

2018 VCE Visual Communication Design examination report

General comments

The 2018 VCE Visual Communication Design examination assessed a range of key knowledge and key skills across Units 3 and 4.

The majority of students completed the examination; however, some students did not complete all questions. Students generally handled the examination well and demonstrated creativity in the design tasks. Most students demonstrated a good understanding of the elements and principles of design, and used these correctly in their responses. While many also showed a good understanding of materials and media, very few students correctly identified methods. The cross-study specifications on page 9 of the study design needed to be referred to for the application of correct terminology. Students who brought the correct equipment to the examination, such as a range of coloured pencils and set squares, were best prepared for the practical questions.

Students with high-scoring responses:

- used correct and relevant terminology from the study design
- referred to the visual communication provided when answering the question
- attempted all questions
- read the questions carefully and were able to interpret what each question was asking
- made sure they addressed all the criteria when responding to questions
- demonstrated critical thinking when responding to the design question.

The following should be noted:

- Markers (Copic, textas, Sharpies, etc.) are not permitted in the examination.
- As outlined in the examination specifications for VCE Visual Communication Design, black and white are not considered colours.
- Students need to use correct terminology as stated in the study design. The methods for Visual Communication Design are all listed in the cross-study specifications.

Specific information

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

This report provides sample answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

The statistics in this report may be subject to rounding resulting in a total more or less than 100 per cent.

Question 1

The majority of students were able to correctly answer all questions. It is recommended that students cover the terminology and conventions outlined in the study design, associated with each of the design fields including type conventions for communication design.

Question 1a.

Marks	0	1	Average
%	9	91	

Figure-ground

Question 1b.

Marks	0	1	Average
%	4	96	

Identify

Question 1c.

Marks	0	1	Average
%	2	98	

Ink and watercolour

Question 1d.

Marks	0	1	Average
%	7	93	

2400 mm

Question 2

Marks	0	1	2	3	Average
%	5	33	45	17	

The majority of students could identify two design elements relevant to the image provided. High-scoring responses described the elements in regard to how they were used together to assist in creating an effective design while referencing the image. Students who were awarded full marks were able to describe how the elements were used in conjunction with each other, rather than how they were used independently to achieve a common outcome. Colour, shape and line were the most common elements described.

The following are examples of high-scoring responses.

Example 1

Colour and shape have been used effectively to identify the different features on the map. The shapes have been simplified to avoid the image becoming too complex and the colour green has been used to identify natural areas and differentiate these from the man-made and constructed areas. These shapes and colours have been clearly identified in the legend to add further clarity and to guide you around the environment.

Example 2

The dominant design elements of color and shape have been used effectively together in this concept plan. The shapes allow for the components to be identified and adding color furthers the identifiability for it puts the shapes into context to depict and explain to lay out in the design and show where all components are and make it clearer to the audience. For example, the green circles show the trees.

Question 3

Marks	0	1	2	3	Average
%	13	48	29	10	1.4

Most students were able to identify and describe how two principles of design were used, but many described how they were used independently. High-scoring responses described the principles and explained a clear relationship between them and how they impacted on each other. Students struggled to answer the question when they selected design principles that were either not relevant to the image or were difficult to discuss in relation to each other. Many students described contrast and figure-ground very well. Several students described contrast in terms of black and white, yet the image in the resource book was dark blue and white. It is recommended that students refer to the resource book for clarity.

The following are examples of high-scoring responses.

Example 1

Figure-ground and contrast have been used to effectively draw attention to the logo. By alternating the figure-ground on the two packages it achieves greater harmony between the two and clarifies brand awareness. The high contrast draws attention to the figure and the logo becomes dominant over the ground and achieves clarity of design.

Example 2

Figure ground in combination with contrast has been effectively applied to the surface graphics, a contrast of the deep navy against the bright white clearly emphasises to the audience the figure with the background being contrasted against the figure, the brands identity clearly stands out and is made clear.

Question 4a.

Marks	0	1	2	3	4	Average
%	2	3	14	47	35	3.1

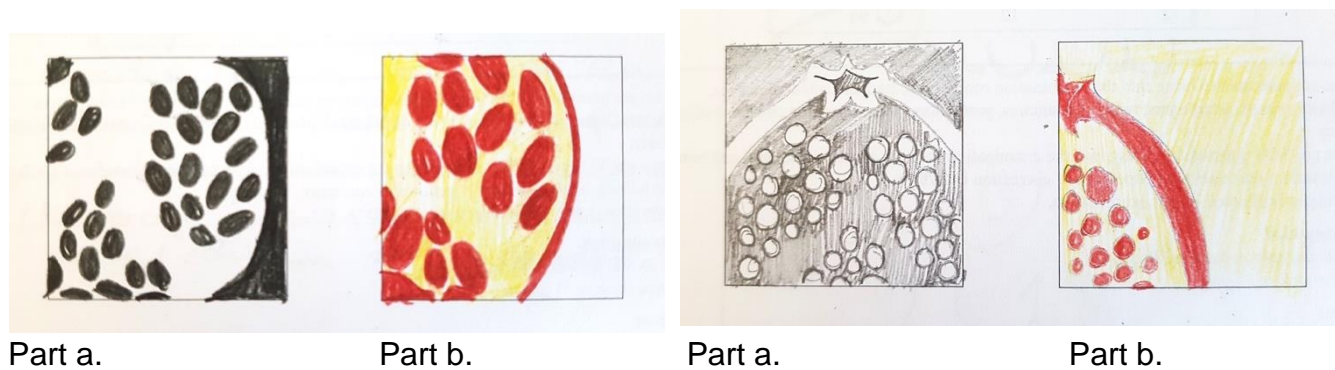
High-scoring responses to this question clearly addressed the criteria by working only in black and white and creating a simplified image that clearly looked like a pomegranate. Students who did not clearly address the criteria used tonal shading in their designs, or did not demonstrate a clear understanding of cropping by selecting a portion of the image that filled the format provided.

Question 4b.

Marks	0	1	2	3	4	Average
%	9	10	26	36	19	2.5

High-scoring responses addressed all of the requirements of this question, including the use of two colours and further cropping of the design from part a. These were examples of considered designs that made deliberate use of the asymmetrical placement of the design within the format. Low-scoring responses did not show an obvious relationship to the students' design in part a., or used only a single colour.

The following are examples of high-scoring responses.



Question 5

Marks	0	1	2	Average
%	23	55	23	1

This question was not always addressed clearly and responses indicated that students perhaps did not understand the question. High-scoring responses described how the designer had manipulated the type (adjusting, editing, changing) and gave evidence from the logo. These responses addressed kerning, use of two baselines and the use of figure-ground. Low-scoring responses did not describe how the manipulation was carried out. Students did not have to refer to type conventions when responding to this question.

The following are examples of high-scoring responses.

Example 1

The designer has kerned the type so that the letters each overlap at different distances. Such as the “i” and “u” are completely overlapping whilst “A” and “V” are simply touching edges.

Example 2

The designer has manipulated the negative spaces both within the letter forms and the kerning in between ‘U’ and ‘V’ to construct the additional letters of ‘i’ and ‘A’; therefore altering figure and ground to provide a dynamic aesthetic to the text.

Question 6

Marks	0	1	2	3	4	Average
%	26	25	29	13	7	1.5

Clear responses addressed a function that was to indicate scale through the use of the model figures and provide the context for the building as addressed by including an indication of the site.

Most students approached this question by identifying and describing two functions. Although the question did not ask students to describe the purpose of the model, many interpreted ‘functions’ as the purpose. Function refers to the use of an object, element or principle etc., or how it works. Students interpreted function as purpose and described two correct purposes with clear examples. Purposes that were described correctly included depict and inform. Other purposes identified in the study design are to advertise, promote, teach, identify and guide, which could have been used in describing the function of the model.

Students were asked to describe the function of the model and what information the model maker provided to ensure that this function was achieved. Low-scoring responses spoke about the function of the building itself and did not specifically address the model. These responses included

a description of how the building would be used, as a public space or a university thus confusing the model with the concept of the presentation.

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

The model is used to give a realistic visualization of the terrain it will be situated on in terms of location. This is shown through the contours. The people show a real interpretation to the scale of the building so viewers can get a sense of what it would look like in comparison to themselves.

Question 7

Marks	0	1	2	3	4	Average
%	19	33	33	10	5	1.5

Most students were able to explain the function of the tableware, including that it could easily be held and stacked. Higher-scoring responses explained relevant industrial design terms such as ergonomics. Lower-scoring responses did not identify the aesthetic consideration of the tableware. Some students who were also able to identify an aesthetic consideration did not relate the consideration to the function in depth. Many used the term 'aesthetic consideration' in their answer without identifying what the consideration was. Functional and aesthetic factors that influence the selection of preferred concepts' is key knowledge in Unit 4, Area of Study 1.

High-scoring responses identified the aesthetic consideration of the designer and explained how this consideration added to the effective function of the tableware

The following are examples of high-scoring responses.

Example 1

A simple shape with a curved edge drives the elegant aesthetics of the tableware. The curved edge of the plates is also functional, enabling the plates to be held by thumb and finger as well as being stacked safely and artistically. The curved edge of the cup acts as a handle as well as allowing it to be used as a jug. The stacked cups create an aesthetically pleasing form.

Example 2

The curved, clean and organic aesthetic allows the simplistic and sleek stacking and storage of the tableware. As shown in the rounded corners and soft curvage, the minimalist aesthetic allows for suitable storage; whilst also providing a sufficient meal/beverage resource that can serve/contain such contents.

Example 3

One aesthetic is the wave in the cup so it will form a spiral once many are stacked together and looks very clean and minimalist. This contributes to the functionality of the cup in the bottom left of Figure 10 as it acts as a spout to control the pour of whatever liquid is stored in it.

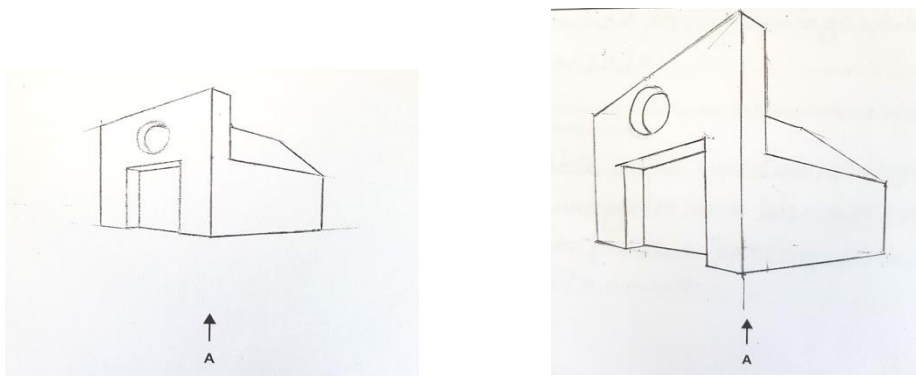
Question 8a.

Marks	0	1	2	3	4	5	6	7	Average
%	12	30	27	15	8	5	3	1	2.1

Most students were able to draw their response from the correct viewpoint and generally indicated an understanding of two-point perspective, drawing lines that went to the two vanishing points. Some students did not correctly interpret the 3D form from the orthogonal drawing, showing a lack of understanding of line conventions. This prevented the students from getting the form and details of the toy block correct. Some students struggled with maintaining correct proportions and drawing

ellipses in perspective. It is important that students familiarise themselves with how to find centre points on the views of perspective drawings.

The following are examples of high-scoring responses.

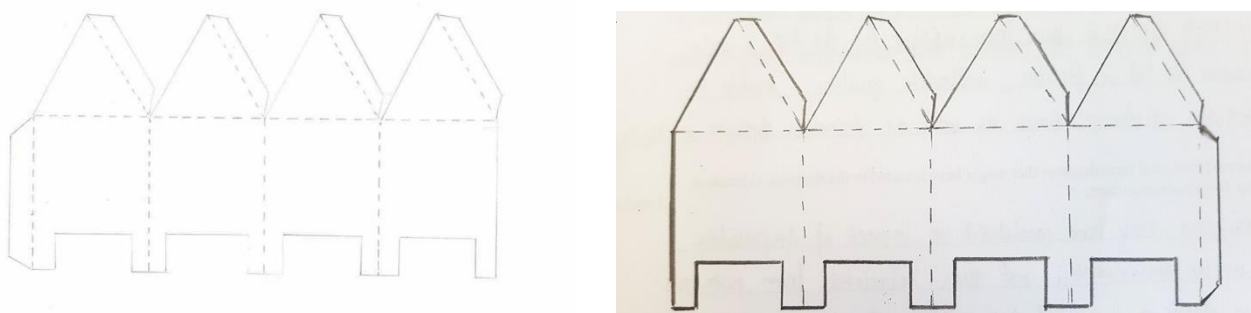


Question 8b.

Marks	0	1	2	3	4	5	6	7	Average
%	19	7	12	16	15	13	12	7	3.2

Most students demonstrated an understanding of what a packaging net is. Many students were able to draw a correct packaging net from 3D drawing. Lower-scoring responses did not use the correct cut and fold lines and did not include tabs or the correct length of the tab. The packaging net had to be able to be constructed to create the given form with a pyramid top. Students needed to use the same scale as the drawing in the question, draw equilateral triangles in the correct position and ensure that the triangles and one side had tabs.

The following are examples of high-scoring responses.



Question 9a.

Marks	0	1	2	3	4	Average
%	4	4	21	31	40	3

The majority of students correctly identified two relevant materials that may have been used to produce the product. Most clearly explained why the designer had chosen the material. This included consideration of the ease of function, material durability and issues surrounding the environment and sustainability. Generally, students gave multiple reasons for each of the materials identified.

The following are examples of high-scoring responses.

Example 1

Stainless steel would have been selected for the containers as this is strong, durable, hygienic and can be easily cleaned for reuse. Silicon would have been selected for the lids as this provides an insulated, air and water tight cover. The silicon can be coloured to add visual appeal.

Example 2

The designer may have selected stainless steel for the container as this material is durable and strong so protects the contents of the container, whilst still being lightweight so easy to carry. Additionally, the designer may have used a silicone lid as this again is durable and easily to pull off and put back on which suits children who may use the lunchbox.

Question 9b.

Marks	0	1	2	Average
%	20	39	41	1.2

This question required students to explain an environmental consideration that might have resulted in the decision to produce the Seal Cup Trio lunch containers. The majority of students were able to directly link the product to their chosen environmental concern. Many students were aware of the amount of plastic going into landfill and the time it takes for plastic to break down. It was possible for students to explain the same environmental concern from Question 9a. High-scoring responses identified the environmental concern first and then explained how this resulted in the decision to design reusable and sustainable lunch containers and how these would address the concern.

Low-scoring responses addressed the marine imagery on the lids (connecting it to advertising) or simply explained an environmental concern without linking it to the Seal Cup Trio products.

The following are examples of high-scoring responses.

Example 1

The designers may have considered the negative impact single use plastic containers are having on the environment with the increase in landfill. The decision could have been taken to create reusable containers that are robust and would prevent the tragic throw away habit.

Example 2

The designers may have considered the impact of disposable waste on the environment: and thus refrained from materials such as plastic in favour of indisposable, sturdy materials to eradicate the potential for wastage.

Question 9c.

Marks	0	1	2	3	Average
%	30	15	34	21	1.5

Most students were able to identify another presentation format and describe two areas that needed to be changed from the original design to the suit the new format. Responses varied from simple changes, such as the addition of type to communicate more information, to more elaborate and sometimes very specific changes determined by the proportion of the new presentation format. Low-scoring responses selected a presentation format that was not relevant to advertising or did not clearly describe the changes and why these were necessary.

The following are examples of high-scoring responses.

Example 1

Presentation format – *Flyer*

Design changes – *The image might be cropped to show only one image of the product to fit a portrait format and place more attention on the product. The flyer could be held in the target audience’s hand and allow more written information to be given and read, explaining the benefits of the product and how it can be used.*

Example 2

Presentation format – *Poster*

Design changes – *The design might need to create more of a hierarchy of the tupaware themselves over the photography and incorporate type such as the name “Seal Cup Trio Lunch Containers” and the brand “Eco lunchbox” in order to better identify the product which is necessary for the effective advertisement of it.*

Example 3

Presentation format – *Magazine advertisement*

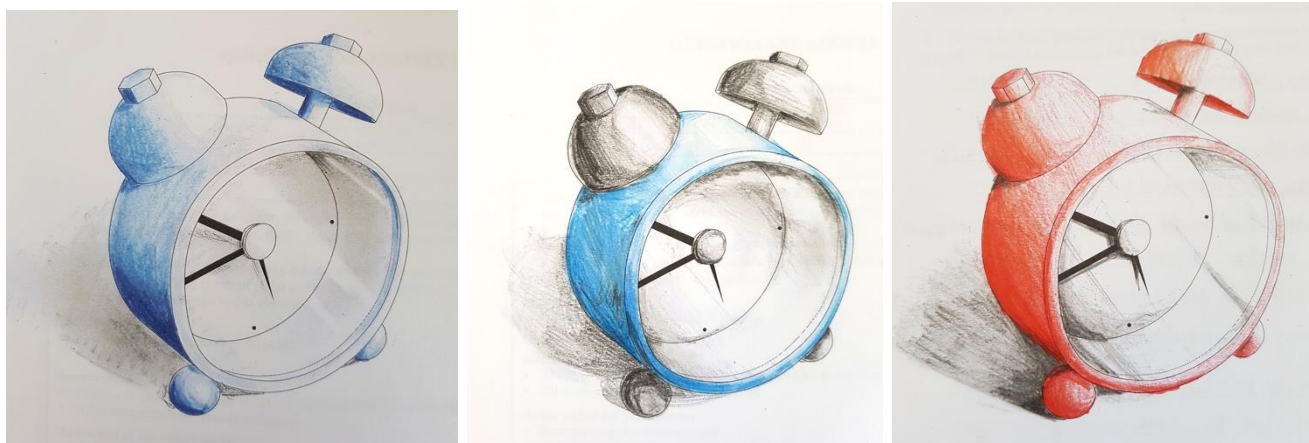
Design changes – *In order to adapt to the format of a magazine advertisement, the orientation must be altered to a vertical orientation to suit media print pages; and text would be added to provide more information and facilitate the financial goals of advertisement.*

Question 10

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	2	2	6	12	19	21	18	13	5	1	4.9

The clock included several surface areas for students to demonstrate their skills in rendering. Most students were able to show form using tone in their rendering on the clock’s exterior, although many did not address the shadows on the interior barrel of the clock. Some students placed the shadow on the ground going in the wrong direction, not including any cast shadows on the clock face and using more than one colour in the rendering. Some students did not meet the criteria to use only tone and **one** colour to render the clock, instead using one colour for the body of the clock and then introducing a second colour to represent the glass face. Students must read the question carefully and find alternative ways of representing a surface such as glass by relying on marks and tone if colour is not an option. Low-scoring responses had the clock in a single colour with no tonal variation to suggest form.

The following are examples of high-scoring responses.



Question 11a.

Marks	0	1	2	3	4	Average
%	32	32	28	5	3	1.2

The question required students to explain how two methods used effectively communicated awareness of the different ways people with dyslexia learn.

Very few students identified two correct methods. 'Computer' was often used, which is terminology from the previous study design. The correct terminology relating to the methods appropriate to Visual Communication Design are clearly outlined in the cross-study specifications. Many students also identified 'origami' as a method and very few used the correct term, '3D process'. High-scoring responses used correct terminology from the study design to identify appropriate methods and explained how these are used explicitly to raise awareness of how people with dyslexia learn.

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

Printing the poster on paper allowed the design to be mass produced and presented as a poster to achieve broad coverage while showing how type can be jumbled by a dyslexic brain. Three-dimensional process was then used to fold and create an alternative representation and allow the words to be read, showing the importance of alternative methods to enable the dyslexic brain to grasp the content. The form the construction makes confirms the words that are formed. These two methods combine to raise the level of awareness of how people with Dyslexia learn.

Question 11b.

Marks	0	1	2	3	Average
%	34	27	24	14	1.2

Generally, students were able to make some link to the social factors involved and give at least a basic explanation of how the campaign could benefit society. Revision should address areas such as different social, cultural and environmental factors that can affect design and design decisions made by designers to address these. Lower-scoring responses only explained how the visual communications would help those with dyslexia. Higher-scoring responses identified a social factor first and then explained how society might benefit from addressing this social factor.

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

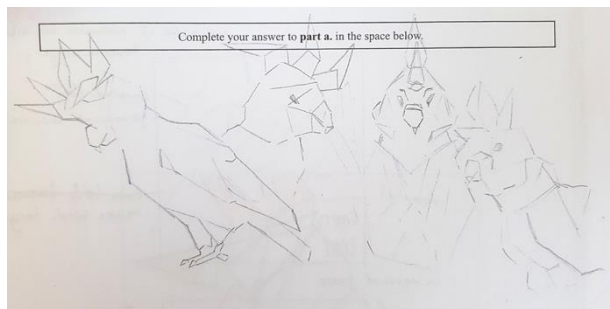
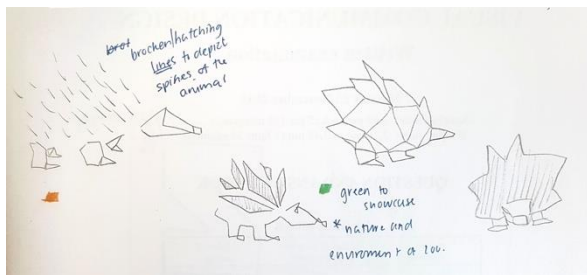
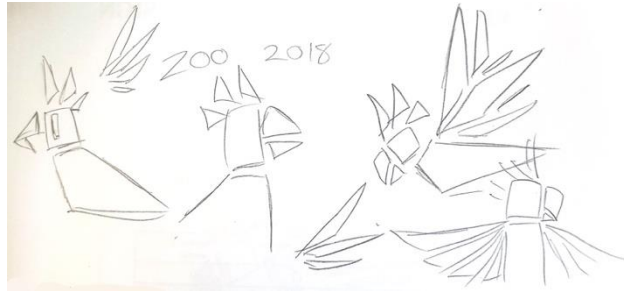
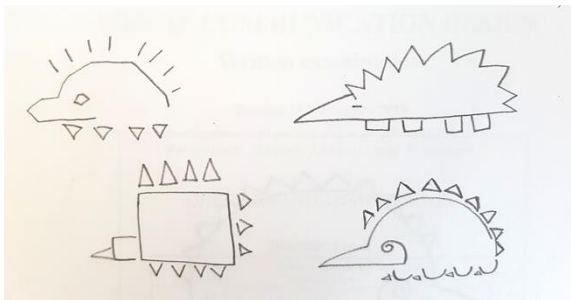
This visual communication would benefit society by raising awareness about the issues people with dyslexia face, and helping to remove the stigma in society that surrounds dyslexia.

Question 12a.

Marks	0	1	2	3	Average
%	4	55	31	10	1.5

Students who scored highly focused on one of the animals and generated at least three different ideas using geometric shapes and line. Many students were not confident in using only line and geometric shapes in their visualisation drawings. Lower-scoring responses used organic shapes, presented fewer than three drawings focusing on one animal or produced three drawings that looked very similar, only providing slight variations of one idea. A number of students drew each of the four animals in the resource book.

The following are examples of high-scoring responses.

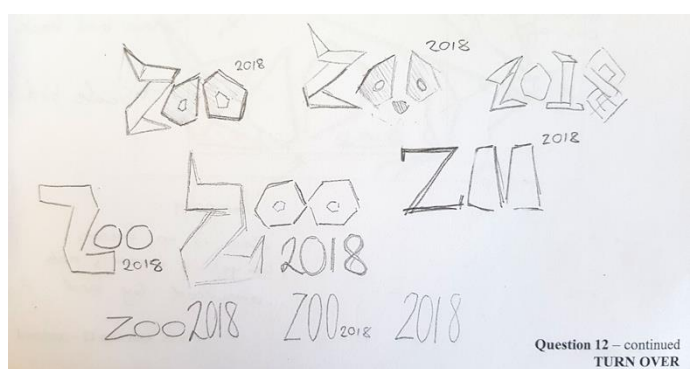
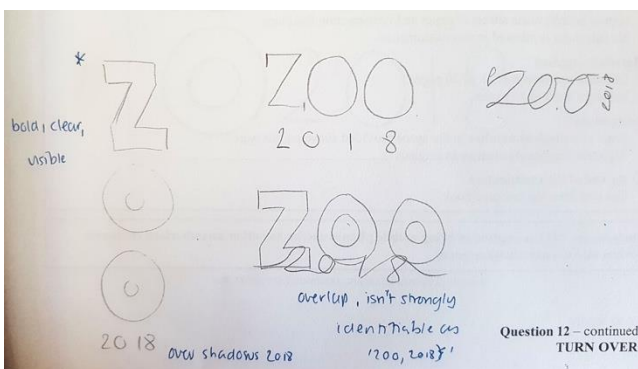


Question 12b.

Marks	0	1	2	3	Average
%	4	43	43	10	1.6

Most students produced a range of ideas for type and were able to adhere to the requirements of the question. High-scoring responses creatively explored type and showed variation in their ideas.

The following are two examples of high-scoring responses. Both explored a range of fairly creative ideas for type, using only the letters and numbers 'ZOO 2018' as required.



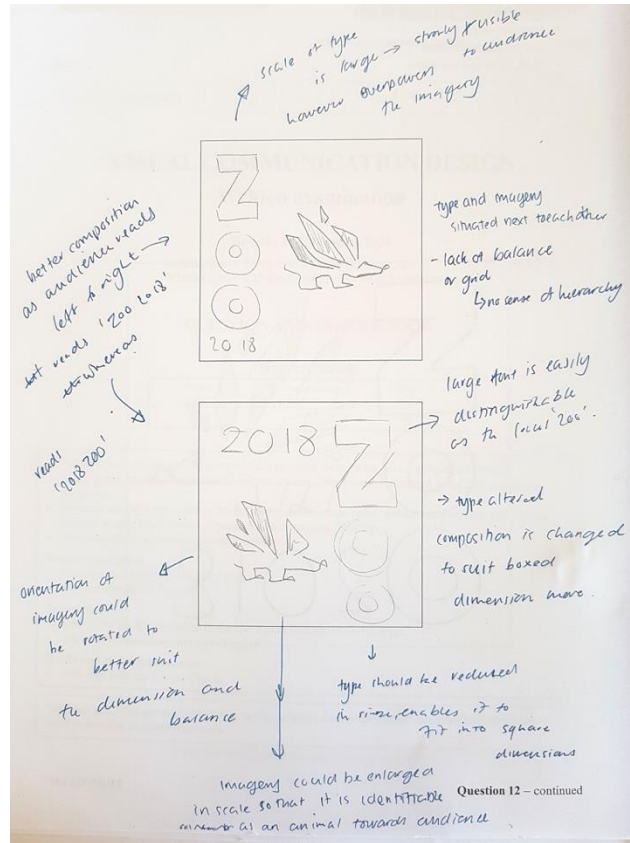
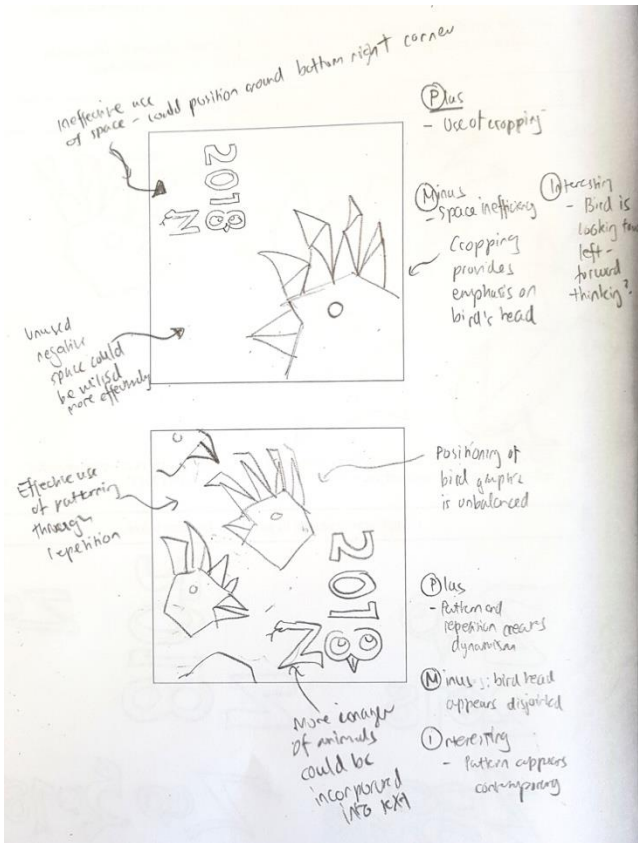
Question 12c.

Marks	0	1	2	3	4	5	6	Average
%	8	11	20	26	23	9	2	2.9

Many students were able to provide critical thinking to their unrefined layout ideas. This was achieved through annotations and/or design thinking strategies such as PMIs (plus/positive,

minus/negative and interesting aspects of the design). Some students did not make any annotations or merely described their designs without critical evaluation. Layout was not carefully considered; often there was little change between both layouts. Many students did not use the same image from their responses to Questions 12a. and 12b., but rather used two different images and two different types.

The following are examples of high-scoring responses.



Question 12d.

Marks	0	1	2	3	4	5	6	7	8	9	10	11	Average
%	10	1	1	3	7	14	21	18	13	7	3	1	5.8

Most students refined their selected design from Question 12c. and created a design with clarity and detail, while many students refined their ideas based on their critical thinking demonstrated in Question 12c. There were some very creative responses to this question; however, the criteria were generally poorly addressed. Many students did not address the criteria of using line, and as these were often enclosed, they became shapes. Designs should have been limited to geometric shapes and black, white and one colour was to be used. High-scoring responses refined their idea from Question 12c., presenting a layout that was deliberately arranged and clearly addressed the criteria.

The following are examples of high-scoring responses where students showed evidence of a refinement of their design, informed by their critical evaluation in part c. of their response. The designs were creative and made effective use of both the stipulated design elements and the space provide for the design.

