



**2005 Visual Communication and Design GA 3: Written examination**

**GENERAL COMMENTS**

The questions on the 2005 Visual Communication and Design paper were spread across Units 3 and 4 of the course. It was pleasing that most students attempted the entire paper and that a majority of students in fact completed all questions.

Generally students responded well to the written questions, although some did not take enough time to read the questions properly and therefore were not able to score full marks. Teachers should be mindful that students are required to have a very clear understanding of professional practice and should be prepared for questions on this area in the examination. This year, the questions that required a written response did not give students the option of choosing their own visual piece to discuss. The examination was designed this way to make students demonstrate a very clear and direct understanding of the elements, principles and production processes.

When responding to Questions 5–7, many students appeared to struggle to use the correct language to clearly explain their ideas. Teachers should use the *Visual Communication and Design VCE Study Design* as a guide for teaching students the correct language that is expected to be used in all written work throughout the year. Teachers must ensure that they are teaching students relevant information and not reverting to old notes and/or previous Study Designs that are no longer applicable. Teachers should also be mindful of giving students a broad range of visual communication examples to discuss in order to broaden their understanding of evaluating final presentations. Some students had clearly developed only a limited knowledge of how to describe the production processes relevant to specific visual communications and understand why a designer carefully selects these processes.

Students need to make better use of the 15 minutes of reading time at the start of the examination. They should also use the allocation of marks for each question as a guide on how much to write and how much time to spend on each question.

**SPECIFIC INFORMATION**

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

**Question 1**

Marks	0	1	2	3	Average
%	1	8	31	60	2.5

Correct answers:

- Figure 1 – b.
- Figure 2 – b.
- Figure 3 – b.

This question was quite well answered, and many students interpreted each of the three dimensional paraline drawings correctly and chose the correct two dimensional view. Students appeared to have a good knowledge of this area of the study.

**Question 2**

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	1	1	2	4	4	7	10	19	15	37	7.1

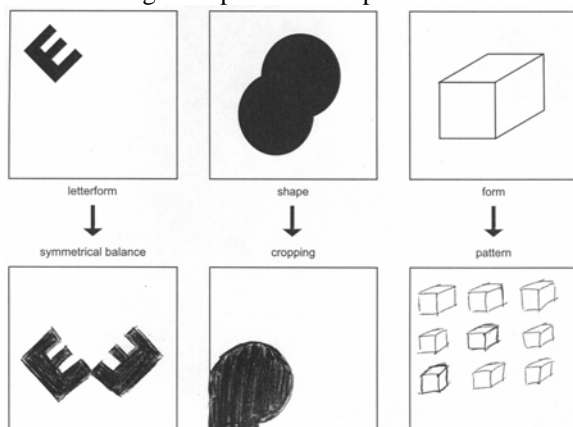
Approximately 80–90 per cent of students interpreted most of the elements and principles correctly. However, form–pattern was commonly misinterpreted, and students created a decorative pattern on the surface of the form rather than using the cube shape to create a pattern. Teachers should consult pages 37 to 40 of the *Visual Communication and Design VCE Study Design* for descriptions of relevant design elements and design principles.

In general, students appeared to have read the question carefully; however, some did not correctly use the given shape as a solid or outline as shown. Marks were allocated for use of:

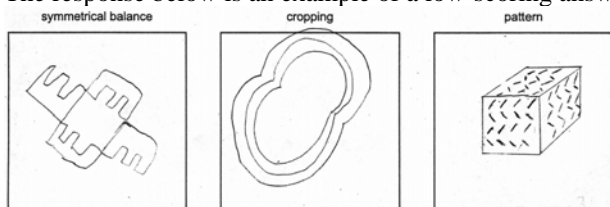
- correct design element
- correct design principle
- clarity of final idea.



The following example is of a response that scored high marks.



The response below is an example of a low-scoring answer.



Letterform not shaded, therefore marks lost in clarity of design.

Shape not shaded solid, therefore lost marks in clarity of design. Shape not cropped.

Pattern created on the form, instead of using the form to create pattern.

### Question 3 Proportion

Marks	0	1	2	3	4	Average
%	7	7	15	26	45	3.0

### Parallel/isometric

Marks	0	1	2	3	4	5	Average
%	3	3	6	20	35	33	3.8

### Orientation/placement

Marks	0	1	2	3	4	5	Average
%	3	2	3	12	30	49	4.1

### Direction/depth

Marks	0	1	2	Average
%	4	80	16	1.1

### Quality of drawing

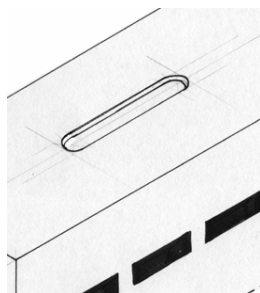
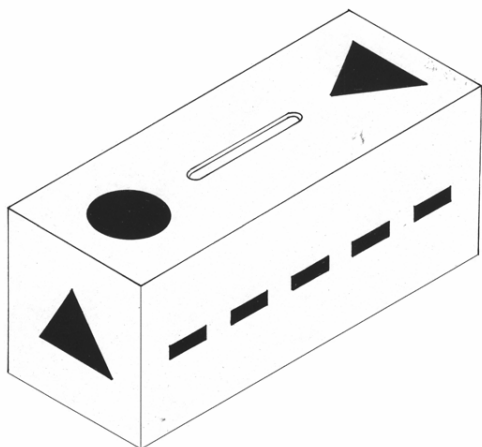
Marks	0	1	2	Average
%	3	33	64	1.6

Most students were able to draw a well-proportioned box shape, use correct placement and include all parts of the drawing. Other students, however, were unable to draw an isometric circle or show evidence of attempting to create an ellipse. They also frequently failed to indicate the depth of the money slot. Overall, the quality of the proportion of shapes was varied, but generally well done. The students who used freehand drawing appeared to struggle with proportion in comparison to those that ruled the shapes (nevertheless, students are not penalised for using freehand drawing in questions of this nature). Generally, the knowledge of isometric and parallel lines was very good.

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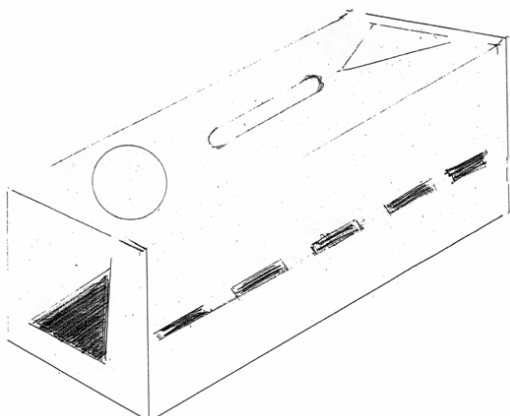


The following is an example of a correct response.



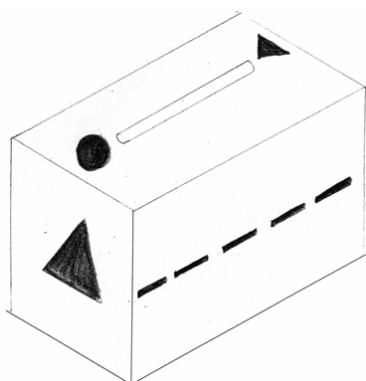
It is recommended that students use construction lines to indicate an attempt at creating isometric circles.

The examples below demonstrate typical student responses, which included correct and incorrect aspects.



Example 1

- Proportion of the four shapes: only one in correct proportion (triangle on the end).
- Parallel lines and correctly drawn in isometric: some lines are parallel but the ellipse is incorrect.
- Orientation and placement of shapes: placement is correct but orientation is not on all shapes.
- Direction and depth: the direction of the drawing is correct but the depth of the money slot is not indicated.
- Quality of drawing: freehand or ruled drawings were marked without prejudice, but if the student showed little control in the drawing they were penalised. The quality of the box shape was also considered.



Example 2

- Proportion of the four shapes: only one in correct proportion (triangle on the end).
- Parallel lines and correctly drawn in isometric: all lines are parallel but the ellipse is incorrect.

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- Orientation and placement of shapes: placement is correct, except for the spacing of lines; orientation is correct on all shapes.
- Direction and depth: the direction of the drawing is correct but the depth of the money slot is not indicated.
- Quality of drawing: the quality of the box shape is affected due to incorrect proportions.

## Question 4

### Woven fabric – tone/texture/light

Marks	0	1	2	3	Average
%	2	19	39	40	2.2

### Shiny metal – tone/texture/light

Marks	0	1	2	3	Average
%	5	24	41	29	2.0

### Natural wood – tone/texture/light

Marks	0	1	2	3	Average
%	3	21	39	37	2.1

### Quality of rendering

Marks	0	1	2	3	4	Average
%	1	19	41	28	10	2.3

The majority of students attempted this question, but with varied success. Students' ability to render all surfaces of the three dimensional lamp to emphasise the textures, tone and light source was not of a high standard. Many responses appeared to be rushed and not well practised. It was pleasing to see that many students made some attempt to use the resource book images for reference. The ability to use tone to show form and clearly indicate light direction proved to be poor. Students need to learn better time management skills, which would help them to achieve better marks for questions such as this.

Students were assessed on their ability to correctly indicate tone, texture and light direction for each surface. The following example was an outstanding student response.

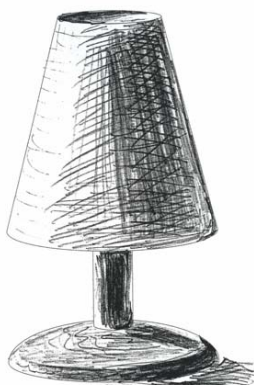


The examples below are examples of lower-scoring responses from students.

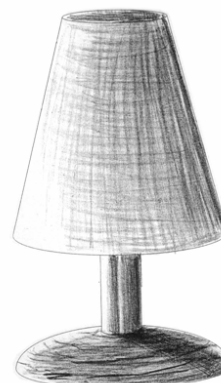
Example 1



Example 2



Example 3



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- The lampshade is well done in each example, indicating woven fabric with tone and light direction.
- The stand in example a. is outstanding; example b. shows only tone, not texture; example c. is well done.
- The wooden base is outstanding in example, a.; example b. does not clearly indicate wood; example c. is a good attempt.

## Question 5

5a.

Marks	0	1	2	Average
%	2	19	78	<b>1.8</b>

Students were generally able to identify a specific target audience(s). Good responses included age, gender and specific interests. An example of good response was:

*Racy teens, particularly adolescent boys from a rustic lifestyle would be the specific target audience, considering the dark rich red colour used associated with boisterous sport. The aggressive expression of the lizard isn't formal, suggesting the affordability would be common for teens of a comfortable economic group.*

5b.

Marks	0	1	2	Average
%	15	28	57	<b>1.4</b>

Students appeared to know what a design element was, but they often found it difficult to be specific in their written explanation of the element. A good response was:

*Letterform is used to form part of the centred descriptive logo. The letterform 'Boom-doggers' also runs along the left side of the swing tag, while being cropped and stamped in the foreground bottom and right hand top corner. A 'B' is also distinguishable underneath the white 'boom' scrawled at the bottom of the tag.*

*Colour. The red is a primary colour used as the background layer of the tag, while also evident on the lizard's flesh that is centred. Coinciding shades of white, grey and black exist through the surface imagery mainly in the letterform stamped across the surface.*

5c.

Marks	0	1	2	3	4	5	6	Average
%	5	5	16	18	26	17	14	<b>3.6</b>

Many responses were vague and showed a minimal ability to discuss the design element's effectiveness. A good response was:

*Letterform is varied to engage all personalities of young adolescents to take interest in the clothing label. The scrawled, hand-written type font is scratchy and displays a tone of immediacy through the sporadic lines that fray from the letter, conveying a high-energy, hard-actioned image that most boys aspire to adorn. The more controlled 'Boom' that features at the top right of the tag is used for clarity, reinforcing the title of the clothesline.*

*Colour. Rich colour of blood red immerses the tag in a thorough theme of action and intensity to coincide with the lizards' attitude and promote self-confidence, which most teens aspire to possess. The black is bold and lacks tone, to create a stamp like effect that is un-missable, similar to the grey in the top right hand corner, which although slightly mellows down the swing tags loud vibe, is still rather blunt. White is the third colour used to highlight the title of the swing tag and create tone in the lizard to create a sleek look that contemporary, young adults appeal to.*

## Question 6

6a.

Marks	0	1	2	Average
%	11	56	33	<b>1.2</b>

Students generally showed a clear understanding of purpose, although the language used frequently failed to demonstrate knowledge of appropriate visual communication and design terminology. Unfortunately, many students showed little understanding of context and frequently discussed the carrier rather than the context. A good response was:

*The Boost Juice booklet would likely feature on the counter of the Boost Juice Bars, to inform customers of the healthy ingredients and value the product offers when consumed. These booklets would be carried around and unfolded, promoting an interactive way to take control of a beneficial diet, while also creating a fun, fruity image through graphics that help customers/audiences to associate the Juice Bars with 'loving life' evident on the cover of the booklet.*

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6b.

Marks	0	1	Average
%	10	90	<b>0.9</b>

Students were generally able to identify the design principle(s). A good response was:

*Cropping is applied to the three different fruits features, on each side of the booklet.*

6c.

Marks	0	1	2	3	4	Average
%	13	19	29	24	16	<b>2.1</b>

Many responses were vague and showed a minimal ability to discuss the design principle(s), and the students did not discuss the effectiveness of the principle(s) in relation to achieving the intended purpose. Many students described the principle(s) rather than identifying why it was effective. A good response was:

*In response to the booklets attempt to associate Boost Juice products with fresh, fruity theme, the cropping assists in intensifying the characteristics of each three fruits as the small section of each displayed, appears highly colourful, as opposed to the bleak background, re-emphasising the vitality and high-energy gained from drinking these products. The cropping also creates a contemporary mood as the forms of the fruit become simplified, appealing to the contemporary market.*

## Question 7

Overall the majority of students attempted Question 7, but the responses were often rushed and the language used was not always clear.

7a.

Marks	0	1	2	3	Average
%	10	9	19	63	<b>2.4</b>

Some students seemed to struggle to identify constraints in the context of a brief; however, this question was generally well done. Students also fell into the trap of discussing the brief 'after the fact', therefore describing the visual communication rather than considering the aspects involved in creating the design. A good response was:

- *Colours must be organic to reflect the outdoor activities and interaction with nature.*
- *The label 'Phillip Island Nature Parks' must feature on the cover for identifiable reasons.*
- *Minimal use of shapes and line, so the main feature is the photographs themselves.*

7b.

Marks	0	1	2	3	Average
%	5	4	16	74	<b>2.6</b>

This question was answered well overall, and students were generally able to identify possible sources of research. A good response was:

- *Phillip Island scenery and geographic characteristics may have been researched through websites to familiarise themselves with the local sights.*
- *Brochures and travel guides from past events.*
- *Local personalities may have been interviewed to identify what they associated with 'activity programs' to discover how others need clarifying on what the program involves.*

7c.

Marks	0	1	2	3	Average
%	37	14	24	25	<b>1.4</b>

Students seemed very unclear about methods in design and many students discussed design elements and principles instead, perhaps in the hope of stumbling across the correct answer. Teachers could use the information on page 36 of the Study Design to introduce/reinforce these concepts. A good response was:

*Using computer aided design in a program such as Photoshop to re-arrange the elements of the pamphlet into the best possible form and then being able to print a mock-up or final from there.*

7d.

Marks	0	1	2	3	4	5	6	Average
%	22	10	19	16	16	8	9	<b>2.5</b>

Most students were able to describe skills in reference to the production process of the designer; however, some did not clearly identify how the designer worked with specialist staff. Others simply described what a specialist person does and did not include the designer in their response. A very typical response was:

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- *Freehand drawings to generate ideas in terms of layout possibilities and what photos should be included for the best communication of the activities on offer.*
- *Communication with a professional photographer in terms of where photos should be taken, in what light, what angle and what format eg. portrait, landscape.*

7e.

Marks	0	1	2	3	Average
%	40	8	21	32	1.5

Students were able to clearly identify a form of ICT, but often found it difficult to clearly explain how it was used by the designer. A very typical response was:

*A program such as Photoshop or Illustrator to alter photographs and fiddle around with layout possibilities and positioning. This could also be used for printing mock-ups or the final design itself.*

## Question 8

### Three-digit number

Marks	0	1	Average
%	9	91	0.9

### Dog image

Marks	0	1	Average
%	3	97	1.0

### Two dimensional/colour/logo

Marks	0	1	2	3	Average
%	2	5	27	65	2.6

### Shape/figure-ground/hierarchy

Marks	0	1	2	3	4	5	6	Average
%	3	2	6	14	21	24	30	4.4

### Circle shape/quality of design

Marks	0	1	2	3	4	5	Average
%	2	2	19	40	25	12	3.2

The design of a dog tag, using the specified constraints, was poorly completed by the majority of students. The responses appeared to be rushed, which significantly compromised the quality of the designs. Hierarchy was not clearly shown. Questions that have multiple parts in an examination situation require focused reading; however, there was evidence that many students had not read the entire question properly. Students are advised to use reading time to carefully consider extended questions such as this.

- The three-digit number was generally used, but was often indicated by dashed lines or boxes. In many cases, a dashed line made it difficult to determine the hierarchy.
- The dog image was generally used well, and students clearly used the resource material to assist with their illustrations.
- The majority of students used a two dimensional image, however, some attempted to add tone.
- The stipulation to use only black and white and one other colour was generally adhered to well, but could have been used better to emphasise hierarchy.
- The logo was incorporated in the majority of designs and reproduced correctly.
- The design element shape was generally emphasised in the dog image.
- Figure-ground was poorly used by the majority of students.
- The majority of students used the circular shape provided.
- The overall design quality was generally poor. As mentioned previously, designs appeared very rushed and the majority of students did not use the rough working space to assist layout ideas.



Example 1



Example 2



Example 3



### Example 1

- an outstanding response, which clearly covers all the criteria and demonstrates creativity and imagination
- three-digit number shown clearly
- dog image used
- two dimensional, and black and white with one other colour
- Brighton Gully logo used
- shape has been deliberately used and enhances the design
- a definite and appropriate use of figure–ground
- hierarchy is used with a definite understanding of the principle
- the design overall shows a thoughtfulness of composition. The student has shown deliberate use of shape to enhance the dog theme, and a good use of the design elements and principles that have been taught throughout Units 3 and 4. Clearly the student has used their skills in an appropriate manner.

### Examples 2 and 3

- three-digit number shown clearly in example 2, but is not as clear in example 3 (where boxes indicate where numbers would be placed)
- dog image used in both examples
- the images are two dimensional and black and white with one other colour
- Brighton Gully logo used
- shape has been used in example 2, but is not a strong example of shape to enhance a design. Example 3 has deliberately used shape to enhance the design
- definite and appropriate use of figure–ground
- hierarchy is used with a definite understanding of the principle
- The overall designs show some thoughtfulness of composition. The students have made use of shape to indicate the dog theme. The design elements and principles that have been taught throughout Units 3 and 4 have been used, but they are not as deliberate or strong as example 1. Clearly the students have used their skills in an appropriate manner overall, but they have not emphasised their focus on design and composition. These examples clearly respond to the criteria but lack some creativity and imagination.