



2011 Visual Communication and Design GA 3: Examination

GENERAL COMMENTS

In general, students performed well on the 2011 Visual Communication and Design examination. The standard of written answers was very good, although there is still a need for students to use appropriate language and study design terminology. Students are reminded to read the questions carefully, as in some cases responses did not address the requirements of the question.

Areas of weakness included the ability to effectively render an object to show light and tone, representation of the ellipse in paraline drawing both two-dimensionally and three-dimensionally, and effective application of design elements and principles provided to create the finished designs.

Some students simply applied the element or principle given in order to satisfy the requirement, rather than making a deliberate attempt to use these to attract the audience given in the brief. 'Emphasise', 'combine', 'dominant' and 'clear' are all words that indicate more than the hasty use of an element or principle.

Students are not permitted to bring texture boards into the examination. Acceptable materials are only those identified on the approved materials list in the *VCE Visual Communication and Design Assessment Handbook 2006*, available on the VCAA website on the Visual Communication and Design study page.

SPECIFIC INFORMATION

Note: Student responses reproduced herein have not been corrected for grammar, spelling or factual information.

For each question, an outline answer (or answers) is provided. In some cases the answer given is not the only answer that could have been awarded marks.

Question 1

| Marks | 0 | 1 | 2 | 3 | 4 | Average |
|-------|---|---|---|----|----|---------|
| % | 0 | 0 | 2 | 22 | 75 | 3.7 |

1a.

To guide

1b.

To depict

Many students mistakenly chose 'to shade' as a purpose.

1c.

To identify

1d.

To advertise

Question 2

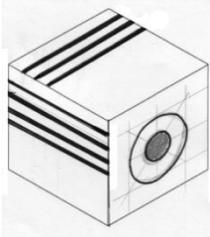
| Marks | 0 | 1 | 2 | 3 | Average |
|-------|----|----|----|----|---------|
| % | 34 | 18 | 28 | 21 | 1.4 |

This question asked students to demonstrate their ability to rotate the object and correctly produce the isometric view, considering the orientation, placement and scale of each design. While many students were able to complete most aspects of this, there is still a need to practise the skill of representing ellipses in all drawing conventions.

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The following is an example of a high-scoring response.

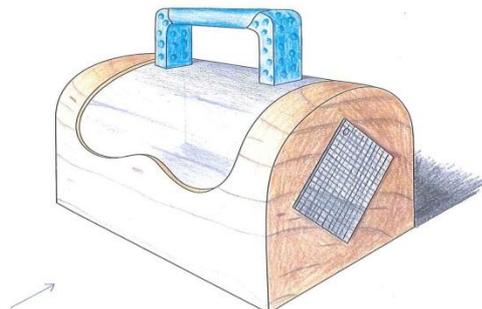


Question 3

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | Average |
|-------|---|---|---|---|---|----|----|----|----|----|----|----|----|---------|
| % | 1 | 1 | 2 | 5 | 9 | 13 | 17 | 17 | 15 | 11 | 6 | 3 | 1 | 6.7 |

Rendering continues to present problems for many students, as there were issues with the representation of tone in the object or complete omission of the cast shadow. Of those students who did include the shadow, very few could recognise that the handle of the object would also cast some shadow. Similarly, the best placement of the light source caused problems for some students, who placed the light source directly above the object and found it difficult to include any shadow at all. When given the option to select the light source, students should place the arrow in a way that will clearly indicate the correct response. Only a small number of students recognised the need to include some internal detail where the clear plastic was to be shown. The inclusion of colour caused problems for some students as inappropriate selection of colours can make it difficult to represent tone or clearly communicate the materials indicated. High-scoring responses included all criteria and employed appropriate rendering techniques to represent surfaces.

The following is an example of a high-scoring response.



Question 4

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | Average |
|-------|----|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|---------|
| % | 11 | 1 | 2 | 2 | 3 | 4 | 6 | 8 | 6 | 6 | 7 | 6 | 6 | 6 | 6 | 5 | 4 | 4 | 3 | 3 | 2 | 1 | 9.6 |

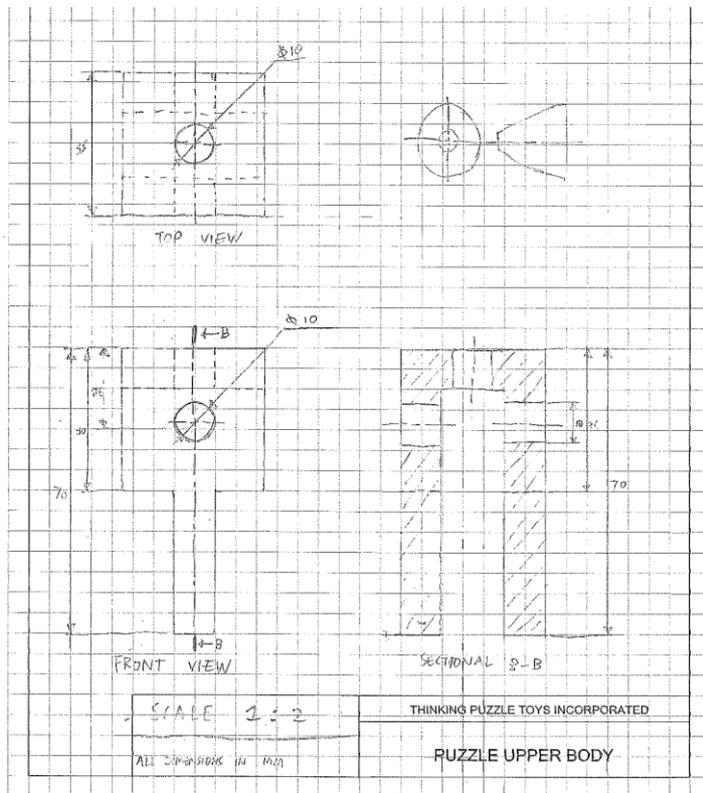
Many students were able to complete the third-angle orthogonal drawing to varying degrees, with alignment and scale both handled well. The areas that presented some problems and could be revisited included representation of the third-angle orthogonal symbol, the sectional view and the centre lines of circles. It should also be noted that unless the question directs students to include dimensions, they are not required to provide them in their answers.

Students should refer to the VCAA Guide to Technical Drawing specifications, available on the VCAA website on the Visual Communication and Design study page, to assist their understanding of the Australian Standards.

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The following is an example of a high-scoring response.



Question 5

Most students chose example B, followed by example A. Only a few students chose example C. Where there are two parts to a question, such as ‘identify’ and ‘discuss the effectiveness’, students need to think about whether they can justify the element or principle selected. In some answers, the design element or design principle chosen was not the most dominant used in the design and therefore the discussion was weakened.

5a.

| Marks | 0 | 1 | 2 | Average |
|-------|---|----|----|---------|
| % | 7 | 22 | 71 | 1.7 |

Most students were able to answer this question correctly. Possible answers could have described specific characteristics such as age, gender, special interests and location.

5b.

| Marks | 0 | 1 | Average |
|-------|----|----|---------|
| % | 35 | 65 | 0.7 |

Most students demonstrated an understanding of context. Answers could have described a number of different contexts; for example, the design being seen in a newspaper advertisement such as in the *Herald Sun* or on the side of a tram for the general public to see as they travel around the city of Melbourne.

5c.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
|-------|---|---|----|----|----|----|---------|
| % | 3 | 3 | 10 | 27 | 37 | 20 | 3.5 |

Dominant elements could be classified as those which were used more predominantly. For sample A the dominant elements were point, line, shape, colour and letterform, but form and texture were not. For samples B and C good choices were point, line, shape, colour and letterform. Students should have chosen to discuss an element that had been used in a dominant way within the design, rather than one which has been used in only a minimal way, as this would have allowed a more detailed response.

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The question was completed reasonably well. Common errors included not suggesting how the elements may have been used to attract the specific target audience. Few students confused elements and principles, and the majority of students were able to select a dominant element.

5d.

| Marks | 0 | 1 | 2 | 3 | 4 | Average |
|-------|----|----|----|----|----|---------|
| % | 26 | 11 | 22 | 24 | 16 | 1.9 |

When selecting a principle for sample A, any of the remaining principles that were evident in the visual communication were acceptable. Cropping was not accepted for samples B and C as it was not used in these samples. This question was not as well handled as the previous question, with many students not referring to hierarchy at all in their response. The design principle balance was generally not handled well in discussion, with many students lacking the vocabulary and understanding of this principle to give an informed answer. Contrast was a common response that was generally handled well.

Question 6

6a.

| Marks | 0 | 1 | 2 | 3 | 4 | Average |
|-------|----|----|----|----|----|---------|
| % | 17 | 12 | 27 | 16 | 28 | 2.3 |

Possible responses could have included: selecting a letterform style that would reflect feelings of glamour, such as creating a letterform made up of small lights; incorporating imagery (such as the hand-drawn dresses) that would assist those in the general public who were not familiar with the designers or garments; targeting a particular audience which the exhibition was hoping to attract; or discussion of the intended purposes of the designs.

Generally, this question was handled poorly. Many students simply restated what had been outlined in the question. It appeared that some students did not fully understand what constitutes a design brief. For example, red was selected as a requirement, rather than the need to have a relevant colour to brand and create consistency through the final presentations. Students are advised to read the questions and instructions carefully, as many students gave a discussion of budget or time constraints, which was not required.

6b.

| Marks | 0 | 1 | 2 | Average |
|-------|----|----|----|---------|
| % | 23 | 22 | 54 | 1.3 |

Possible responses could have included: historical fashion books to research the 1940–50s styles of fashion to assist in accurately generating the stylised image of the dress; or specific websites about letterform to research relevant letterforms used in the 1940–50s for advertising and fashion purposes.

Most students were able to describe these well. Only a small number did not give two different responses.

6c.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
|-------|----|---|----|----|----|----|---------|
| % | 25 | 6 | 15 | 18 | 23 | 13 | 2.5 |

A possible answer could have been: Computer and Drawing – Studio Round designers may have incorporated freehand drawing as a way to generate quick thumbnail and concept sketches. After completing their initial designs they may have used computer programs such as Illustrator to create vector-based images that could easily be manipulated and changed to assist in the refinement process and production of professional imagery.

Possible methods that could have been discussed were: drawing, computer, printing, photography, 3D process and photocopy. It should be noted that CAD, ICT and scanning are not methods recognised in the study design.

Most students were able to select two possible methods. The most successful students demonstrated a thorough knowledge of how the two methods were combined in the design process.

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6d.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
|-------|----|---|----|----|----|----|---------|
| % | 25 | 7 | 18 | 22 | 15 | 14 | 2.4 |

Answers could have discussed: the graphic designer, photographer, printer, illustrator, fashion historian, exhibition designer, typographer or layout artist, etc.

In the case of the graphic designer, students may have discussed how the graphic designer could generate concepts for the image of the red dress through drawing, and how they may undertake further refinement to create the final stylised image and create an identity for the exhibition that would feature in all advertising and marketing campaigns, on the invitations and merchandise range, and in the exhibition itself.

Students' selection of a specialist and discussion of their involvement generally indicated a lack of investigation into the development and production of visual communications. A fashion designer was often selected; however, this was not relevant as the garments already exist. A fashion historian would have been a more relevant choice. Many correctly referred to a photographer but could not describe adequately the relevant skills the photographer may have used in the production. These could have included lighting, location, framing and post-production of images to suit a design brief.

Question 7

7a.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | Average |
|-------|---|---|---|---|---|----|----|----|----|---|---------|
| % | 1 | 0 | 0 | 2 | 7 | 17 | 29 | 22 | 15 | 6 | 6.3 |

In general this question was well handled. The main areas of weakness were the inclusion of a dominant two-dimensional insect and the deliberate use of pattern.

The following are examples of high-scoring responses.



7b.

| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | Average |
|-------|---|---|---|----|----|---|---|---|---|----|----|----|---------|
| % | 4 | 3 | 8 | 14 | 12 | 6 | 3 | 3 | 5 | 16 | 17 | 7 | 5.7 |

It appears that many students did not split their time adequately between the two designs, and spent longer on part a., which was worth fewer marks. In many cases the difference in design, drawing and rendering between parts a. and b. were inconsistent. Many students omitted or included incorrect dates from part b., highlighting a need to carefully check both the question and the details of the design brief provided.

Of great concern was students' lack of ability to render or to recognise form. In very few cases the bug was depicted three-dimensionally, and this seemed to indicate a need for students to revise the elements of form and shape. While shape refers to two-dimensional shapes, form must be three-dimensional. In order to gain full marks on this question, the bugs included in the design needed to be rendered to show form. While cropping was frequently used to meet the requirement, it was rarely used in an interesting or thoughtful way to enhance the design concept. It should be noted that when used at its extreme, the object being represented can lose visual recognition and this is not considered effective.

Many of the postcard designs were not completed to a satisfactory standard, reflecting poor aesthetic judgments with regard to design elements and principles. Students are urged to read the design brief carefully. Correct reading of and response to the design brief can ensure that the basic requirements are met within a short space of time. Refining the

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design concepts takes a little more time, but generally those who have managed their time well will complete this to a better standard.

The following is an example of a high-scoring response.



The following example shows the incorrect date but is otherwise a good response. Students are reminded to read the design brief carefully and ensure that all details are correct in their final design.

