



2012 Graphic Communication

Standard Grade Special Instructions

Finalised Marking Instructions

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These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

Markers are encouraged to complete their own solutions to each examination question, prior to studying the marking scheme. In this way, any oversight by the setters should be identified before the Markers' Meeting.

1 Preliminary Marking

On receipt of the first batch of scripts, **mark provisionally in pencil** a random selection from different centres to test that the marking scheme works.

2 Final Marking

No corrections (eg no ticks or crosses) should be made to any questions on candidates' scripts. **Do not** score out incorrect work or tick work to be credited.

3 General Marking for the Drawing Abilities Element

While all aspects of the marking scheme will be agreed/confirmed at the Markers' Meeting, the following notes are representative of practices and penalties evolved to date and will form useful guidelines for new markers and a reminder to experienced markers.

Accuracy of Lines, Shapes and Positioning

Correct lengths and positioning of lines and shapes within a view will generally have marks allocated on the basis of accepting an error of $\pm 1\text{mm}$ at Credit Level and ± 2 at General and Foundation.

Hatching

Hatching should be well defined and at an angle of 45° to the main axis or outline of the shape. Spacing should not normally be less than 3mm.

If an error has been made in interpreting the cut surface of a sectional view and lines which have been shown hidden are now full or vice versa, then hatching where correctly treated will receive a portion of the marks – specific guidance will be given in the detailed marking instructions for each question.

The following are not acceptable: hatching across full lines, hatching adjoining parts all in the same direction and "herringbone" hatching, ie two directions on the same part.

4 Errors

Wrong Dimensions and Projection Errors

Where a series of errors results from an initial error (eg height of elevation) then the initial error (height of elevation) should be penalised and subsequent correct work (eg height of end elevation) resulting from that error should be given full credit where appropriate.

Extra Lines on a Correct Solution

No penalty for unwanted hidden details or excess lines: candidates will have incurred a time “penalty”

5 Developments

Graphical method of construction

Cones and cylinders

Arc length accuracy (**x2**) at $\pm 1\text{mm}$ giving an overall acceptable error of $\pm 12\text{mm}$ for a full base circumference.

Curves

Marks are awarded for “fair” curves based on constructed points regardless of their accuracy. This applies also to “**drawn**” pictorial views if a curve has to be constructed.

6 Pictorial Views

Isometric

Where an isometric view involves curved work then the construction of such curved work must be clearly shown irrespective of the method used.

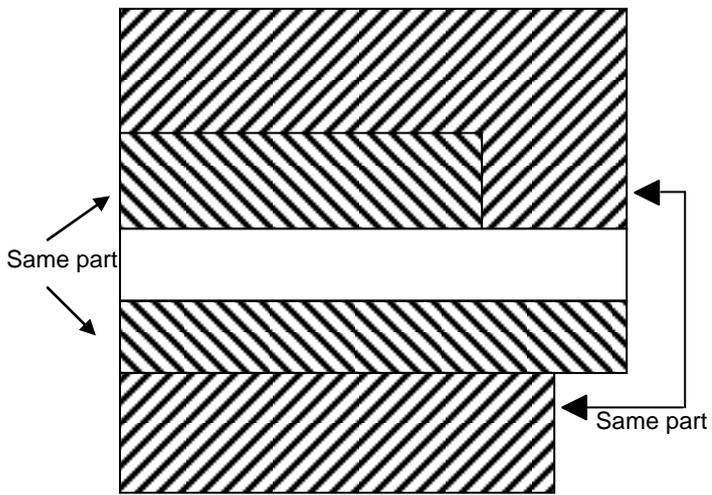
Perspective

Where a perspective sketch is required then a straight edge may be used for construction:

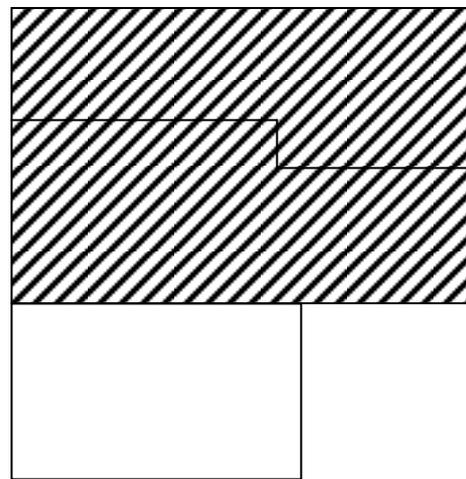
Candidates will have incurred a time “penalty”. This applies to all “sketch” questions.

HATCHING

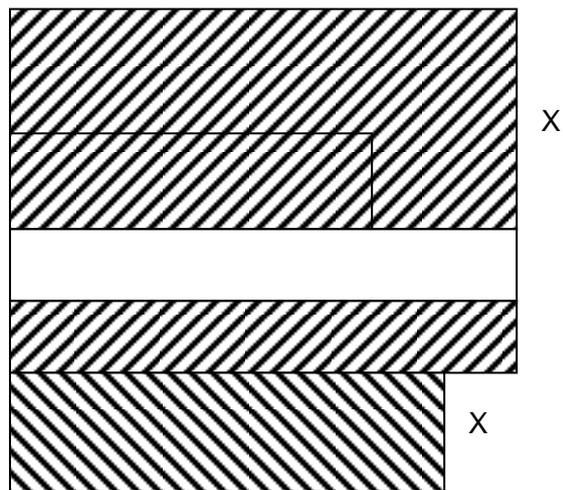
See Note 3



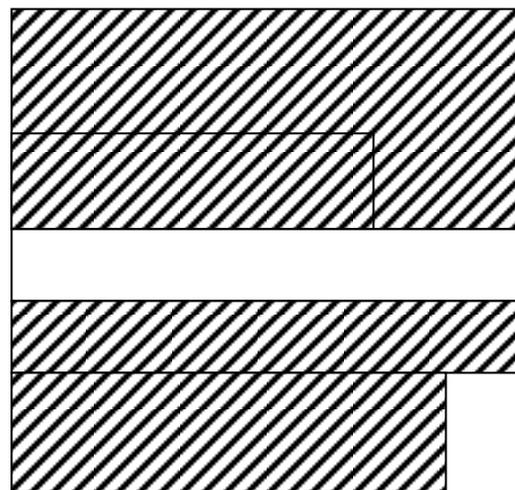
A. Correct Solution



B. Hatching across full lines



C. Herringbone hatching of 1 part



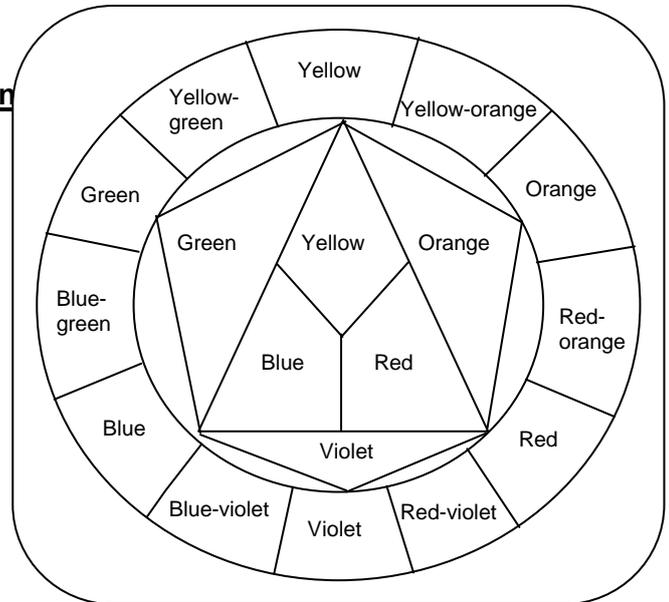
D. Hatching all in same direction

General Marking for Knowledge and Interpretation

Most answers in this element will fall into the category of right or wrong except in a few cases especially where the selection and justification of colour are involved.

Answers to questions relating to the colour wheel (opposite) will involve a degree of “flexibility”

eg a colour to contrast with YELLOW could be BLUE – BLUE/VIOLET – VIOLET – RED/VIOLET – RED. **No marks** for colours falling outwith this range. Harmony – 2 either side.



Colour Selection and Justification

Colour selection for a product is guided by the function of the product, the environment in which the product will be used and the market for which the product is intended.

There is no absolute right or wrong in colour selection but these guidelines should help when awarding marks when answers given.

Red: Great power of attraction. Hot, bold, exciting, festive, passionate and positive. Can be associated with rage, aggression, danger, courage and speed.

Yellow: Most easily seen, luminous, bright, pleasant, happy, sunny, lively and cheerful.

Blue: Formal, cool, sophisticated, aristocratic, serene, passive, elegant and reliable.

Orange: Sunny, cheerful, warm and happy.

Green: Restful, fresh, cool, soothing, natural and informal.

Purple: Rich, pompous, impressive and regal.

Yellow/

Green: Unpleasant....associated with sickness and disease.

Violet: Cool, negative, retiring, subdued and solemn.

Grey: Neutral, sedate, dignified and inconspicuous.

White: Luminous, positive, light delicate and clean.

Black: Subdued, solemn and profound.

Brown: Safe, reliable and earthy natural.

[END OF MARKING INSTRUCTIONS]