



## **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**

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

Question	Expected Answer(s)	Max Mark	Additional Guidance
2.		6	

Sub Headline

Text run-around

Reverse Text

Body Text

Column

Gutter

**A little place we know**

**CASA ALLA SCALA, Sicily**

*On a rocky little outcrop* above a harbour and the deep blue sea, Casa alla Scala is a chic, three-bedroomed apartment in the charming fishing village of Santa Maria La Scala in eastern Sicily.

**WHAT'S IT LIKE?**  
The apartment inhabits the whole first floor of a grand villa and is beautifully furnished in a classic-contemporary Italian style. If you want to switch off but, like me, get twitchy by a pool, Casa alla Scala offers the perfect mix of relaxation with a window on to Sicilian life – breakfast on the terrace and watch the busy fishermen below.

**WHAT'S FOR SUPPER?**  
Locally caught seafood – I've never eaten fresher fish. There are two simple, sensibly priced restaurants overlooking the bay, both a five-minute stroll away. At La Grotta you choose your fish from the counter before it's grilled and dressed with olive oil and lemon juice. A classic lemon granita was the perfect finish. Next door, the owner of Trattoria Scalo Grande recommended linguine with gamberini (red prawns), parsley and olive oil – delicious. Our €38 bill for two included half a litre of good house wine and a tomato salad.

**BEDTIME**  
There are two doubles and one twin room, all spacious, filled with elegant antiques and each with its own shower room or bathroom (think rainfall showers, Jacuzzi tubs and fluffy Armani towels). Wake up to uninterrupted sea

views through the terrace doors, or a harbour view from the second double.

**HANGING OUT**  
Relax on the terrace or stroll over to a swimming platform on the harbourside for a dip in the sea. A village shop sells bread, milk and other basics; walk a little further and poke your head into the pretty 17th-century church. Lunch at home before retiring for a siesta, but don't miss the shrill whistle of the gelateria van come late afternoon. Treat yourself to brioche con gelato, the typical Sicilian snack – ice cream in a brioche bun that's eaten like a sandwich.

**THINGS TO DO NEARBY**  
The coastal city of Acireale is a 10-minute drive away. Visit the tiny bakery at 51 Corso Umberto, with a fired oven, or grab an espresso at Barocco at number 34. Try Pasticceria Castorina (109 Corso Savoia) for a cooling almond granita. Local almonds, pistachios, aubergines, tomatoes and lemons reign supreme. It's worth driving 40 minutes south to Catania's sprawling market; the huge range of fish will excite any cook (you can cook supper on the outside kitchen's barbecue). More sophisticated but touristy Taormina is 40 minutes north – explore the shops then take the cable car down to the pretty beach. A trip to Etna is a must. On the way, pick up lunch at Viagrande's traditional Gran Caffè Urna (36 Piazza Urna); try its pizza Siciliana – fried and stuffed with local Tuma cheese and anchovies. Drive on to Zafferana Etnea (famous

Sea dream, from top: the villa's terrace overlooks the sea; from the outside; the master bedroom; courgettes at Catania's large market; friendly service at family-run La Grotta; brioche con gelato

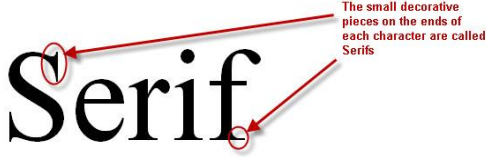
**WHO'D LOVE IT?**  
Couples who want a stylish base from which to explore Sicily (you definitely need to hire a car). The second double room is at the far end of the apartment, so it's ideal for a family holidaying with another couple or grandparents.

*How to book* A week at Casa alla Scala costs from £2,730 (sleeps six), including linen, towels and Wi-Fi (think sicily.com). The Think Sicily team can arrange provisions on arrival, day trips, cookery classes, an in-house cook and more. It's a 30-minute drive from Catania airport.

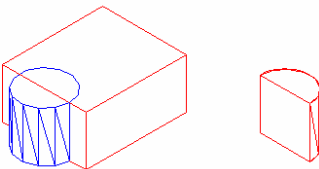
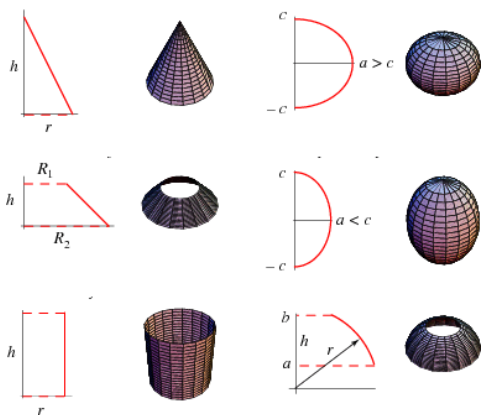
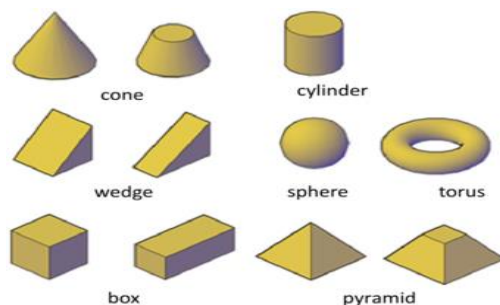
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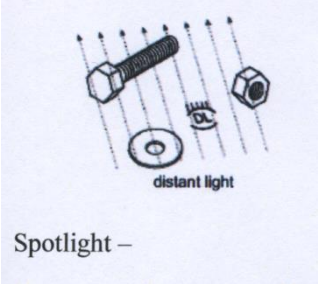
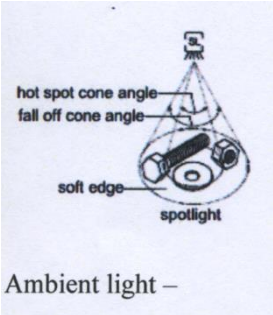
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1 mark for each correctly annotated DTP term  
NO ½ marks

Question		Expected Answer(s)	Max Mark	Additional Guidance
3.	i	 <p>The small decorative pieces on the ends of each character are called Serifs</p> <p><b>Serif:</b> in a typeface, a counterstroke on letterforms, projecting from the ends of the main strokes. For example, Times or Dutch is a serified typeface. Some typefaces have no serifs; these typefaces are called sans serif.</p>	1	
	ii	<h1>San Serif</h1> <p><b>Sans serif typeface:</b> a typeface that has no serifs, such as Helvetica or Swiss. The stroke weight is usually uniform and the stress oblique.</p>	1	
	iii	<p> <i>ABCDEFGHIJKLM</i>  <i>NOPQRSTUVWXYZ</i>  <i>abcdefghijklm</i>  <i>nopqrstuvwxyz</i>  <i>0123456789!?</i>  <i>%&amp;\$ * ( / )</i> </p> <p><b>Script font:</b> connected, flowing letters resembling hand writing with pen or quill. Either slanted or upright. Sometimes with a left-hand slant.</p>	1	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4.	i	<p><b>Camera-ready copy</b></p> <p>Camera-ready copy is the final <u>layout</u> of a page, looking exactly as it should appear when it is published.</p>	1	
	ii	<p><b>Calendaring –</b></p> <p>In paper manufacturing, <b>calendaring</b> is the process of smoothing the surface of the paper by pressing it between cylinders or rollers – the <i>calendar</i> – at the end of the papermaking process. Uncalendared papers – those not made smooth by calendaring – have a less smooth texture.</p>	1	
	iii	<p><b>Paper opacity</b></p> <p>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.)</p>	1	

Question	Expected Answer(s)	Max Mark	Additional Guidance
5.	<p>i <b>INTERSECTION</b> allows the user to create a composite solid from the common volume of two or more overlapping solids.  <b>INTERSECTION</b> removes the non-overlapping portions and creates a composite solid from the common volume.</p>  <p>The INTERSECT command combines the volume of one or more solid objects at the areas of interference to create one solid object.</p>	2	
5.	<p>ii A <b>Surface of Revolution</b> is a line or series of lines revolved about an axis leaving only a surface shape to the 3D item.</p> 	2	or similar sketch
5	<p>iii A <b>Solid Primitive</b> 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.</p> 	2	

Question	Expected Answer(s)	Max Mark	Additional Guidance
6.	<p data-bbox="300 250 529 286"><b>i Distant light</b></p> <p data-bbox="354 313 858 510">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.</p> <p data-bbox="354 537 865 739">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</p>  <p data-bbox="459 990 587 1025">Spotlight –</p>	1	
6.	<p data-bbox="300 1088 491 1124"><b>ii Spotlight</b></p> <p data-bbox="354 1142 858 1240"><u>Spotlight</u>, originates from a single point, and spreads outward in a coned direction. PLUS SKETCH</p>  <p data-bbox="475 1532 657 1568">Ambient light –</p>	1	
6.	<p data-bbox="300 1603 549 1639"><b>iii Ambient light</b></p> <p data-bbox="354 1666 858 2002">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</p>	1	



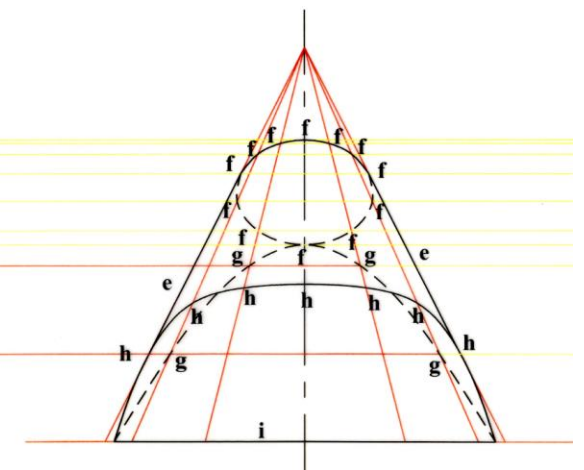
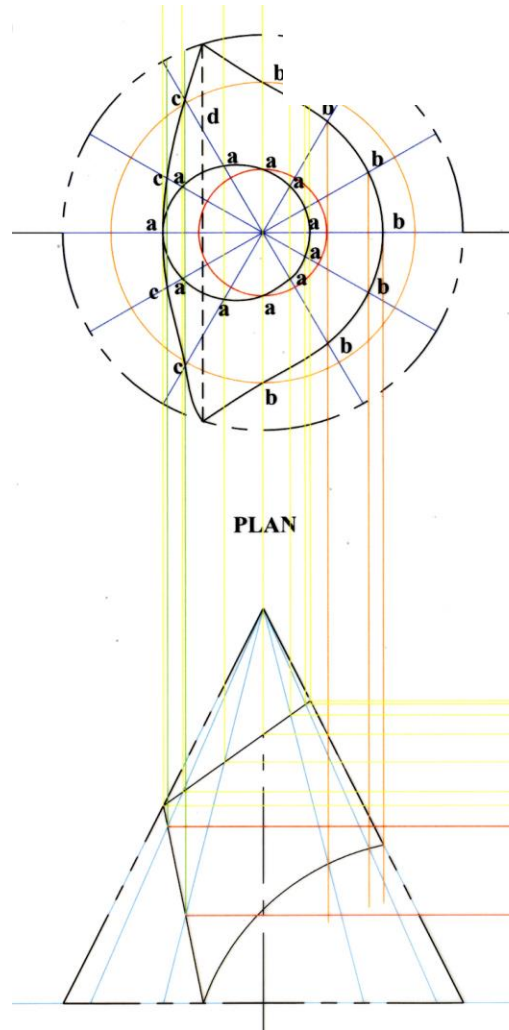
**Question 7 Right Cone**

**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

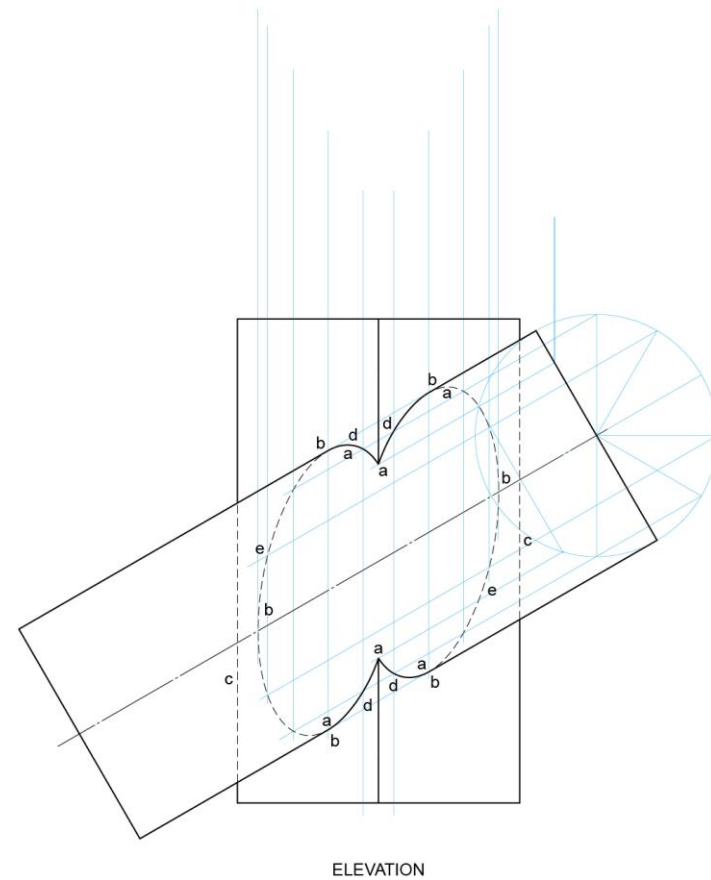


**Total Marks = 12**

### Question 8

#### Elevation

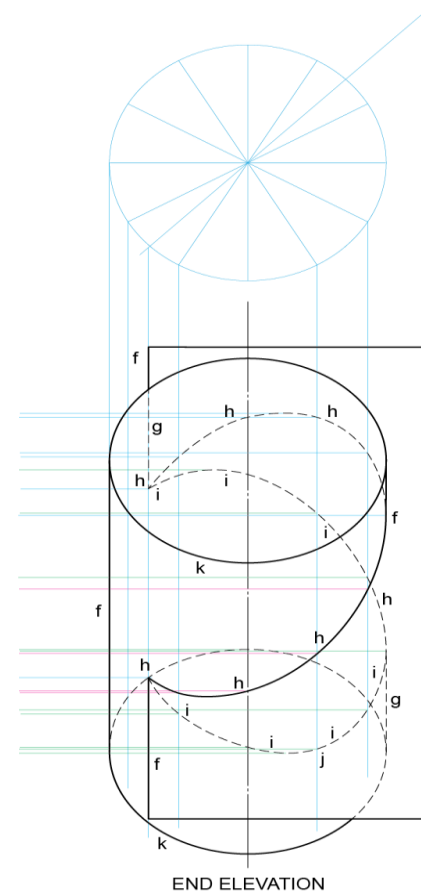
- a) Visible curves start and end points **1**
- b) Hidden curves, start and end points **2**
- c) Hidden lines vertical, 2 for 1 **1**
- d) Visible curves, 4 for 1 **1**
- e) Hidden curves 2 for 1 **1**



**Question 8 (cont)**

**End Elevation**

- f) Vertical lines visible 5 for 1 **1**
- g) Vertical lines hidden 2 for 1 **1**
- h) Large top curve 7 for 2, 5 – 6 for 1 **2**
- i) Large bottom curve 7 for 2, 5 – 6 for 1 **2**
- j) Bottom curve part hidden for 1 **1**
- k) Pipe ends correct, both for 1 **1**



**Total Marks = 14**

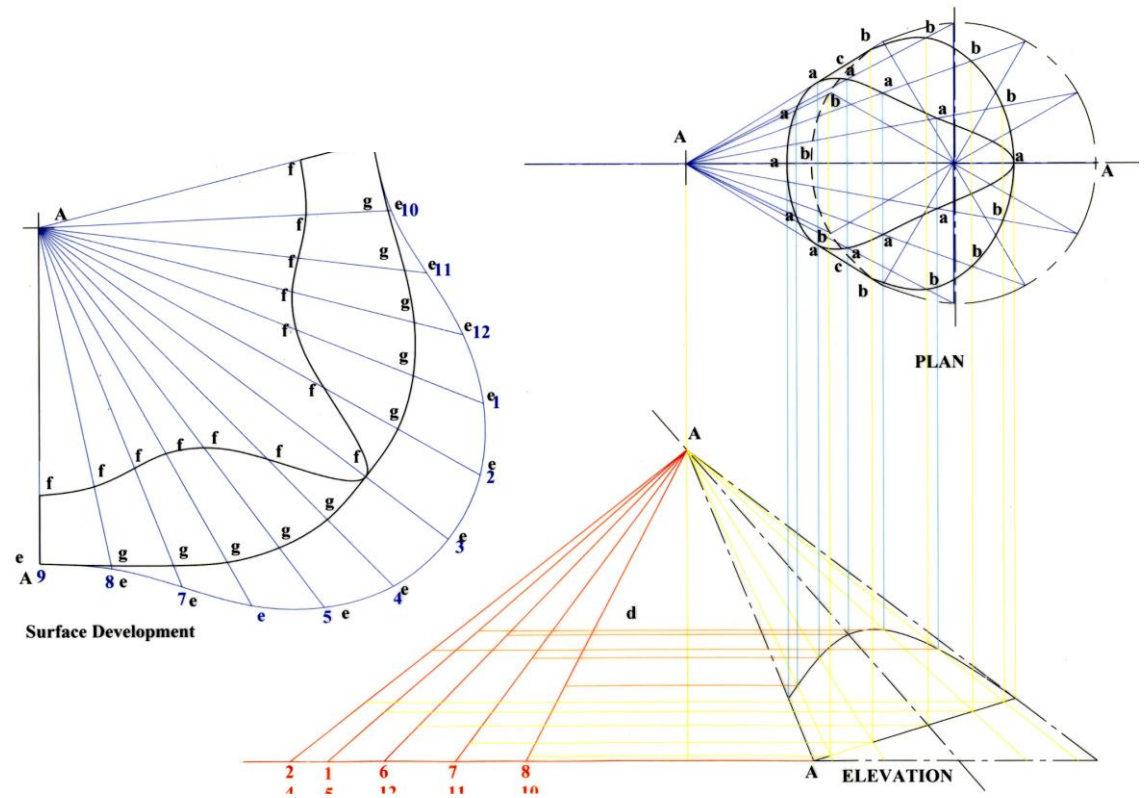
### Question 9 Oblique Cone

#### Plan

- a) 12 points Top curve  
 $12 - 11 = 2, 10 - 8 = 1$
- b) 11 points Bottom curve  
 $11 - 10 = 2, 9 - 7 = 1$
- c) Two lines  
 Both for 1 mark

#### Development

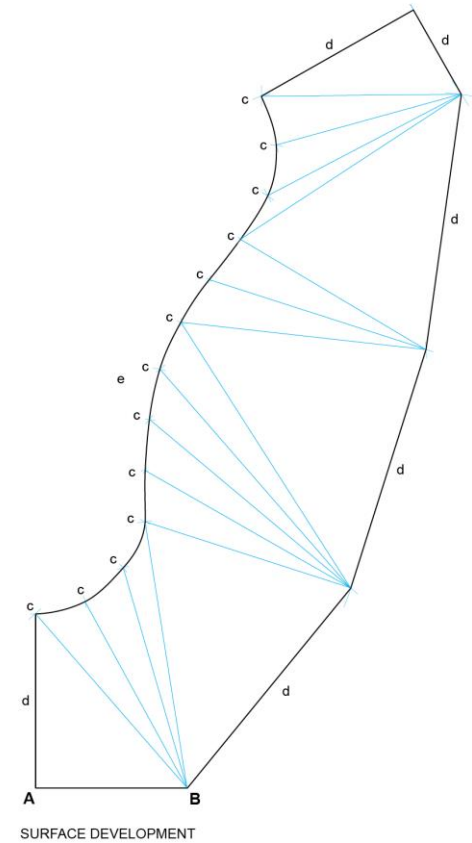
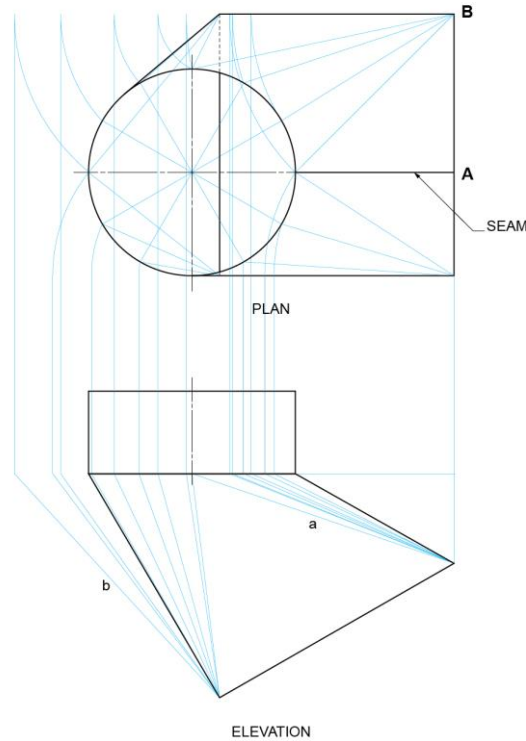
- d) True length lines 1
- e) Surface development uncut  
 Correct lengths used **1 mark**  
 Correct length of development **1 mark**
- f) 13 points Top curve  
 $13 - 10 = 2, 9 - 7 = 1$
- g) 10 points Bottom curve  
 $10 - 8 = 1$



**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 **4**  
 11 to 12 for 3  
 9 to 10 for 2  
 8 for 1
- d) Perimeter, all 6 correct for 1 **1**
- e) Smooth curve **1**



**Total Marks = 10**

[END OF MARKING INSTRUCTIONS]