



2010 Visual Communication and Design GA 3: Written examination

GENERAL COMMENTS

Overall, the 2010 exam was completed well by most students; however, it appeared that many spent too long on the rendering of the car (Question 3). It is important in a practical exam such as this to maintain a consistent pace in order to address each question adequately. Students are advised to familiarise themselves with the approved materials for the Visual Communication and Design exam, and to use these materials where appropriate. There were some students who came to the exam unprepared. A basic kit consisting of lead pencils, set squares and coloured pencils is highly recommended. There will usually be at least one question that requires the use of colour and students are expected to be prepared. Students are not permitted to bring texture boards or ellipse templates 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.

There appeared to be some confusion about how to apply the centre chain lines to a circle when viewed side on. Students should refer to the resource document *Technical Drawing Specifications* on the VCAA website when preparing for the exam. The majority of students chose to complete the isometric car (Question 4b.) as a scaled ruled drawing, which takes considerably longer than crafting an object in freehand isometric. Students should practise this skill when preparing for the exam so that they have the ability to respond quickly to questions such as this. Students should also focus on the preparation for projecting lines on a third-angle drawing in order to quickly identify the missing lines, the ability to quickly produce stylised textures to apply to different products, and should practise the skill of applying tone to follow the form of an object.

A large number of students used appropriate visual communication language in the written sections of the paper and this was good to see. Some students did not read questions carefully and appeared to anticipate questions from previous years' papers. Students should take care to answer all parts of a question. 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 element or principle chosen was not the most dominant used in the design and therefore the discussion was weakened.

Some students were able to apply theoretical knowledge but were unable to demonstrate this knowledge in practice. While students were able to state the elements and principles of design and could often discuss these with confidence in the design focus questions, this knowledge was not evidenced in their practical application of the elements and principles in response to the design questions (7a. and 7b). There was often little consideration of the layout and aesthetic look of the answer. Some students were quick to apply an element rather than making a careful, considered and deliberate application of the element or principle indicated in the question. 'Emphasise', 'combine', 'dominant' and 'clear' are all words that indicate more than the hasty use of an element or principle.

SPECIFIC INFORMATION

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

Question 1

Marks	0	1	2	3	4	Average
%	0	1	4	16	79	3.7

- a. watercolour paint
- b. photography
- c. line
- d. paper

This question was completed well by most students.

Question 2

Marks	0	1	2	3	4	Average
%	3	2	8	10	77	3.6

Two marks each were allocated to cropping and pattern. The majority of students were able to demonstrate their understanding of each design principle. While the question did not mandate that students use the original design in their

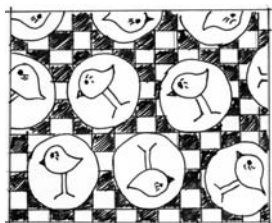


answer, an overwhelming majority chose to do so. The answer required a quick sketch like thumbnails from a folio; it did not require a perfect finished drawing.

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



Cropping



Pattern

Question 3

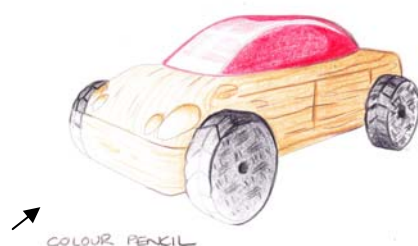
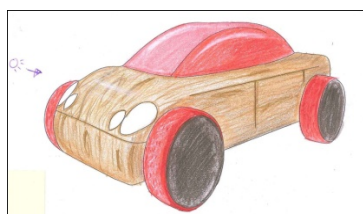
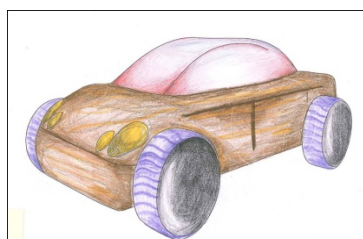
Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	2	2	6	15	18	16	15	11	7	4	3	5.1

A total of ten marks were available for this question. One mark was awarded for correct and consistent use of the light source across the whole drawing. Where no light source was indicated, the student could not be awarded this mark.

Three marks each were allocated to each material: wood, shiny reflective plastic and textured rubber. Students needed to show excellent rendering of the texture and an effective application of tone in order to achieve full marks.

Generally, the rendering was undertaken with passion and vigour. Students coped well with this question, although most were unable to apply a consistent light source despite having the option to choose their own. Most students were able to confidently render the materials indicated. It should be noted that overall brown 'colouring', whether or not it has tone, was not considered adequate to receive full marks for showing natural wood texture. Natural wood texture needed to be indicated using an appropriate lineal pattern. Students are encouraged to use the resource material provided in the resource book to support their responses.

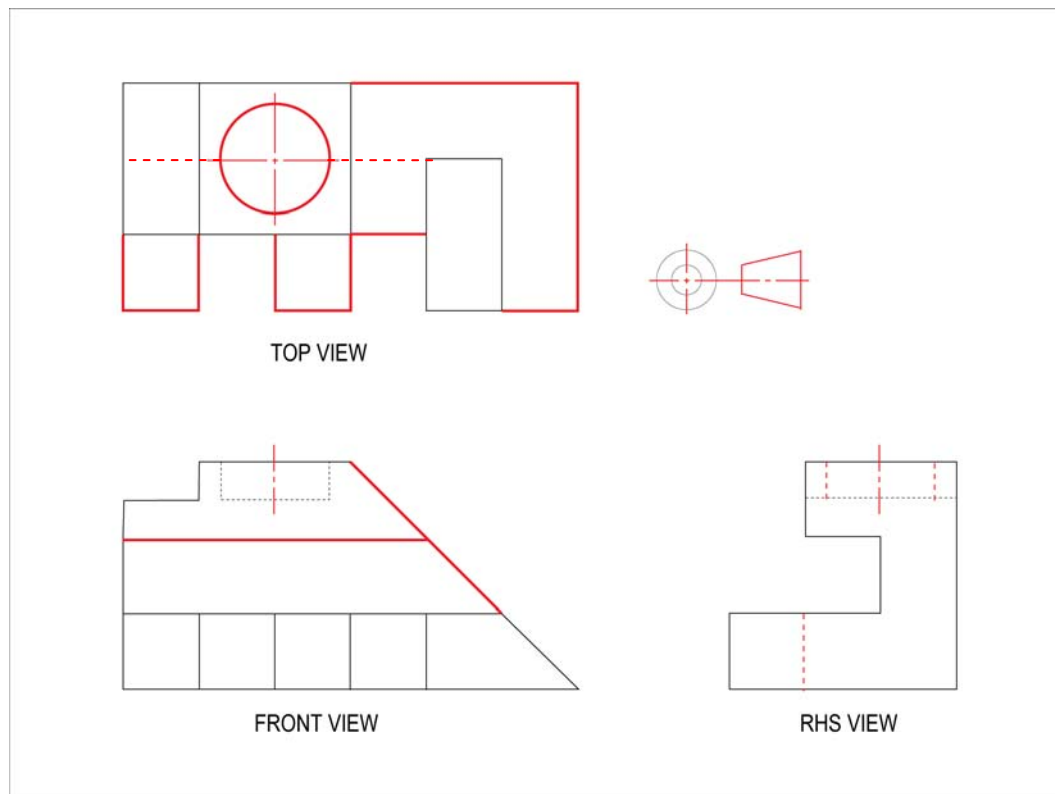
The following are examples of high-scoring responses.





Question 4a.

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	Average
%	6	5	6	7	8	10	12	14	12	7	5	5	2	5.8



Five marks were awarded for including the missing details of the top view, three marks each were awarded for the front and right-hand side views, and the remaining mark was awarded for completing the third-angle symbol correctly. Many students were able to demonstrate a good understanding of the drawing and could complete most of the missing details. The main areas of difficulty were in identifying the hidden line on the top view and including the centre lines of the circle in each of the front and right-hand side views. Some students were unclear as to how the centre line on the front and right-hand side views should be indicated, and the third-angle symbol was often drawn incorrectly. Students are reminded to remove heavy drafting lines or to complete drafting lines using 'fairy'/lightweight lines as it can be difficult for assessors to identify correct answers if conflicting lines are shown.

Question 4b.

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	Average
%	28	8	5	5	6	8	10	9	7	6	4	3	1	4.1

Marks for this question were allocated as follows: one mark for drawing the car from the correct viewing direction A, three marks for maintaining correct overall proportions, two marks for correct isometric ellipses and six marks for correctly representing the main features of the car in isometric. Full marks were awarded for including the following characteristics:

- all four wheels present, with smaller front wheels
- wheel axles included
- front of the car angled
- square indented aligned headlights
- seat/boot correct (seat should have been higher)
- seat rounded rather than squared.

The majority of students were able to complete the drawing of the car in isometric. They were able to maintain the correct length; however, some students had difficulty maintaining the proportion of the width (the wheels in particular) and the height. Students were able to construct the body of the car with the sloping front, the curved seat and the height of the back and boot area. Some students experienced difficulty when they added the four wheels and when constructing

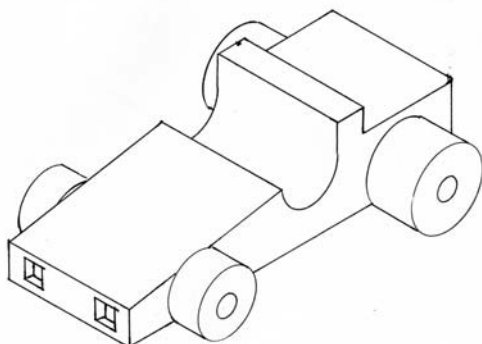
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the wheels against the body of the car in isometric. It was pleasing to see students draft boxes for the wheels and then construct the isometric ellipses to indicate the wheels. By doing this the students showed that they understood how to construct ellipses correctly. Students needed to include the axle details and the indented headlights needed to be aligned correctly in order to be awarded full marks.

Some students chose to draw the car by freehand and this was generally done well. The ability to produce a well-proportioned freehand isometric drawing can be an advantage. Where the object is quite complex, as in the case of the toy car, this sort of drawing can save the student time and they will not need to produce a scaled, ruled drawing. Most students were able to demonstrate an understanding of how to draw an isometric ellipse.

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



Question 5a.

Marks	0	1	2	3	Average
%	3	16	47	35	2.2

This question was handled well by most students. Students were able to describe the audience with detail. The question required students to refer back to imagery and/or letterform found in their chosen example. Some students did not receive full marks as they did not reference the resource material.

The following are examples of high-scoring responses.

Dr Stuart's Tea range is designed for health conscious men and women who lead a busy life and are looking for a natural tea drink. The letterform reads "calm down dear" and has an illustration of a women's body with a pressure valve as her head, and steam coming out, where her ears would be. This identifies with the target audience who may feel stressed.

The audience for the small world designs would be parents both male and female aged between 20 and 40. The imagery of the washing line and the use of the illustrated children's clothing to create the letterform would attract this audience as they would be spending a great deal of time washing baby clothes.

Question 5b.

Marks	0	1	2	3	4	Average
%	7	7	37	32	17	2.5

The majority of students chose a dominant design element to discuss for this question. However, there were a few students who confused the elements with principles, and some students chose an element that was not dominant within the visual communication. These students did not adequately address the question. Students were required to discuss where the element had been used and to state how it was effective.

The following are examples of high-scoring responses.

Colour has been used effectively in the Dr Stuart's tea range to highlight the qualities of each tea. For example green on the traffic light to indicate needing a boost. This is effective in giving each tea its own identity whilst still looking like the same brand.

Letterform has been used in the Small World designs effectively in an illustrative manner, stating the name of the business. Each letter has been drawn in the shape of an article of clothing i.e. socks, or overalls, or pants...etc. The variety of usual shapes of children's clothing which create the business name. This is effective in catching the audience's attention as they are unusual. This also helps to communicate what the shop sells through the letterform design.

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Question 5c.

Marks	0	1	2	3	4	Average
%	19	10	39	27	5	1.9

Many students were able to answer this question in detail, describing how their chosen design principle was used. However, the majority of students did not discuss how effectively the design principle was applied to create the set of visual communications. The question required students to appreciate how a range or set of visual communications can be created through the similar application of design principles.

The following are examples of high-scoring responses.

Figure-Ground has been used effectively in the designs to grab the audiences' attention and create uniformity in the designs for the range of teas. The figure, the various letterform, and the usual illustrations, contrast with the plain stark white Ground of the box. This creates a unity in the designs' look which can be applied to the whole range. It also means that consumers are able to quickly identify the products.

Contrast has been used in the set of Small World designs. The bright, strong contrast of the white and orange colours was applied effectively in different ways across all of the pieces and assisting in creating an identity or set of visual communications for the Small World boutique.

Question 5d.

Marks	0	1	2	3	4	Average
%	33	11	20	20	17	1.8

The majority of students chose to identify drawing combined with computer applications as the methods used to produce the final designs in the reference material. On the whole, students who understood methods for the production of visual communications were able to answer the question well; however, there were a number of students who were unable to answer this question correctly as it appeared that they misunderstood the term 'methods'. Some students' descriptions of how the two methods had been combined to produce the final design were not detailed enough and were unable to acquire a high score.

The following are examples of high-scoring responses.

The various unusual drawings on each of the teas in the range would have all been done freehand, then they would then have been scanned into the computer, where they may have been touched up using Photoshop and then all the letterform would have been added using Illustrator to complete the finished art for the package design.

The designer of the Small World promotional materials may have combined drawing with printing. As the designs are quite graphic, they may have first sketched their ideas for each of the little characters and then they may have used a silk screen print to produce the finished design. This would be a good way to get the look they were after for each of the parts of the set of designs.

Question 6a.

Marks	0	1	2	3	4	Average
%	24	12	27	17	21	2

Most students were able to give an adequate response, explaining two different aspects of the communication need that a design team would have considered. Students needed to be able to explain their answer; however, some students gave what appeared to be a prepared response. There were also a small number of students who tried to write a design brief. The response needed to reflect knowledge of professional practice in response to a design brief.

The following are examples of high-scoring responses.

The budget, they may discuss if they will be able to deliver the project within the budget set.

The timeline, when each person will be required to deliver parts of the project and at which stage etc.

The target audience, they may discuss how they are going to attract their target audience.

Question 6b.

Marks	0	1	2	3	Average
%	76	8	8	8	0.5



This question was completed poorly by most students as they were unclear about why media is selected for the production of visual communications. The question asked students to discuss a decision and some students simply listed a type of media rather than discussing a decision related to the choice of media. Students needed to reflect on the characteristics and qualities of the media and propose how the selection would contribute to the design process.

The following are examples of high-scoring responses.

He may have decided to use markers to sketch his ideas as they are quick to use and can produce attractive visuals. This would mean he could generate a large range of ideas very quickly to show the client, saving him time, rather than producing the initial ideas digitally.

He may have decided to use a special paint that wouldn't fade or is not toxic because it would be safer to handle and the product would maintain its quality over a longer time.

Question 6c.

Marks	0	1	2	3	4	Average
%	14	11	26	31	18	2.3

Students were able to suggest two different presentation formats, including a postcard, flyer, poster, magazine advertisement or website. However, many students listed a television advertisement, which was not considered correct as television advertisements are audio visual media productions and the question asked for a visual communication response. General responses such as multimedia and PowerPoint presentations were not specific enough. The majority of students were able to describe how ICT could be used to create the two presentations.

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

A brochure and billboard could be created to advertise the product. Digital photographs could be taken and then manipulated in a program like Photoshop. The digital photographs could be combined with text in Illustrator to complete the brochure and billboard.

Question 6d.

Marks	0	1	2	3	4	Average
%	38	11	22	15	15	1.6

This question proved to be challenging for some students. Some responses did not offer a clear explanation of the skills that may have been applied and instead provided weak or generalised descriptions of skills that could be applied during the design process. In some cases the same skill was described twice. Some students discussed another practitioner other than those listed in the question.

The following are examples of high-scoring responses.

The Photographer: May take photographs of the finished products with an understanding of studio lighting and camera angles. He may also have skills to manipulate the image using Photoshop so that it is ready for inserting into the brochures.

The Graphic Designer: May have had skills in generating a range of ideas which could be shown to the client. He may also have had skills using Adobe Illustrator to create the layout for the promotional materials.

The Illustrator: May have been used due to his drawing and rendering skills. He may have been asked to produce some finished art to show the client how each of the designs would look. He may also have been used to create illustrations in a variety of media to use in the advertising if they wanted an illustrated look rather than a photographic look.

Question 7a.

Marks	0	1	2	3	4	5	6	7	8	Average
%	2	0	1	6	14	23	26	19	9	5.5

Four marks were awarded for the application of the elements and principles as required, including text, combining shape and letterform, using colour to emphasise the letterform and using the principle figure-ground. The remaining four marks were awarded for the quality of the logo design.

This question required students to create a logo for a band. Students were able to address the majority of the criteria given in the question, including the title of the band and the use of shape, colour and figure-ground. However, many

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students presented large, elaborate illustrations rather than logos for their final answer, and these students missed out on marks for quality of design.

The following are examples of student responses.



Question 7b.

Marks	0	1	2	3	4	5	6	7	Average
%	9	1	4	9	17	24	20	17	4.6

Marks	0	1	2	3	4	5	6	Average
%	9	6	25	33	17	7	2	2.8

Seven marks were awarded for application of the elements and principles as required, including text required, a dominant tree image, a clear hierarchy and effective use of cropping and texture. The remaining six marks were for the quality of the album design.

The majority of students attempted this question and were generally able to produce the design as required by the brief. Many students were able to include most or all of the design requirements, including a dominant tree-related image and the use of the element of texture. However, many responses were considered only adequate to low quality as the design requirements were addressed like a checklist and students did not use their design skills appropriately. There were many examples of trees placed randomly with little or no consideration for the background. When students did produce high-quality album covers, there was evidence of creatively cropped trees and cleverly placed/incorporated letterform. Students should have understood that this was a design-based question and that a portion of the marks allocated related to their ability to produce a creative response that demonstrated an effective visual communication with aesthetic consideration. Students should have used the visual stimulus material provided as a reference for the generation of ideas.

The following are examples of student responses.

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