



# **NCFE Level 1/2 Technical Award in Graphic Design (603/7011/7) (Sample)**

Examined Assessment

Paper Number: **Sample Assessment**

Date: **Sample 2022**

## **Mark Scheme**

v1.0 Pre-standardisation

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This mark scheme has been written by the assessment writer and refined, alongside the relevant questions, by a panel of subject experts through the external assessment writing process and at standardisation meetings.

The purpose of this mark scheme is to give you:

- examples and criteria of the types of response expected from a learner
- information on how individual marks are to be awarded
- the allocated assessment objective(s) and total mark for each question.

## **Marking guidelines**

### **General guidelines**

You must apply the following marking guidelines to all marking undertaken throughout the marking period. This is to ensure fairness to all learners, who must receive the same treatment. You must mark the first learner in exactly the same way as you mark the last.

- The mark scheme must be referred to throughout the marking period and applied consistently. Do not change your approach to marking once you have been standardised.
- Reward learners positively giving credit for what they have shown, rather than what they might have omitted.
- Utilise the whole mark range and always award full marks when the response merits them.
- Be prepared to award zero marks if the learner's response has no creditworthy material.
- Do not credit irrelevant material that does not answer the question, no matter how impressive the response might be.
- The marks awarded for each response should be clearly and legibly recorded in the grid on the front of the question paper.
- If you are in any doubt about the application of the mark scheme, you must consult with your team leader or the chief examiner.

### **Guidelines for using extended response marking grids**

Extended response marking grids have been designed to award a learner's response holistically and should follow a best-fit approach. The grids are broken down into levels, with each level having an associated descriptor indicating the performance at that level. You should determine the level before determining the mark.

When determining a level, you should use a bottom up approach. If the response meets all the descriptors in the lowest level, you should move to the next one, and so on, until the response matches the level descriptor. Remember to look at the overall quality of the response and reward learners positively, rather than focussing on small omissions. If the response covers aspects at different levels, you should use a best-fit approach at this stage, and use the available marks within the level to credit the response appropriately.

When determining a mark, your decision should be based on the quality of the response in relation to the descriptors. Standardisation materials, marked by the chief examiner, will help you with determining a mark. You will be able to use exemplar learner responses to compare to live responses, to decide if it is the same, better or worse.

You are reminded that the indicative content provided under the marking grid is there as a guide, and therefore you must credit any other suitable responses a learner may produce. It is not a requirement either, that learners must cover all of the indicative content to be awarded full marks.

### Assessment objectives

This unit requires learners to:

<b>AO1</b>	<b>Recall knowledge and show understanding.</b> The emphasis here is for learners to recall and communicate the fundamental elements of knowledge and understanding.
<b>AO2</b>	<b>Apply knowledge and understanding.</b> The emphasis here is for learners to apply their knowledge and understanding to real-world contexts and novel situations.
<b>AO3</b>	<b>Analyse and evaluate knowledge and understanding.</b> The emphasis here is for learners to develop analytical thinking skills to make reasoned judgements and reach conclusions.

The weightings of each assessment objective can be found in the qualification specification.

Qu	Mark scheme	Total marks
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**Section A****Total for this section: 20 marks**

1	<p>A food manufacturing company want a design for a new product they will sell in retail outlets.</p> <p>Which type of graphic design work is the company asking you to produce?</p> <p><b>A</b> Environmental  <b>B</b> Illustration  <b>C</b> Packaging  <b>D</b> Publication</p> <p><b>Answer: C</b> Packaging</p>	<p><b>1</b></p> <p><b>AO2=1</b></p>
2	<p>Which <b>one</b> of the following best describes the job role of an artworker?</p> <p><b>A</b> Creates hand drawn illustrations  <b>B</b> Decides the creative direction  <b>C</b> Designs animated graphics  <b>D</b> Makes the design print ready</p> <p><b>Answer: D</b> Makes the design print ready</p>	<p><b>1</b></p> <p><b>AO1=1</b></p>
3	<p>Which of the following would be created in the marketing and advertising sector?</p> <p><b>A</b> Comic strip  <b>B</b> Graphic novel  <b>C</b> Leaflet or flyer  <b>D</b> Book cover</p> <p><b>Answer: C</b> Leaflet or flyer</p>	<p><b>1</b></p> <p><b>AO1=1</b></p>

<p><b>4</b></p>	<p>You are planning a graphic design outcome in response to a client brief.</p> <p>Identify <b>two</b> contextual factors that you may need to consider.</p> <p>Award <b>one</b> mark for each appropriate contextual factor identified to a <b>maximum</b> of <b>two</b> marks:</p> <ul style="list-style-type: none"> <li>• personal (1)</li> <li>• social (1)</li> <li>• cultural (1)</li> <li>• economic (1)</li> <li>• political (1).</li> </ul>	<p><b>2</b></p> <p><b>AO1=2</b></p>
<p><b>5</b></p>	<p>Identify <b>two</b> ways that a graphic designer can use tone in a design.</p> <p>Award <b>one</b> mark for each of the following up to a <b>maximum</b> of <b>two</b> marks.</p> <ul style="list-style-type: none"> <li>• provide contrast (1)</li> <li>• create definition (1)</li> <li>• create shape (1)</li> <li>• create depth (1)</li> <li>• emphasise hierarchy (1)</li> <li>• add balance (1).</li> </ul> <p><b>Award any other suitable response.</b></p>	<p><b>2</b></p> <p><b>AO1=2</b></p>

<p><b>6</b></p>	<p>Explain when is best to use a serif and a sans serif font.</p> <p>Your answer should include:</p> <ul style="list-style-type: none"> <li>• an explanation of the difference between both fonts.</li> </ul> <p>Award <b>one mark maximum</b> for identifying a correct difference.</p> <p>A serif is a decorative stroke that finishes off the end of a letter's stem. A serif font has this feature and a sans serif does not. (1)</p> <p>AO1</p> <p><b>or</b></p> <p>A serif font is a font that has serifs. A sans serif is a font that does not. (1) AO1</p> <p>Award <b>one</b> mark for identifying each valid explanation of when it is best to use each font up to a <b>maximum</b> of <b>two</b> marks.</p> <p>Serif fonts are easily readable at small body copy sizes. (1) AO2          Sans Serif fonts really stand out in large titles. (1) AO2</p> <p><b>Award any other suitable response.</b></p>	<p><b>3</b></p> <p><b>AO1=1</b></p> <p><b>AO2=2</b></p>
<p><b>7</b></p>	<p>Describe <b>two</b> advantages <b>and two</b> disadvantages to working as an in-house Graphic Designer.</p> <p>Award <b>one</b> mark for each valid description of an advantage up to a <b>maximum</b> of <b>two</b> marks.</p> <p><b>Advantages:</b></p> <ul style="list-style-type: none"> <li>• traditional office/studio environment can support designers by providing social interaction (1)</li> <li>• a regular income with the benefits of holiday and sick pay provides financial security (1)</li> <li>• career structure offering opportunity for promotion (1)</li> <li>• projects will often be connected to central brand providing a structured approach to design with things like style guides. (1)</li> </ul> <p>Award <b>one</b> mark for each valid description of a disadvantage up to a <b>maximum</b> of <b>two</b> marks.</p> <p><b>Disadvantages:</b></p> <ul style="list-style-type: none"> <li>• having to justify creative design decisions to non-designers who have final sign-off authority can stifle creativity (1)</li> </ul>	<p><b>4</b></p> <p><b>AO2=4</b></p>

	<ul style="list-style-type: none"><li>• working in a traditional office environment can be lacking in inspiration (will depend on the size of the in-house design team) (1)</li><li>• working set hours with no flexibility can be difficult when juggling other commitments (1)</li><li>• only designing for a single brand could become monotonous as it does not provide the same level of creative challenge (1)</li><li>• the structure of style guides can inhibit creativity as designers might feel that they can't try new approaches (1).</li></ul> <p><b>Award any other suitable response.</b></p>	
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The logo in **Figure 3** attempts to communicate the visual identity of a vibrant and trendy **seafood restaurant** called **SEAWAVE**.

Assess how successful the logo is.

**Figure 3**



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**AO3=6**

Award **one** mark for each valid point up to a **maximum** of **six** Marks.

- The logo has the words “seawave” which is the name of the restaurant. This is successful as it ensures that the customers can see the name clearly when viewing the logo. (1)
- Stating “a seafood restaurant” on the design is a quick and easy way to let customers know what the brand identifies as. (1)  
Customers can see straight away what they will expect to get without having to enquire elsewhere. (1)
- The use of the simple octopus as part of the design allows for the design to be trendy and current. (1) One of the biggest trends is the use of emojis and symbols to represent items. (1)
- The colour blue was chosen, which visually represents the sea/ocean. This was the best choice of colour, as most other colours would not represent the brands’ concept well. (1) For example, purple would not be suitable as this is not associated with the sea. (1)
- The designer has used a bold font to differentiate between sea and wave, rather than spacing. (1) This is often used as a design technique to represent being “trendy” or youthful. (1)
- The design used an image of an octopus which is associated with the sea, and the food that is on offer at the restaurant. (1)  
Having examples of what to expect in the restaurant will allow

	<p>customers to visually identify what could be on the menu, without having to rely on the text. (1)</p> <ul style="list-style-type: none"><li>• The octopus arms create a wave shape that is associated with the text and name of the restaurant, as well as being vibrant. (1) This helps to reinforce the concept and stays true to the brands' intent. (1)</li></ul> <p><b>Award any other suitable response.</b></p>	
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**Section B**

**Total for this section: 21 marks**

<p><b>9</b></p>	<p>You are considering including a photographic image in your design.</p> <p>What type of image is a photograph?</p> <p><b>A</b> Pixel based  <b>B</b> Saturation  <b>C</b> Scan resolution  <b>D</b> Stencil</p> <p><b>Answer: A</b> Pixel based</p>	<p><b>1</b></p> <p><b>AO1=1</b></p>
<p><b>10</b></p>	<p>Which of the following best describes CMYK?</p> <p><b>A</b> Subtractive four colour mode best used for printing  <b>B</b> A way of removing a colour cast  <b>C</b> The file format used to save a graphic design  <b>D</b> A way to communicate ideas to clients</p> <p><b>Answer: A</b> Subtractive four colour mode best used for printing</p>	<p><b>1</b></p> <p><b>AO1=1</b></p>
<p><b>11</b></p>	<p>Which <b>one</b> of the following is a form of digital image correction used in graphic design?</p> <p><b>A</b> Commercial  <b>B</b> Economic  <b>C</b> EPS  <b>D</b> Rotation</p> <p><b>Answer: D</b> Rotation</p>	<p><b>1</b></p> <p><b>AO1=1</b></p>
<p><b>12</b></p>	<p>Identify <b>three</b> types of graphic design brief.</p> <p>Award <b>one</b> mark for each valid type of brief identified up to a <b>maximum</b> of <b>three</b> marks:</p> <ul style="list-style-type: none"> <li>• commercial</li> <li>• competition</li> <li>• collaborative</li> <li>• online only</li> <li>• open call.</li> </ul>	<p><b>3</b></p> <p><b>AO1=3</b></p>

<p><b>13</b></p>	<p>You are planning a graphic design.</p> <p>Explain <b>two</b> reasons you should consider copyright</p> <p>Your answer should include:</p> <ul style="list-style-type: none"> <li>• an explanation of the meaning copyright.</li> </ul> <p>Award <b>one</b> mark <b>maximum</b> for a valid definition of copyright:</p> <ul style="list-style-type: none"> <li>• copyright provides the legal right to control the ways in which material may be used. (1) AO1</li> </ul> <p>Award <b>one</b> further marks for each valid explanation of a reason for considering copyright up to a <b>maximum</b> of <b>two</b> marks.</p> <ul style="list-style-type: none"> <li>• (Graphic designers may wish to copyright their own work so) they are able to control how others use their work. (1) AO2</li> <li>• If other designers wish to use your work, it allows you to charge and/or explore licencing options. (1) AO2</li> <li>• Copyrighting the work will prevent others from claiming the work as their own. (1) AO2</li> </ul> <p><b>Award any other suitable response.</b></p>	<p><b>3</b></p> <p><b>AO1=1</b></p> <p><b>AO2=2</b></p>
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<b>14</b>	<p>A graphic designer is making a summative evaluation of their graphic design work.</p> <p>Explain <b>three</b> factors the designer should consider.</p> <p>Award <b>one</b> AO1 mark for identifying each of the following factors up to a <b>maximum</b> of <b>three</b> marks.</p> <p>Award <b>one</b> further AO2 mark for each valid explanation of why it is important to consider, up to a <b>maximum</b> of <b>three</b> marks.</p> <ul style="list-style-type: none"> <li>• Meeting the needs of the client (1) AO1 – graphic design is a commercial operation and any success must be considered against the needs of the client (who has commissioned the work). (1) AO2</li> <li>• Communication of ideas (1) AO1 – a design can only be considered successful if it effectively communicates the creative intentions of the designer. (1) AO2</li> <li>• Appropriateness for target audience (1) AO1 – to be an effective communication tool graphic design must be targeted at the specific audience (for whom the message is intended). (1) AO2.</li> <li>• Identify improvements (1) AO1 – in order to progress and develop as a designer it is important to review all work critically to apply improvements in future work. (1) AO2</li> <li>• Identify successes with the design (1) AO1 – by identifying successes designers are able to acknowledge areas of good practice (they may wish to use again in future designs). (1) AO2</li> </ul> <p><b>Award any other suitable response.</b></p>	<p><b>6</b></p> <p><b>AO1=3</b></p> <p><b>AO2=3</b></p>
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<p><b>15</b></p>	<p>You work at a graphic design company and have finished producing the images for a poster campaign.</p> <p>The company has asked you to save your work in <b>two</b> different file formats.</p> <p>Explain <b>two</b> advantages for <b>each</b> of your chosen file formats.</p> <p>Award <b>one</b> mark AO1 for each valid file type identified up to a <b>maximum</b> of <b>two</b> marks.</p> <p>Award one AO2 mark for <b>each</b> valid advantage of using <b>two</b> file formats up to a <b>maximum</b> of <b>two</b> marks for <b>each</b> file format.</p> <p><b>JPEG:</b> (1) AO1</p> <ul style="list-style-type: none"> <li>• JPEG is the most common format for storing and transmitting photographic images. (1) AO2</li> <li>• allows for small file sizes (1) AO2</li> <li>• has a widely supported format with good compatibility (1) AO2</li> <li>• has a good colour range. (1) AO2</li> </ul> <p><b>TIFF:</b> (1) (AO1)</p> <ul style="list-style-type: none"> <li>• TIFF file format has lossless compression so when saving and reopening there is no loss of image quality (1) AO2</li> <li>• can handle both Raster and Vector images (1) AO2</li> <li>• it is a high quality file format that can hold up to 32bit colour depth (1) AO2</li> <li>• images can contain layers. (1) AO2</li> </ul> <p><b>PDF:</b> (1) AO1</p> <ul style="list-style-type: none"> <li>• a PDF is a file format that is independent of application, software, hardware or operating system (1) AO2</li> <li>• PDF file format has lossless compression so when saving and reopening there is no loss of image quality (1) AO2</li> <li>• non editable content can protect intellectual property (1) AO2</li> <li>• this file format maintains printed format. (1) AO2</li> </ul> <p><b>GIF:</b> (1) AO1</p> <ul style="list-style-type: none"> <li>• GIF file format has lossless compression so when saving and reopening there is no loss of image quality (1) AO2</li> <li>• suitable for sharp-edged line art with a limited number of colours, such as logos (1) AO2</li> <li>• allows areas of transparency to be saved in the image (1) AO2</li> <li>• can be used for small animations and low-resolution video clips. (1) AO2</li> </ul>	<p><b>6</b></p> <p><b>AO1=2</b></p> <p><b>AO2=4</b></p>
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	<p><b>PNG:</b> (1) AO1</p> <ul style="list-style-type: none"><li>• widely accepted file format with good compatibility (1) AO2</li><li>• PNG file format has lossless compression so when saving and reopening there is no loss of image quality (1) AO2</li><li>• allows areas of transparency to be saved in the image. (1) AO2</li></ul> <p><b>EPS:</b> (1) AO1</p> <ul style="list-style-type: none"><li>• EPS file format has lossless compression so when saving and reopening there is no loss of image quality (1) AO2</li><li>• images are scalable to any size (1) AO2</li><li>• compatible for vector graphics (1) AO2</li><li>• ideal format for printing/output. (1) AO2</li></ul> <p><b>RAW:</b> (1) AO1</p> <ul style="list-style-type: none"><li>• RAW file format has lossless compression so when saving and reopening there is no loss of image quality (1) AO2</li><li>• this file format was developed by camera manufacturers to support HDR photography (1) AO2</li><li>• has a wider dynamic range or colour gamut to preserve the information captured at the moment of exposure. (1) AO2</li></ul> <p><b>Award any other suitable response.</b></p>	
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Section C

Total for this section: 21 marks

<b>16</b>	<p><b>Question</b></p> <p><b>Figure 1</b> below shows a flow chart for the creation and launch of a graphic design product.</p> <p style="text-align: center;"><b>Figure 1</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: center;">Week 1</th> <th style="text-align: center;">Week 2</th> <th style="text-align: center;">Week 3</th> <th style="text-align: center;">Week 4</th> <th style="text-align: center;">Week 5</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Planning</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td style="text-align: center;">Design Development</td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td style="text-align: center;">Production</td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td style="text-align: center;">Presenting work</td> </tr> </tbody> </table> <p>In which week would you produce first drafts of your ideas?</p> <p><b>A</b> Week 1  <b>B</b> Week 2  <b>C</b> Week 3  <b>D</b> Week 4</p> <p><b>Answer: A</b> Week 1</p>	Week 1	Week 2	Week 3	Week 4	Week 5	Planning						Design Development							Production						Presenting work	<p><b>1</b></p> <p><b>AO2=1</b></p>
Week 1	Week 2	Week 3	Week 4	Week 5																							
Planning																											
	Design Development																										
			Production																								
				Presenting work																							

<b>17</b>	<p><b>Question</b></p> <p>Which <b>one</b> of the following is a form of imagery used in graphic design?</p> <p><b>A</b> Cropping  <b>B</b> Economic  <b>C</b> Message  <b>D</b> Vector</p> <p><b>Answer: D</b> Vector</p>	<p><b>1</b></p> <p><b>AO1=1</b></p>
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<b>18</b>	<p><b>Question</b></p> <p>Which <b>one</b> of the following is relevant when designing typography?</p> <p><b>A</b> Animator  <b>B</b> Conclusion  <b>C</b> Kerning  <b>D</b> Storage</p> <p><b>Answer: C</b> Kerning</p>	<p><b>1</b></p> <p><b>AO1=1</b></p>
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<b>19</b>	<p><b>Question</b></p> <p>Identify <b>two</b> types of client for graphic designers.</p> <p>Award <b>one</b> mark for each valid client type identified up to a <b>maximum</b> of <b>two</b> marks:</p> <ul style="list-style-type: none"> <li>• corporate (1)</li> <li>• public sector (1)</li> <li>• independent (1).</li> </ul>	<p><b>2</b></p> <p><b>AO1=2</b></p>
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<b>20</b>	<p><b>Question</b></p> <p>Select <b>four</b> graphic design techniques/processes from the list that follows and classify these against the production stage in the box below.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Production Stage</th> <th style="text-align: center;">Planning</th> <th style="text-align: center;">Design Development</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;"><b>Technique</b></td> <td>First sketches</td> <td>Refinement of experimentation</td> </tr> <tr> <td style="text-align: center;"><b>Technique</b></td> <td>Mind maps</td> <td>Refinement of first sketches</td> </tr> </tbody> </table> <ul style="list-style-type: none"> <li>• mind maps</li> <li>• target audience</li> <li>• refinement of first sketches</li> <li>• composition</li> <li>• first sketches</li> <li>• marker pens</li> <li>• on screen resolution</li> <li>• refinement of experimentation.</li> </ul> <p>Award <b>one</b> mark for each valid correctly categorised technique/process up to a <b>maximum</b> of <b>four</b> marks.</p>	Production Stage	Planning	Design Development	<b>Technique</b>	First sketches	Refinement of experimentation	<b>Technique</b>	Mind maps	Refinement of first sketches	<p><b>4</b></p> <p><b>AO2=4</b></p>
Production Stage	Planning	Design Development									
<b>Technique</b>	First sketches	Refinement of experimentation									
<b>Technique</b>	Mind maps	Refinement of first sketches									

21	<p><b>Question</b></p> <p>A publisher has asked you to create an illustration for a book cover. The book will be printed and published in paperback.</p> <p>Identify:</p> <ul style="list-style-type: none"> <li>• <b>one</b> graphic design tool</li> <li>• <b>one</b> material</li> <li>• <b>one</b> technique.</li> </ul> <p>that you could use to produce your illustration.</p> <p>Your answer should include:</p> <ul style="list-style-type: none"> <li>• a justification for <b>each</b> selection.</li> </ul> <p>Award <b>one</b> AO1 mark for identifying an appropriate tool, material and technique up to a <b>maximum</b> of <b>three</b> marks.</p> <p>Award up to <b>one</b> AO3 mark for each valid justification of the choice of tool, material or technique up to a <b>maximum</b> of <b>three</b> marks.</p> <p><b>Tools</b></p> <ul style="list-style-type: none"> <li>• Pens (1) (AO1) – pens could be used to create a hand rendered illustration. (1) (AO3)</li> <li>• Brushes (1) AO1 – brushes could be used to create an illustration using paint or ink. (1) AO3</li> <li>• Pencils (1) AO1 – pencils could be used to create a hand rendered illustration. (1) AO3</li> <li>• Tablet (1) AO1 – a tablet could be used to create a digital illustration. (1) AO3</li> <li>• Scanner or scanner apps (1) AO1 – a scanner or scanner apps could be used to digitize a hand rendered illustration (1) AO3 or import found imagery into a digital environment. (1) AO3</li> <li>• Software applications (1) AO1 – software applications could be used to create a digital illustration. (1) AO3</li> <li>• Camera (1) AO1 – a camera could be used to photograph images to be used as sources of inspiration (1) AO3 or to use as part of an illustration. (1) AO3</li> <li>• Computer (1) AO1 – a computer could be used to create a digital illustration or to digitize a hand rendered illustration. (1) AO3</li> </ul> <p><b>Materials</b></p> <ul style="list-style-type: none"> <li>• Paints (1) AO1 – paints could be used to create a hand rendered illustration. (1) AO3</li> <li>• Inks (1) AO1 – inks could be used to create a hand rendered illustration. (1) AO3</li> </ul>	<p><b>6</b></p> <p><b>AO1=3</b></p> <p><b>AO3=3</b></p>
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	<ul style="list-style-type: none"> <li>• Paper (1) AO1 – paper could be used as a surface to illustrate onto (1) AO3 or as a surface to print digital images onto. (1) AO3</li> <li>• Marker pens (1) AO1 – marker pens could be used to create a hand rendered illustration. (1) AO3</li> <li>• Charcoal (1) AO1 – charcoal could be used to create a hand rendered illustration. (1) AO3</li> <li>• Card (1) AO1 – card could be used as a surface to illustrate onto (1) AO3 or as a surface to print digital images onto. (1) AO3</li> <li>• Acetate (1) AO1 – acetate could be used as a surface to illustrate onto (1) AO3 or as a surface to print digital images onto. (1) AO3</li> </ul> <p><b>Techniques</b></p> <ul style="list-style-type: none"> <li>• Colour mixing (1) AO1 – colour mixing could be used to apply colours in the illustration (digitally or by hand). (1) AO3</li> <li>• Sketching (1) AO1 – sketching is a process used to develop and record hand rendered illustrations. (1) AO3</li> <li>• Gradients (1) AO1 – gradients could be used to blend colours in the illustration. (1) AO3</li> <li>• Contrast (1) AO1 – contrast could be used to emphasise areas in the illustration. AO3</li> <li>• Alignment (1) AO1 – alignment could be used to plan the composition of the image in the illustration. (1) AO3</li> <li>• Digital image manipulation (1) AO1 – digital image manipulation could be used create a digital illustration or to manipulate a hand rendered illustration. (1) AO3</li> <li>• Digital illustration (1) AO1 – digital illustration could be used create a digital illustration or to manipulate a hand rendered illustration. (1) AO3</li> <li>• Photography (1) AO1 – photography could be used to collect images for inspiration (1) AO3 or to collect images to form part of the illustration. (1) AO3</li> <li>• Mono print (1) AO1 – mono print could be used create a hand printed illustration. (1) AO3</li> <li>• Lino print (1) AO1 – lino print could be used create a hand printed illustration. (1) AO3</li> <li>• Stencil (1) AO1 – stencils could be used create a hand printed or spray painted illustration. (1) AO3</li> <li>• Free hand drawing (1) AO1 – free hand drawing could be used to create a hand rendered illustration. (1) AO3</li> <li>• Scanning (1) AO1 – scanning could be used to digitise a hand rendered illustration (1) AO3 or import found imagery into a digital environment. (1) AO3</li> <li>• Collage (1) AO1 – collage could be used to create an illustration using found imagery. (1) AO3</li> </ul> <p><b>Award any other suitable response.</b></p>	
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22	<p><b>Question</b></p> <p>Discuss how the following graphic design principles could be used when planning a flyer design for a clothing sale.</p> <ul style="list-style-type: none"> <li>• hierarchy</li> <li>• balance.</li> </ul> <p>Award <b>one</b> mark for each valid point in relation to hierarchy or balance up to a <b>maximum</b> of <b>three</b> marks AO2 and a <b>maximum</b> of <b>three</b> marks AO3.</p> <p><b>Hierarchy</b></p> <ul style="list-style-type: none"> <li>• Putting the word “sale” at the top of the flyer (1) AO2 would instantly draw the attention of the audience as the first thing they would be likely to see as the title is sale. This would be likely to make the audience want to read more. (1) AO3</li> <li>• The size of text saying “sale” could be large to raise the hierarchy of this word (1) (AO2), by increasing the size of this word it can be seen to have greater dominance in the design and draw the eye of the customer to the focus of the flyer, which is the sale. (1) (AO3)</li> <li>• Details that the company do not want the customer to focus on could be put in a smaller font, such as the subject to availability terms (1) (AO2), doing this will still keep the information on the flyer, but will lessen the chance of the customer seeing them, or for them to take over the aesthetics of the design. (1) (AO3)</li> <li>• Using the colour red when highlighting what is on sale will draw attention to that word, which would increase the hierarchy of the word even more (1) (AO2), red is a colour that is often used to draw attention to important items and is associated with sales within marketing. (1) (AO3)</li> <li>• Contrasting the sales items against other elements within the design will allow the designer to create focal points (1) (AO2), if this was to be used to contract the original price and the sales price it would help to engage the customer, as well as offer the value of the sale. (1) (AO3)</li> <li>• Using shapes around the items that are for sale, or around the new price (1) (AO2) will draw the attention of the customer. This could improve the focal view and could be on the most attractive or alluring item for sale, which would have the most impact if someone was to glance at the flyer. (1) AO3</li> </ul>	<p><b>6</b></p> <p><b>AO2=3</b></p> <p><b>AO3=3</b></p>
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	<p><b>Balance</b></p> <ul style="list-style-type: none"> <li>• Using a symmetrical design for the sales flyer would allow all clothing items and graphic design elements to be displayed equally. (1) AO2 This would mean that the target audience will be able to view all that is to offer in an easy-to-view way that could be easier on the eye. (1) AO3</li> <li>• Using an asymmetrical design within the sales flyer could allow for variety within the design and make some items stand out more, or less. Such as having one side larger than the other. (1) AO2 Doing this, the biggest price drop or the best-selling items could be put on the larger side, making them more in focus and likely to draw the attention of the customer quicker. (1) AO3</li> <li>• A radial design could be used, when considering the balance, where all sales items are placed in a circular arrangement (1) AO2, using this type of design may make the flyer more interesting for the customers to look at but may feel unusual for this type of flyer; this could be positive or negative. (1) (AO3)</li> </ul> <p><b>Award any other suitable response.</b></p>	
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Section D

Total for this section: 18 marks

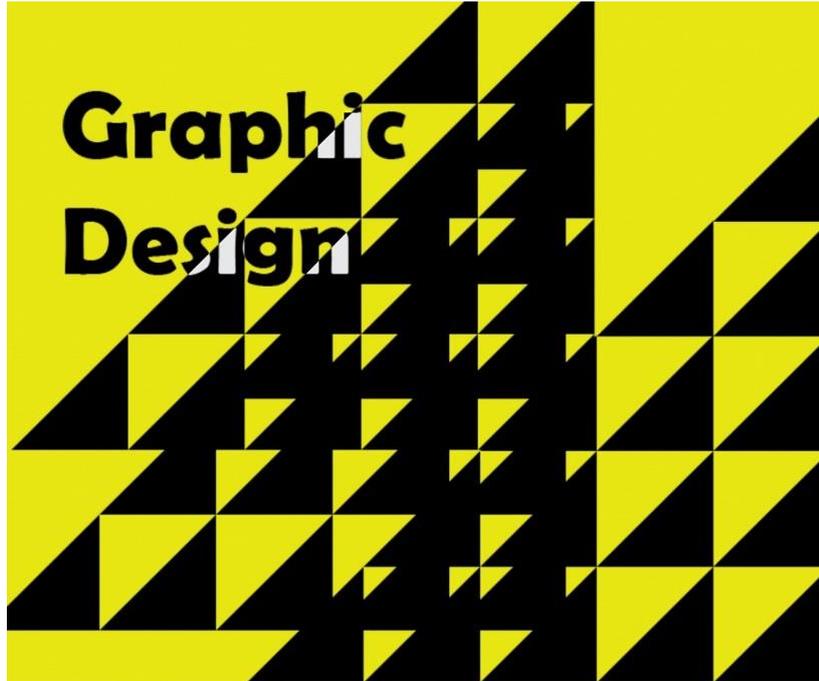
23

**Question**

Graphic design components and design principles have been used to create the image in **Figure 4**.

Analyse how effective both the components and principles have been.

**Figure 4**



9

**AO1=3**

**AO2=3**

**AO3=3**

Marks	Description
7–9	<p><b>AO3 – Excellent</b> analysis and evaluation of the effectiveness of the graphic design components is <b>comprehensive</b> and <b>highly relevant</b>. Supported with <b>reasoned judgements</b> and <b>excellent</b> justifications of how the characteristics of the design components have been included in the design that are <b>comprehensive, highly detailed</b> and <b>valid</b> throughout.</p> <p><b>AO2 – Excellent</b> application of knowledge and understanding of how graphic design components and principles have been applied in a real scenario that is <b>highly detailed</b> and <b>fully relevant</b>. <b>Highly appropriate</b> connections between design components and principles have been applied.</p> <p><b>AO1 – Excellent</b> recall of knowledge and understanding of specific graphic design</p>

		<p>components and principles which is <b>accurate</b> and <b>detailed</b>.</p> <p>The response is coherent and clear throughout and uses <b>fully</b> appropriate subject specific terminology</p>	
	<p><b>4–6</b></p>	<p><b>AO3 – Good</b> analysis and evaluation of the effectiveness of the graphic design components is <b>mostly comprehensive</b> and <b>mostly relevant</b>. Supported with <b>some reasoned judgements</b> and <b>good</b> justifications of how the characteristics of the design components have been included in the design that are <b>mostly comprehensive, mostly detailed</b> and <b>mostly valid</b> throughout.</p> <p><b>AO2 – Good</b> application of knowledge and understanding of how graphic design components and principles have been applied in a real scenario that are <b>mostly detailed</b> and <b>relevant. Mostly appropriate</b> connections between design components and principles have been applied.</p> <p><b>AO1 – Good</b> recall of knowledge and understanding of specific graphic design components and principles which is <b>mostly accurate</b> and <b>mostly detailed</b>.</p> <p>The response is <b>mostly</b> coherent and clear throughout and uses <b>mostly</b> appropriate subject specific terminology.</p>	
	<p><b>1–3</b></p>	<p><b>AO3 – Reasonable</b> analysis and evaluation the effectiveness of the graphic design components has <b>some detail</b> and <b>some relevance</b>. Supported with <b>some judgements</b> and <b>reasonable</b> justifications of how the characteristics of the design components have been included in the design that <b>have some detail</b> and <b>some validity</b> throughout.</p> <p><b>AO2 – Reasonable</b> application of knowledge and understanding of how graphic design components and principles have been applied in a real scenario that are <b>some detail</b> and <b>some relevance. Some appropriate</b> connections between design components and principles have been applied.</p> <p><b>AO1 – Reasonable</b> recall of knowledge and understanding of specific graphic design components and principles which has <b>some accuracy</b> and <b>some detail</b>.</p> <p>The response is in <b>some</b> parts clear throughout and uses <b>some</b> appropriate subject specific terminology.</p>	

<b>0</b>	No relevant material	
<p>Examiners are reminded that indicative content reflects content-related points that a learner may make but is not an exhaustive list, nor is it a model answer. Learners may make all, some or none of the points included in the indicative content. Learners must be credited for any other appropriate response.</p>		
<p><b>It is not a requirement that the learner formulate a response specifically against each assessment objective as laid out in the indicative content (IC).</b></p>		
<p><b>A learner's demonstration of recall (AO1) and application (AO2) of knowledge and understanding can be implied through the learner's ability to analyse the question topic required of AO3.</b></p>		
<p><b>Indicative content</b></p>		
<p><b>AO1 – Learners will recall knowledge and understanding of specific graphic design components and principles that may include the following:</b></p>		
<p><b>Design components used include:</b></p>		
<ul style="list-style-type: none"><li>• line</li><li>• colour</li><li>• composition</li><li>• typography.</li></ul>		
<p><b>Design principles used include:</b></p>		
<ul style="list-style-type: none"><li>• hierarchy</li><li>• alignment</li><li>• balance</li><li>• contrast</li><li>• repetition</li><li>• proximity</li><li>• positive and negative space.</li></ul>		
<p><b>AO2 – Learners will apply knowledge and understanding of how graphic design components and principles have been applied in a real scenario that may include the following:</b></p>		
<p><b>Design components used include:</b></p>		
<ul style="list-style-type: none"><li>• line – invisible lines have been used to add to the composition with the shapes sitting along these invisible grid lines</li></ul>		

- colour – the design is predominantly yellow and black, (with a small amount of white to support the legibility of the typography) which creates a bold design
- composition – the layout of the yellow triangles against the black background create a visually jarring pattern
- typography – the text includes both upper and lower case letters (Title Case) and the use of a bold san-serif font.

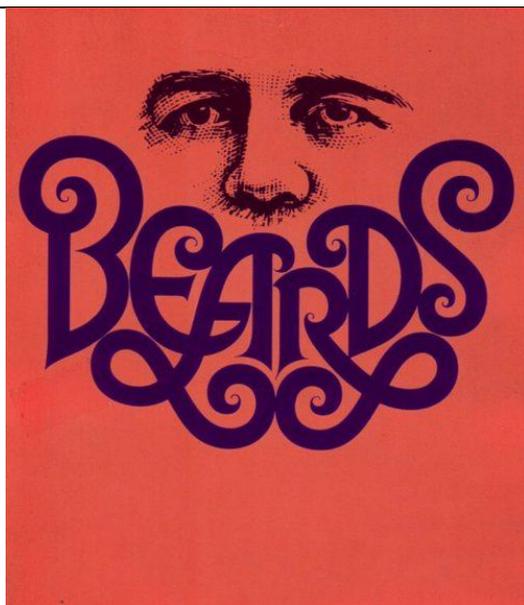
**Design principles used include:**

- hierarchy – the placement and size of the font gives this element hierarchical dominance
- alignment – the pattern of triangular shapes have a central alignment whilst the text is offset with a top left alignment giving it hierarchical dominance
- balance – the design has a symmetrical balance along a diagonal plane running from top left to bottom right of the image
- contrast – the design uses contrast in colour to create the shapes in the design
- repetition – the repetition of the simple triangular shape has been used to make a pattern
- proximity – the proximity of the text to the patterns means these elements are perceived to be related
- positive and negative space – the areas of empty space around the visual elements mirror the triangular shapes in the pattern on the design.

**AO3 – Learners will analyse and evaluate the effectiveness of the graphic design components that may include the following:**

- (line – invisible lines have been used to add to the composition with the shapes sitting along these invisible grid lines) this creates a stronger more structured design
- (colour – the design is predominantly yellow and black, (with a small amount of white to support the legibility of the typography) which creates a bold design). The colours connote danger or warning
- (composition) – the layout of the yellow triangles against the black background create a visually jarring pattern
- (typography – the text includes both upper and lower case letters (title case) and the use of a bold san-serif font) connote a serious and no-nonsense approach.

	<p><b>Design principles used include:</b></p> <ul style="list-style-type: none"> <li>• (hierarchy – the placement and size of the font gives this element hierarchical dominance) and makes this a main feature of the design</li> <li>• (alignment – the pattern of triangular shapes have a central alignment whilst the text is offset with a top left alignment giving it hierarchical dominance) and makes this a main feature of the design</li> <li>• (balance – the design has a symmetrical balance along a diagonal plane running from top left to bottom right of the image), this makes the design aesthetically pleasing</li> <li>• (contrast– the design uses contrast in colour to create the shapes in the design) and also has uses contrast in the size of the triangular shapes to create a more intricate pattern</li> <li>• (repetition – the repetition of the simple triangular shape has been used to make a pattern this helps to create unity in the design</li> <li>• (proximity – the proximity of the text to the patterns means these elements are perceived to be related) this helps to create unity in the design</li> <li>• (positive and negative space – the areas of empty space around the visual elements mirror the triangular shapes in the pattern on the design) and so appear to be an extension of the design.</li> </ul> <p><b>Award any other suitable response.</b></p>	
<p><b>24</b></p>	<p><b>Question</b></p> <p><b>Figure 6</b> and <b>Figure 7</b> show different pieces of work by American Graphic Designer Herbert Lubalin.</p> <p style="text-align: center;"><b>Figure 6</b></p> <div style="text-align: center;">  </div> <p style="text-align: center;"><b>Figure 7</b></p>	<p><b>9</b></p> <p><b>AO1=3</b></p> <p><b>AO2=3</b></p> <p><b>AO3=3</b></p>



Analyse how the designer has used typography and composition in **each** of the works above.

Marks	Description
7–9	<p><b>A03 – Excellent</b> analysis and evaluation of imagery is <b>comprehensive</b> and <b>highly relevant</b>. Supported with <b>reasoned judgements</b> made between visual elements, subject matter and meaning are <b>effective</b> with <b>excellent</b> justifications that are <b>comprehensive, highly detailed</b> and <b>valid</b> throughout.</p> <p><b>A02 – Excellent</b> application of knowledge and understanding of the connections between visual elements and the techniques that is <b>highly detailed</b> and <b>fully relevant</b> and <b>highly appropriate</b>.</p> <p><b>A01 – Excellent</b> recall of knowledge and understanding of specific techniques which is <b>accurate</b> and <b>detailed</b>.</p> <p>The response is coherent and clear throughout and uses <b>fully</b> appropriate subject specific terminology</p>
4–6	<p><b>A03 – Good</b> analysis and evaluation of imagery is <b>mostly comprehensive</b> and <b>mostly relevant</b>. Supported with <b>some reasoned judgements</b> made between visual elements, subject matter and meaning are <b>mostly effective</b> with <b>good</b> justifications that are <b>mostly comprehensive, mostly detailed</b> and <b>mostly valid</b> throughout.</p> <p><b>A02 – Good</b> application of knowledge and understanding of the connections between visual</p>

		<p>elements and the techniques that is <b>mostly detailed</b> and <b>mostly relevant</b> and <b>mostly appropriate</b>.</p> <p><b>AO1 – Good</b> recall of knowledge and understanding of specific techniques which is <b>mostly accurate</b> and <b>mostly detailed</b>.</p> <p>The response is <b>mostly</b> coherent and clear throughout and uses <b>mostly</b> appropriate subject specific terminology.</p>	
	<p><b>1–3</b></p>	<p><b>AO3 – Reasonable</b> analysis and evaluation imagery has <b>some detail</b> and <b>some relevance</b>. Supported with <b>some judgements</b> made between visual elements, subject matter and meaning that <b>have some detail</b> and <b>some validity</b> throughout.</p> <p><b>AO2 – Reasonable</b> application of knowledge and understanding the connections between visual elements and the techniques that has <b>some detail</b> and <b>some relevance</b> and <b>is appropriate in some parts</b>.</p> <p><b>AO1 – Reasonable</b> recall of knowledge and understanding of specific techniques which has <b>some accuracy</b> and <b>some detail</b>.</p> <p>The response is in <b>some</b> parts clear throughout and uses <b>some</b> appropriate subject specific terminology.</p>	
	<p><b>0</b></p>	<p>No relevant material</p>	

Examiners are reminded that indicative content reflects content-related points that a learner may make but is not an exhaustive list, nor is it a model answer. Learners may make all, some or none of the points included in the indicative content. Learners must be credited for any other appropriate response.

**It is not a requirement that the learner formulate a response specifically against each assessment objective as laid out in the indicative content (IC).**

**A learner’s demonstration of recall (AO1) and application (AO2) of knowledge and understanding can be implied through the learner’s ability to analyse the question topic required of AO3.**

**Indicative content**

**AO1 – Learners will recall knowledge and understanding of specific graphic design components and principles that may include the following:**

### **Typography**

- In figure 6 a serif font has been used.
- In figure 7 a sans serif font has been used.
- In figure 6, kerning has been applied.
- In figure 7, Kerning has been applied.
- In figure 6 the shape of the ampersand has been embellished.  
(1)
- In figure 7 the letters A and R have been embellished.

### **Composition**

- In figure 6 the ampersand has been placed in the negative space of the letter O of 'Mother' and the word 'CHILD' has been placed in the negative space of the ampersand.
- In figure 7 the word has been placed below an image of human eyes and a nose.
- In figure 6 the overlapping of letters within the word mother means the negative space flows round the word (rather than around individual letters).
- In figure 7 the lack of distance between the letters and the overlapping of some letters means the design works as both a word and a decorative shape.

**AO2 – Learners will apply knowledge and understanding of how graphic design components and principles have been applied in a real scenario that may include the following:**

### **Typography**

- (In figure 6 a serif font has been used) to visually soften the text for the word 'Mother'.
- (In figure 7 a sans serif font has been used) this makes the font appear bolder and masculine.
- (In figure 6, kerning has been applied) to visibly join the 'OTHE' in the word mother.
- (In figure 7, Kerning has been applied) to leave very little space between the letters.
- (In figure 6 the shape of the ampersand has been embellished) to form the shape of a foetus.
- (In figure 7 the letters A and R have been embellished) the embellishment helps to form the shape of a bushy beard.

### **Composition**

- (In figure 6 the ampersand has been placed in the negative space of the letter O of 'Mother' and the word 'CHILD' has been placed in the negative space of the ampersand) to suggest a foetus being carried by the mother.
- (In figure 7 the word has been placed below an image of human eyes and a nose) to connote the placement of a beard on a face.
- (In figure 6 the overlapping of letters within the word mother means the negative space flows round the word (rather than around individual letters)) helping the design to be read as both a single image and a series of words.
- (In figure 7 the lack of distance between the letters and the overlapping of some letters means the design works as both a word and a decorative shape). This emphasises the link between the word and the image.

**AO3 – Learners will analyse and evaluate the effectiveness of the graphic design components that may include the following**

### **Typography**

- (In figure 6 a serif font has been used to visually soften the text for the word 'Mother') which links with the association of mothers being nurturing.
- (In figure 7 a sans serif font has been used this makes the font appear bolder and masculine) which links with the idea of facial hair being a masculine trait.
- (In figure 6, kerning has been applied to visibly join the 'OTHE' in the word mother) helping identify the word as an object.
- (In figure 7, Kerning has been applied to leave very little space between the letters) which allows the word to also visually represent a 'beard'.
- (In figure 6 the shape of the ampersand has been embellished to form the shape of a foetus) which emphasises the meaning of the words being used.
- (In figure 7 the letters A and R have been embellished the embellishment helps to form the shape of a bushy beard) which emphasises the meaning of the words being used.

### **Composition**

- (In figure 6 the ampersand has been placed in the negative space of the letter O of 'Mother' and the word 'CHILD' has been placed in the negative space of the ampersand to suggest a

	<p>foetus being carried by the mother). This further emphasises the meaning of the words being used.</p> <ul style="list-style-type: none"> <li>• (In figure 7 the word has been placed below an image of human eyes and a nose to connote the placement of a beard on a face). This further emphasises the meaning of the word being used.</li> <li>• (In figure 6 the overlapping of letters within the word mother means the negative space flows round the word (rather than around individual letters)) helping the design to be read as both a single image and a series of words). This helps to visually communicate the idea of a mother and child as being separate individuals as well as being linked by a family bond.</li> <li>• (In figure 7 the lack of distance between the letters and the overlapping of some letters means the design works as both a word and a decorative shape. This emphasises the link between the word and the image). The placement of the word in relation to the image visually communicates the meaning of the word.</li> </ul> <p><b>Award any other suitable response.</b></p>	
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**Assessment Objective Grid**

Question	AO1	AO2	AO3	Q Type	Total
<b>Section A</b>					
1		1		MCQ	1
2	1			MCQ	1
3	1			MCQ	1
4	2			SAQ	2
5	2			SAQ	2
6	1	2		SAQ	3
7		4		SAQ	4
8			6	SAQ	6
<b>Section B</b>					
9	1			MCQ	1
10	1			MCQ	1
11	1			MCQ	1
12	3			SAQ	3
13	1	2		SAQ	3
14	3	3		SAQ	6
15	2	4		SAQ	6
<b>Section C</b>					
16		1		MCQ	1
17	1			MCQ	1
18	1			MCQ	1
19	2			SAQ	2
20		4		SAQ	4
21	3		3	SAQ	6
22		3	3	SAQ	6
<b>Section D</b>					
23	3	3	3	ERQ	9
24	3	3	3	ERQ	9
<b>Total</b>	<b>32</b>	<b>30</b>	<b>18</b>		<b>80</b>
<b>Required Totals</b>	<b>32–36 marks 40–45%</b>	<b>28–32 marks 35–40%</b>	<b>16–20 marks 20–25%</b>		
<b>Kil Total</b>	<b>16</b>				