2014 Graphic Communication

Advanced Higher

Finalised Marking Instructions

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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

<table>
<thead>
<tr>
<th>Question</th>
<th>Expected Answer(s)</th>
<th>Max Mark</th>
<th>Additional Guidance</th>
</tr>
</thead>
</table>
| 1.       | White space: Principle  
Balance: Element/Principle  
Shape: Element/Principle  
Colour: Element/Principle  
Contrast: Element/Principle  
Value: Element  
1 mark for identifying if each term is a Principle or Element.  
1 mark for a correct description of each of the terms as it relates to how it is used with regard to the leaflet. | 12 | |
<table>
<thead>
<tr>
<th>Question</th>
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</thead>
<tbody>
<tr>
<td>2.</td>
<td></td>
<td>6</td>
<td></td>
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</table>

1 mark for each correctly annotated DTP term
NO ½ marks
<table>
<thead>
<tr>
<th>Question</th>
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</thead>
<tbody>
<tr>
<td>3.</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>Serif: in a typeface, a counterstroke on letterforms, projecting from the ends of the main strokes. For example, Times or Dutch is a serifed typeface. Some typefaces have no serifs; these typefaces are called sans serif.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ii</td>
<td>Sans serif typeface: a typeface that has no serifs, such as Helvetica or Swiss. The stroke weight is usually uniform and the stress oblique.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii</td>
<td>Script font: connected, flowing letters resembling hand writing with pen or quill. Either slanted or upright. Sometimes with a left-hand slant.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question</td>
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<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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<td>----------------------</td>
</tr>
<tr>
<td>4.</td>
<td>i  Camera-ready copy</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Camera-ready copy is the final layout of a page, looking exactly as it should appear when it is published.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ii Camera-ready copy</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Calendaring</strong> –</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>In paper manufacturing, calendaring is the process of smoothing the surface of the paper by pressing it between cylinders or rollers – the calendar – at the end of the papermaking process. Uncalendared papers – those not made smooth by calendaring – have a less smooth texture.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iii <strong>Paper opacity</strong></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The amount of show-through on a printed sheet. The more opacity or the thicker the paper the less show-through. (The thicker/heavier the paper the higher the cost.)</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>----------</td>
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</tr>
<tr>
<td>5. i</td>
<td>INTERSECTION allows the user to create a composite solid from the common volume of two or more overlapping solids. INTERSECTION removes the non-overlapping portions and creates a composite solid from the common volume.</td>
<td>2</td>
<td><img src="image" alt="Image of INTERSECTION" /></td>
</tr>
<tr>
<td>5. ii</td>
<td>A Surface of Revolution is a line or series of lines revolved about an axis leaving only a surface shape to the 3D item.</td>
<td>2</td>
<td><img src="image" alt="Image of Surface of Revolution" /></td>
</tr>
<tr>
<td>5. iii</td>
<td>A Solid Primitive is any standard 3D shape eg. Box, sphere, cylinder, cone, wedge, torus which is stored in a library and can be manipulated/changed by the user.</td>
<td>2</td>
<td><img src="image" alt="Image of Solid Primitives" /></td>
</tr>
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<td>---------------------</td>
</tr>
<tr>
<td>6. i</td>
<td><strong>Distant light</strong></td>
<td>1</td>
<td><strong>PLUS SKETCH</strong></td>
</tr>
<tr>
<td></td>
<td>A distant light emits uniform parallel light rays in one direction only. You specify a FROM point and a TO point anywhere in the viewport to define the direction of the light. Distant lights affect the entire scene. The intensity of a distant light does not diminish over distance; it is as bright at each face it strikes as it is at the source. Distant lights are useful for lighting objects or for lighting a backdrop uniformly. PLUS SKETCH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. ii</td>
<td><strong>Spotlight</strong></td>
<td>1</td>
<td><strong>PLUS SKETCH</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Spotlight</strong>, originates from a single point, and spreads outward in a coned direction. PLUS SKETCH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. iii</td>
<td><strong>Ambient light</strong></td>
<td>1</td>
<td><strong>PLUS SKETCH</strong></td>
</tr>
<tr>
<td></td>
<td>An ambient light source represents a fixed-intensity and fixed-colour light source that affects all objects in the scene equally. Upon rendering, all objects in the scene are brightened with the specified intensity and colour. This type of light source is mainly used to provide the scene with a basic view of the different objects in it. PLUS SKETCH</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Question 7 Right Cone

Plan

a) Top curve
   \[12 - 11 = 2, \ 10 - 8 = 1\]  
   2

b) Right curve
   \[7 - 6 = 2, \ 5 - 4 = 1\]  
   2

c) Left curve
   \[5 - 4 = 1\]  
   1

d) Line 1 mark
   1

End Elevation

e) Lines 2 for 1 mark
   1

f) Top curve
   1 mark for best fit curve
   1 mark for correct line types used  
   2

g) Hidden curve
   \[4 = 1\]  
   1

h) Seen curve
   \[7 - 6 = 1\]  
   1

i) Bottom line
   1

Total Marks = 12
Question 8

Elevation

a) Visible curves start and end points 1
b) Hidden curves, start and end points 2
c) Hidden lines vertical, 2 for 1 1
d) Visible curves, 4 for 1 1
e) Hidden curves 2 for 1 1
Question 8 (cont)

End Elevation

f) Vertical lines visible 5 for 1 1

h) Large top curve 7 for 2, 5 – 6 for 1 2

k) Pipe ends correct, both for 1 1

g) Vertical lines hidden 2 for 1 1

i) Large bottom curve 7 for 2, 5 – 6 for 1 2

j) Bottom curve part hidden for 1 1

Total Marks = 14
Question 9 Oblique Cone

Plan

a) 12 points Top curve
   \[12 - 11 = 2, \quad 10 - 8 = 1\]  
   2

b) 11 points Bottom curve
   \[11 - 10 = 2, \quad 9 - 7 = 1\]  
   2

c) Two lines
   Both for 1 mark  
   1

Development

d) True length lines  
   1

e) Surface development uncut
   Correct lengths used 1 mark
   Correct length of development 1 mark  
   2

f) 13 points Top curve
   \[13 - 10 = 2, \quad 9 - 7 = 1\]  
   2

g) 10 points Bottom curve
   \[10 - 8 = 1\]  
   1

Total Marks = 11
Question 10

a) Short true lengths 8 for 2, 6 – 7 for 1  
   2
b) Long true lengths 8 for 2, 6 – 7 for 1  
   2
c) 13 points for 4  
   11 to 12 for 3  
   9 to 10 for 2  
   8 for 1  
   4
d) Perimeter, all 6 correct for 1  
   1
e) Smooth curve  
   1

Total Marks = 10

[END OF MARKING INSTRUCTIONS]