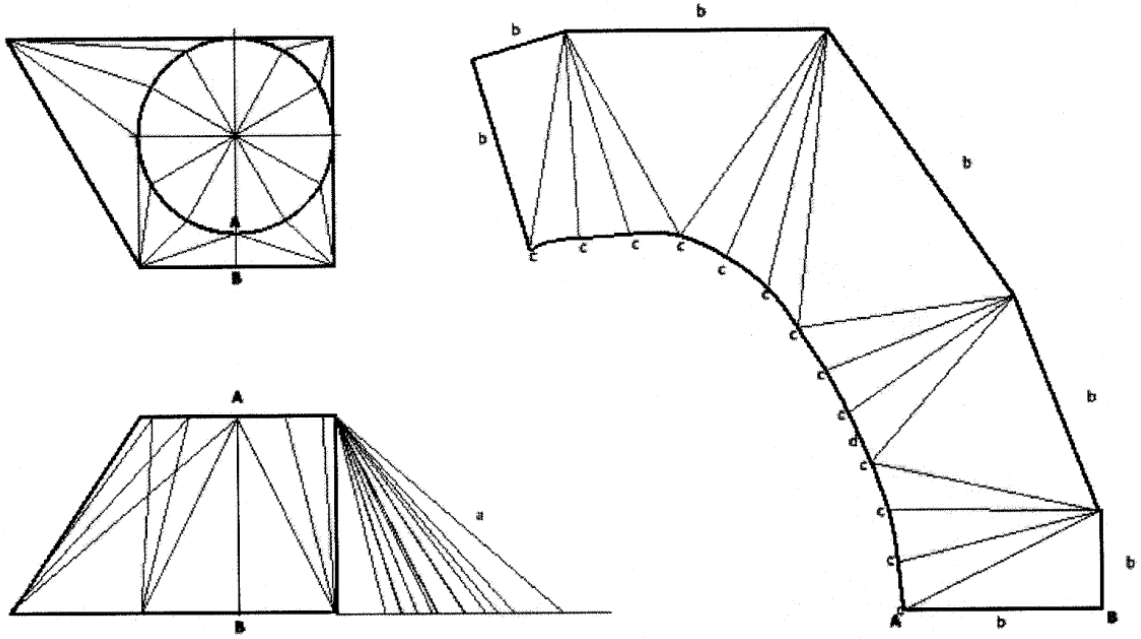
ELEVATION

DEVELOPMENT

Question 10 – Transition

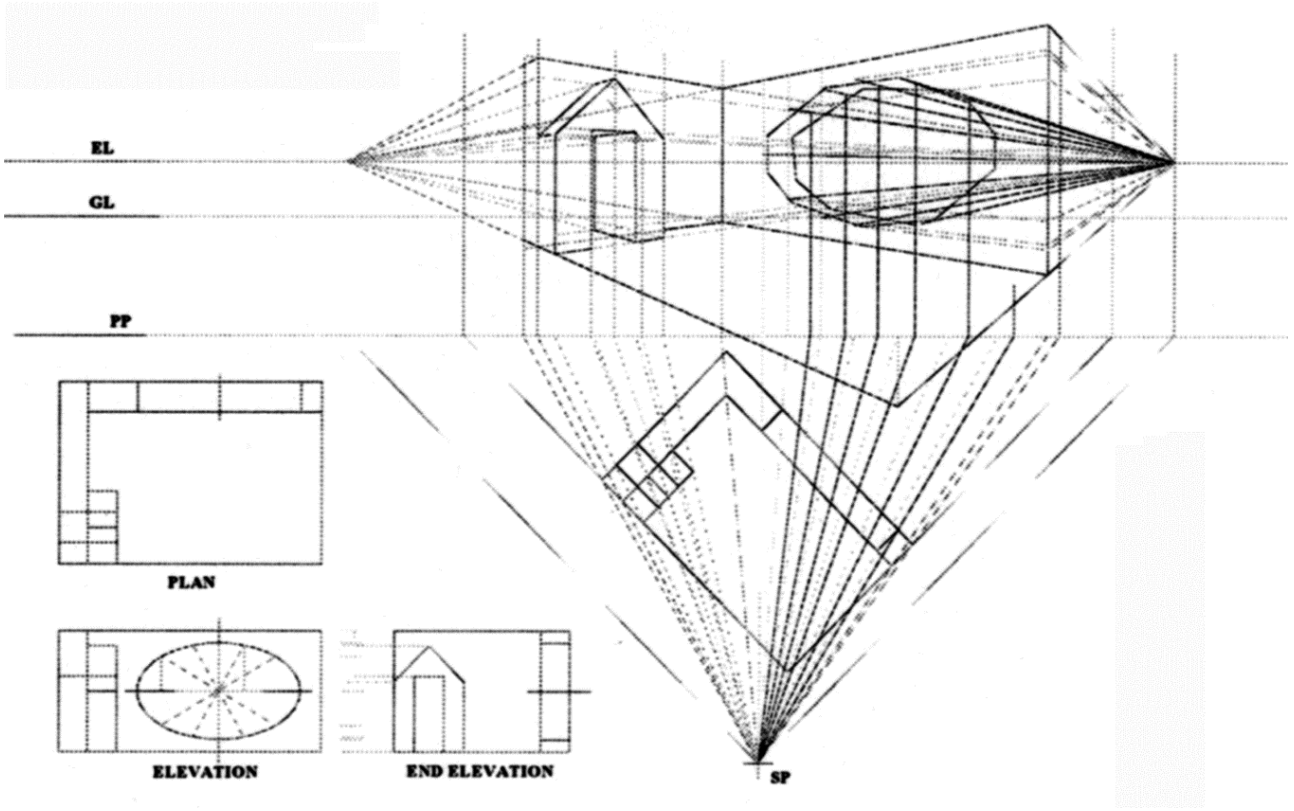
Surface Development

(a)	True lengths 10 -11 = 3, 7 - 9 = 2, 4 - 6 - 1	**3**
(b)	Perimeter including True Length AB 7 = 3, 5 - 6 = 2, 3 - 4 = 1	**3**
(c)	13 points 13 = 7, 11 - 12 = 6, 9 - 10 = 5 7 - 8 = 4, 5 - 6 = 3, 3 - 4 = 2 1 - 2 = 1	**7**
(d)	Smooth curve	**1**
	Total	**14**



Question 11 – Measured perspective of patio

(a)	VP1 + VP2 (both for 1)	**1**
(b)	Height lane (H1)	**1**
(c)	Window (front) points, 12 points 11 - 12 = 3, 8 - 10 = 2, 5 - 7 = 1	**3**
(d)	Window Back points, 8 points 7 - 8 = 2, 5 - 6 = 1	**2**
(e)	Wall right and Left, 11 lines 9 - 11 = 2, 6 - 8 = 1	**2**
(f)	Door & porch, 18 lines 14 - 18 = 3, 9 - 13 = 2, 5 - 8 = 1	**3**
	Total	**12**



[END OF MARKING INSTRUCTIONS]