



2012 Visual Communication and Design GA 3: Examination

GENERAL COMMENTS

The 2012 Visual Communication and Design examination was completed by 5984 students. It was the last examination paper for the current study design and this point should be taken into consideration when reading the report in preparation for future examinations. The 2012 examination assessed relevant key skills and knowledge from the study design.

It was pleasing that many students attempted all questions in the examination. This indicated good time management and preparation for the examination. However, there are still some students who spend too much time on one question, typically the rendering, the technical drawing or the design question.

In general, students who were awarded high marks

- demonstrated a sound understanding of the design elements and principles, and two-dimensional and three-dimensional drawing methods
- knew the methods, media and materials that are relevant to this study
- were able to interpret what each question was asking and then respond appropriately to the instruction of the question, addressing all details
- used appropriate terminology from the study design.

The following should also be noted.

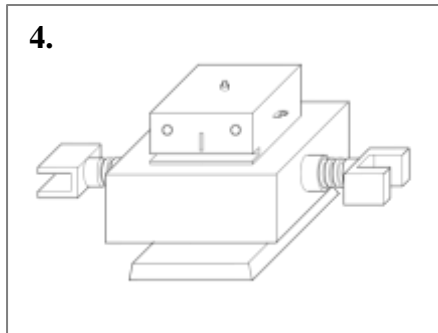
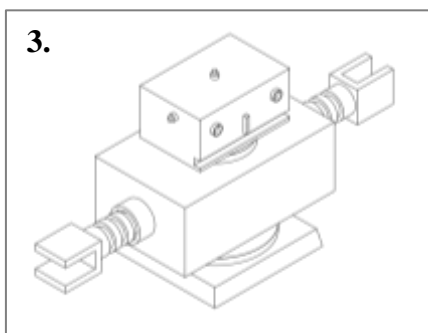
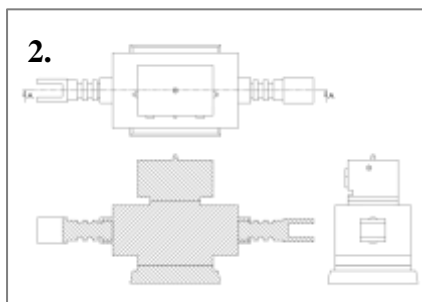
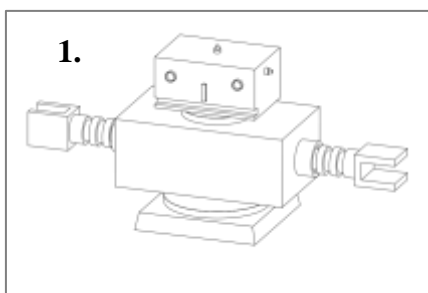
- Students can benefit from underlining or highlighting key words in examination questions to ensure that they have covered everything.
- There appeared to be prepared responses or responses that related to the 2011 examination. All questions need to be read carefully even if at first glance they appear to be similar to previous examination questions. The addition or replacement of a single word can change the entire focus of a question.

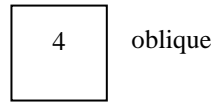
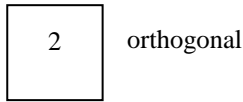
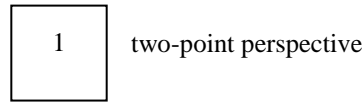
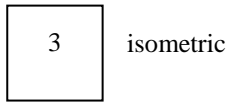
SPECIFIC INFORMATION

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 the answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

Question 1





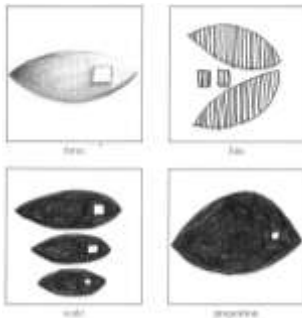
Students were required to match the correct drawing system to the images provided. They found it very easy to identify the oblique and orthogonal drawings. However, many found it challenging to differentiate between the isometric and two-point perspective drawings. The two-point perspective drawing of the robot was a little more difficult to select because of the subtlety of the angles.

Question 2

This question assessed students' understanding of the design elements of line and tone, and the design principles of scale and proportion. To achieve full marks for this question, students needed to clearly demonstrate an understanding of the element or principle and change or manipulate the shapes deliberately and meaningfully.

Most students were able to generate a correct solution for line. While a simple outline was accepted, students who did more with the shapes tended to provide a more convincing solution. With regard to tone, students may have used directional line or smooth shading, or could have redrawn the shapes three-dimensionally. Responses for form were often two-dimensional, such as a solid, coloured shape. Showing the difference between scale and proportion was a challenge, and students sometimes gave the same or an extremely similar response for both design principles. Many students simply reduced the scale of the given shapes. When students did provide a correct solution for proportion, they chose to show the shape in proportion to the other shape or the square answer space rather than altering the proportion of one or both shapes.

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



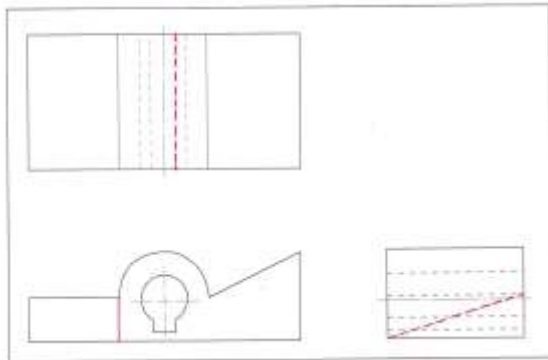
Question 3

This question required students to complete a third-angle orthogonal drawing by adding three missing lines. The missing line on the side view was the most challenging of the three lines to add. A number of students did not draw the missing lines as required by the question. Instead, they included the third-angle drawing symbol and labelled the views. Some students placed extended lines between the views. Students were required to align their lines with the appropriate shape details, as per Australian Standards conventions.

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The following is an example of a correct response.



Question 4

The majority of students included a light source, which was important for assessing their ability to show tone and shadows that were consistent with having a light source. Most students were able to cast a shadow on the ground (though not always correctly), but the shadow created by the handle was included only in the best responses. In general, students were able to render the chrome to a good level and apply texture to the bag. Students used contrasting colours on the bag's strip, although some students completed only part of the strip. The application of tone was a problem this year and students need to understand how to apply tone in a correct and convincing way to describe an object's form. High-scoring responses met all of the criteria listed in the question and employed appropriate rendering techniques to represent surface textures and tone.

The following are examples of correct responses.

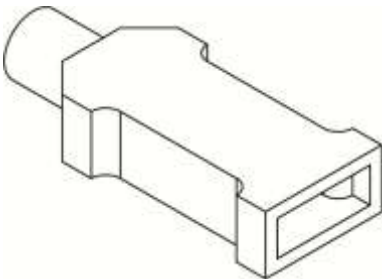




Question 5

Correctly drawn orthogonal drawings included all of the information required to complete the isometric drawing – specifically the centre line on the top view of the object. Most students were able to depict the basic form of the object in proportion using isometric conventions and a few students drew the rounded top. Many students read this as a drawing of a USB rather than a USB housing and did not see the round top of the object. It was important that students draw the object in the correct orientation. A guide when implementing the correct orientation is to remember that the top view in an orthogonal drawing is retained as the top view in the isometric drawing. Only very few students correctly demonstrated understanding of how to present the side view of an orthogonal drawing by including the correct details at the hollow end on their isometric drawing. Some students drew both the outer and inner structure of the object and, in doing so, discovered exposed and hidden details. There were a few responses not drawn in isometric.

The following is an example of a correct response.



Question 6a.

Example A and Example B were equally popular with students.

Most students confidently listed two possible characteristics of the target audience. Weaker responses either did not include a convincing characteristic or listed the same two characteristics but worded differently.

The following are possible responses.

Example A

- people who have an interest in design and attend art and design exhibitions
- design educators or design students

Example B

- people with disposable incomes, who eat out or purchase takeaway
- people who enjoy eating and drinking coffee at a cafe



Question 6b.

This question required students to discuss how media and materials were used throughout the design process. A common mistake was discussing materials in the media section. Some students discussed newspapers and magazines in the media section. Stronger responses to the materials section provided relevant descriptions of the materials used. Examples A and B demonstrated this requirement in different ways. Example B was generally viewed as a split image, from left to right rather than front and back, despite the labels provided.

The following are possible responses.

Example A

- Media – The designer may have initially used grey lead pencil, fine liners and markers because these are efficient when generating quick ideas and concepts. When creating the final butterfly images, the designer may have drawn with pencil, painted with watercolours, printed with ink and used a scalpel or scissors with glue to create the collage because this may have allowed them to capture a variety of butterfly images
- Materials – During the design process, the designer may have worked with paper that had been torn, cut, printed on, glued and assembled. The Pantone colour swatches (in card format) were arranged and cut to create the wings of the large butterfly. There appears to be a wire outline of a butterfly and several butterflies appear to be made from fabric. There is a diverse range of papers with different textures. This varied array of materials creates a diverse range of butterfly images.

Example B

- Media – The designer may have used pencils, fine liners and markers to generate quick sketches of ideas for initial concepts. The designer may have incorporated digital information during the refinement stages, such as using a vector program (e.g. Adobe Illustrator) to trial colour schemes and letterform placement.
- Materials – The designer may have used bank layout paper for their initial sketching of ideas and moved onto using a heavyweight card when printing mock-ups to assess whether the final presentation meets the requirements of the brief.

Question 6c.

The majority of students answered this question by providing some evidence of the relationship between image and letterform. However, they were not able to discuss how this assists in conveying information and/or ideas. High-scoring responses described the relationship between imagery and letterform (how they worked within the composition or were combined), and then continued with a convincing discussion that supported how the collaboration conveyed information and/or ideas.

The following are possible responses.

Example A

- Letterform is used together with imagery to create this poster. The imagery is bright, colourful and resonates from the bottom left-hand corner of the poster towards the top. The informal yet controlled placement of the butterflies taking flight may be conveying the notion ‘evolving of ideas’ (as a butterfly evolves from a caterpillar). The title of the exhibition is at the bottom left, featured as a grey block of letterform that has been copied, reversed, coloured yellow and put together to create a butterfly. The designer has been clever at using letterform to create an ‘image’. The text ‘Enter our design space’ is produced in a formal serif typeface placed in the negative space of the butterfly imagery and is, therefore, easy to see.

Example B

- The name of the cafe includes an image of a clock in its letterform, reinforcing the cafe’s name and adding interest. The letterform includes two dominant circles that echo the eyes of the owl. The eyes of the owl have triangle highlights that look like second hands ticking. The letterform on the right-hand side is separated from the dominant imagery so that it has a chance to be seen and interpreted.

Question 6d.

Most students who performed well in this question selected contrast as their design principle. Other successful responses referred to figure-ground. Cropping for the cafe was popular and generally well described. A small number of students confused the elements and principles. Many more students incorrectly used balance as their chosen principle. Hierarchy was often selected, but no explanation was given as to how it was used to create balance in the composition.



The following are possible responses.

Example A

- design principle: scale
The composition is asymmetrically balanced. This was achieved through the use of scale. By reducing the scale of the butterflies, the designer was able to create a more dynamic composition with a number of smaller butterflies placed around and within the shape of the larger butterfly. The deliberate use or change of scale allowed the designer more flexibility when placing the butterflies together, ensuring a balanced composition.

Example B

- design principle: proportion
The designer produced the image of the owl in similar proportions to the text 'tick tok', which assisted in creating a balanced and symmetrical composition.

Question 7a.

This question was not well done. Students were required to identify and explain one constraint or consideration. However, not all students understood what the question was asking and responded with irrelevant and unconvincing explanations. Students who chose to discuss a constraint such as time or cost generally handled this question more successfully. Some students gave evidence of a constraint or consideration, but did not explain why it could have been included in the design brief.

The following are possible responses.

Constraint

- moon imagery – The movies are shown at night and, therefore, imagery should reflect this. The use of the moon also references the name of the cinema.
- The designs need to work in a range of sizes (including high-resolution images for large formats), as evidenced by the variety of final presentations in the resource book.

Considerations

- the target audience – Use imagery that appeals to people who like this type of event, including families.
- the context – Think about where the visual communication is going to be used and the impact on the materials and media used e.g. plastic for outdoor posters, etc.

Question 7b.

It was evident that students were prepared to discuss resources. Books and the internet were the most common responses. There were incorrect responses, such as 'Little Red Riding Hood' rather than fairytales found in a library.

The following are possible responses.

- children's storybooks – They may have researched books such as *Grimm's Fairy Tales* to help them develop ideas for characters or concepts for the design
- the internet – to research what animals come out at night

Question 7ci.

The majority of students were able to identify a possible presentation format, but had trouble suggesting a context. There were some who confused the presentation format with the purpose of the promotional material.

The following are possible responses.

Presentation format

- point-of-sale stand
- package
- 3-D model/form/stand

Context

- on a counter at a kiosk, at the actual Moonlight Cinema venue
- on counters or even tables at cafes
- tourist information booths



- on a display shelf in the foyer of a library

Question 7cii.

The second part of this question was not handled well, with many students unable to discuss how the point-of-sale stand related to the other promotional material.

The following is a possible response.

- The presentation format relates to the full range of promotional material because it incorporates similar silhouette imagery, a solid colour is used on all backgrounds, and the same letterform and company sponsor logos are featured.

Question 7d.

Most students were able to identify two different methods, but struggled to discuss how these methods were used throughout the design process. There were responses that incorrectly used the term 'sketching' instead of referring to 'drawing', which is the correct terminology, as per the study design. The discussion of computer and related processes (including the relevant software used by designers) was generally well handled by students. Being able to discuss digital information, digital processes and computer-related technologies are beneficial to this study. The 2012 students were well prepared to discuss the method of printing, with many relevantly discussing silk-screen printing. There were students who incorrectly listed offset printing as a possible method – offset printing is not used to place imagery/text on T-shirts.

The following are possible responses.

- printing – The imagery featured on the T-shirts may have been printed using a silk-screen process. Prior to having the final work screen-printed in a commercial setting, the designers may have produced mock-ups to evaluate colours and the layout using a laser printer in their studio.
- computer – Using the computer and a software program such as Adobe Illustrator may have allowed the designer to construct the initial tree image using the line tool and then go on to develop and refine the shape, colour and placement of the trees within the composition.

Question 7e.

This question required students to appreciate how a range or set of visual communications can be created through the application of similar design elements and principles. The students who achieved high marks maintained the continuity of black, grey and white, used grey as a background colour and used the same proportion of the image to the circle. Creating the fourth original and matching button was a challenge for some students, who created an image that did not relate to the existing three buttons. Some students' responses were simply copied (although the question did say 'original') from the resource book.

The following is a possible response.



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



Question 8

Seven marks were awarded for application of the elements and principles as required, including the title of the company, the use of shape and colour, the emphasis and manipulation of letterform, and the use of repetition (pattern) and figure-ground. The remaining five marks were for the quality of the design.

The T-shirt template design and the imagery provided in the resource book led students to create a wide range of very creative visual responses. Students needed to be observant when reading the exam question and also needed to understand that using the name of a company fully and correctly is of absolute importance. Correct spelling is mandatory. The final presentation must be accountable to a client or a brief. Students who achieved high marks manipulated the letterform extensively, relating it to the theme, and used colour and shape to create bicycle-related imagery. High-scoring students also cleverly manipulated the design elements and principles to create effective design solutions that related to the target audience. Students were confident in applying pattern but few students made a clear distinction between figure and ground.

The following are possible responses.



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

