



2006 Visual Communication and Design GA 3: Written examination

GENERAL COMMENTS

The 2006 Visual Communication and Design examination contained a range of questions requiring conventional and creative responses. The analysis questions were directed to specific reference material, therefore they required very specific responses from the students. Question 8 required a response regarding professional practice incorporating written and visual reference material from which students could obtain their responses.

Students in 2006 demonstrated better use of appropriate visual communication and design terminology than in previous years. The majority of students attempted the entire paper; however a large proportion of students did not fully complete the two-part design task to an equal standard. This may have been due to a lack of time, rather than an inability to complete part b. Students are encouraged to carefully read through the entire examination during reading time and respond according to the marks allocated to each question.

Question 1

Marks	0	1	2	3	Average
%	2	18	40	41	2.2

The correct responses were:

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

While many students identified the correct view for each of the isometric shapes and displayed a good understanding of those aspects of the key knowledge relating to technical drawing, it was surprising that more students did not achieve a perfect score for this question.

Question 2

2a.

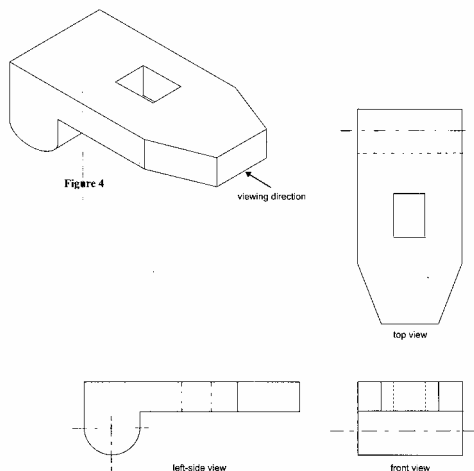
Marks	0	1	2	3	4	5	6	Average
%	4	4	5	7	11	18	50	4.7

Most students were able to interpret the three-dimensional drawing of the block and convert it into a two-dimensional, third-angle orthogonal drawing by finishing off the existing drawing.

Common errors included:

- not drawing on the three-dimensional view and projecting the lines across to demonstrate a better understanding of placement on the left-side view for the hidden lines; therefore resulting in incorrect placement of the lines
- not showing relative proportion or attempting to align each drawing correctly
- a lack of knowledge with regard to hidden lines, which often appeared to outweigh the solid line detail.

Following is an example of a high-scoring response.



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2b.

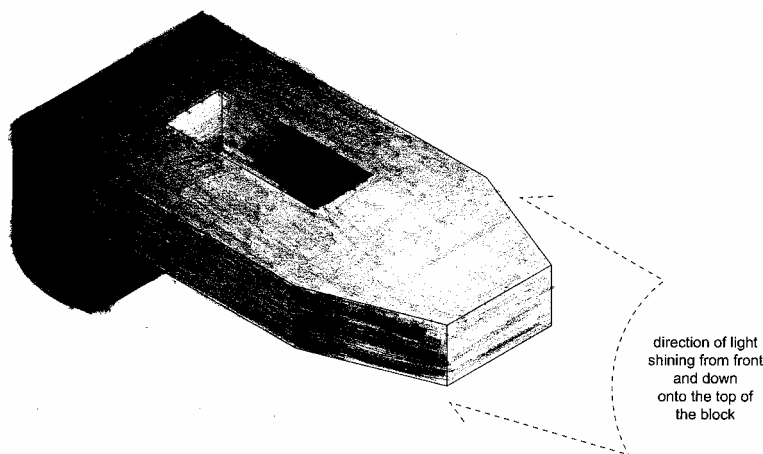
Marks	0	1	2	3	4	5	Average
%	4	11	20	26	25	14	3.0

This question required students to demonstrate their ability to use tone to enhance a geometric block shape from a direct light source. Some students clearly allowed enough time to accurately apply the tone, however, in general this question was handled poorly. Students should note that a range of HB–6B pencils would assist when creating tonal variations; however, students who only used one grade of pencil could still obtain tonal variations with correct application.

Common errors included:

- inadequate knowledge of rendering/shading techniques to distinguish different tonal grades for different surfaces
- attempting to show a gradation of tone but not applying these techniques consistently across all surfaces
- showing a rough understanding of the direction of light but not applying tone to each surface correctly.

Following is an example of a high-scoring student response.



Question 3

3a.

Colour

Marks	0	1	2	3	4	5	Average
%	1	1	2	10	27	60	4.4

Pattern

Marks	0	1	2	3	Average
%	1	2	15	82	2.8

Cropping

Marks	0	1	2	3	4	5	Average
%	1	7	23	35	23	12	3.1

Many students provided good responses to this question. Generally students were able to show clear understanding of the design principle of hierarchy and consideration for design and creativity. Using flat colour did not compromise a student's design or their ability to gain full marks for this question.

Students were asked to emphasise colour, pattern and cropping. Pattern is defined as 'repetition' of something. In an examination, students are encouraged to be as clear as possible to display their understanding of how/why pattern can enhance a design. Many students were awarded some marks because they repeated an image in the design, but this did not necessarily show a clear and definite understanding of pattern effectively implemented in a design and consequently these students could not be awarded full marks for this question.

Common errors included:

- not clearly showing hierarchy between the seedling type and the brand name
- not emphasising the pattern

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- spending what appeared to be a lot of time on tonal and texture rendering. Although students did not lose marks for this, it may have limited their time to effectively answer other questions.

Following are two examples of high-scoring student responses.



3b.

Freehand drawing

Marks	0	1	Average
%	8	92	0.9

Numbered steps

Marks	0	1	Average
%	12	88	0.9

Title

Marks	0	1	Average
%	11	89	0.9

Black, white and one colour

Marks	0	1	Average
%	35	65	0.7

Key words

Marks	0	1	Average
%	17	83	0.9

Level of design

Marks	0	1	2	3	4	5	Average
%	7	16	28	28	15	6	2.5

Students who demonstrated a clear process across the question parts and followed the instructions scored well on this question. Many students who gained average marks did not fully complete the drawings or demonstrated poor skills in producing a diagram.

Some students did not read the question correctly and completed a diagram that showed the planting of **seeds** not **seedlings**, therefore not communicating the information that was provided. These students lost marks in the quality of design because it did not follow the brief and instructions correctly.

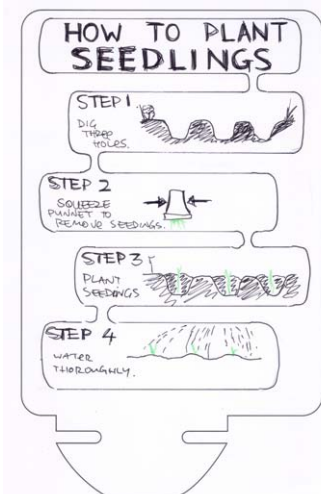
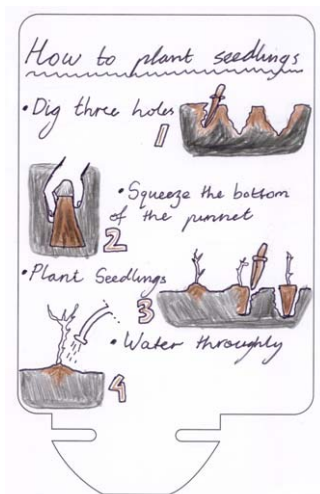
Marks were allocated for:

- showing four steps
- producing pictorial images to show each step
- using the tag shape provided
- using correct colour combinations; that is, only using black, white and one other colour
- the quality of the design – whether it was highly informative or imaginative and satisfied the instructions given.

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Following are two high-scoring student responses.



Question 4

Alignments/placement

Marks	0	1	2	3	Average
%	22	4	13	60	2.1

Labels

Marks	0	1	2	3	Average
%	38	7	4	52	1.7

Details/lines

Marks	0	1	2	3	4	5	6	Average
%	23	8	15	19	20	10	6	2.6

Proportion

Marks	0	1	2	3	Average
%	21	17	35	27	1.7

Symbol

Marks	0	1	Average
%	71	29	0.3

Most students attempted this question and showed a good understanding of the key knowledge and skills relating to third-angle orthogonal drawing. Students could have referred back to Question 2, to gain assistance with layout if they were unsure about the correct layout for an orthogonal drawing. Marks were allocated for:

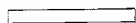
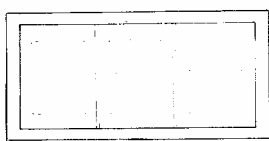
- alignment of views
- labelling views
- details of each view
- proportion
- use of the third angle symbol.

Common errors included:

- not attempting to include the third angle orthogonal symbol
- not showing a slight gap between each punnet section on the front view
- not showing the base inside on the top view
- proportion being too short in relation to height.

Following is an example of a high-scoring student response.

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Question 5

This question asked students to analyse a flyer for Sweet Chestnuts cafe and restaurant. Most students handled this question well.

5a.

Marks	0	1	2	3	4	5	6	Average
%	3	3	8	21	22	21	23	4.1

Students demonstrated a clear knowledge of the design elements, but were not always clear in their descriptions or frequently repeated themselves. Students needed to make two points in relation to each design element (as indicated by the mark allocation). Good responses included some of the following points.

Line

- used to repeat the chestnut shape
- used with varying thickness to draw attention to the information
- created with the letterform to move the viewer's eye around the flyer
- used decoratively to separate the text
- creates a modern feel because of its contrast of crisp angles and organic shape around the chestnut

Colour

- warm colour like a cooked chestnut
- reflects a natural chestnut and reinforces the cafe name
- the contrast of the warm brown tones with the white letterform is effective in making the letterform stand out

Shape

- the bold chestnut shape reinforces the cafe name
- a bold black shape slightly borders the flyer and draws attention to the cafe name
- the contrast of organic shapes and geometric shapes give the flyer a modern appearance

5b.

Marks	0	1	2	3	4	Average
%	12	19	29	22	18	2.2

An example of a good response to this question could have been: The organic colours have been carefully selected in the bold shapes to reinforce and promote the style and name of the cafe. The line is used to repeat the bold chestnut shape and guide the viewer's eye through the written information.

Good responses, such as the example above, discussed and linked line, shape and colour in relation to the promotion of the restaurant. Excellent responses also used correct terminology (as per the study design) to clearly convey the student's understanding of why the elements were used effectively together.

Question 6

6a.

Marks	0	1	2	3	4	Average
%	9	12	30	24	26	2.5

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Students were asked to respond to the postcard advertising the Southern Cross Station. Generally, students answered this question well and demonstrated an understanding of the design principles. Good responses included the following points.

Contrast

- the images and the colour used throughout the postcards images
- between the photographs and the letterform
- the technology within the station shown as futuristic and the outside of the building displayed in a natural environment with a dramatic sky

Cropping

- an emphasis was placed on the new modern technology inside the building through cropping in close to the detail
- the most obvious theme applied in the postcard

6b.

Marks	0	1	2	3	4	Average
%	18	20	29	18	15	1.9

The majority of students were of the view that the principles were effective rather than not effective. Students were more likely to discuss the effectiveness of each design principle individually rather than discussing them as a unit working together in the design. Good responses included the following points.

- By using cropping and contrast, the postcard depicts a very diverse and busy lifestyle and atmosphere at the station. This successfully attracts the target market, travellers and business people using the facilities at Southern Cross Station, because the facilities look very functional and state of the art.
- The cropping and contrast of textures, line and colour emphasise the rush of the station and also the energy of the station.

Question 7

7a.

Marks	0	1	2	3	Average
%	11	19	34	36	2.0

Students were asked to respond to the Melbourne Food and Wine flyer. Generally the written responses were clear and students could identify the key aspects of the target audience. Most students used visual communication and design terminology in effective ways to make their responses much clearer and more precise.

Students discussed the following points in their responses.

- The target age was generally identified as between 18–50; adults who can legally consume alcohol.
- Gender was generally non specific; however, some students singled out a gender and were clear in their justification of it.
- Specialty groups were also discussed in relation to the imagery; for example, food lovers or wine connoisseurs.
- The imagery was described as fun and eye-catching and the specific use of food and wine images related back to the theme of the poster.
- Letterform was highlighted as simple and easy to read, which provided a good contrast to the busy imagery, and made it easy to read.

7b.

Marks	0	1	2	3	Average
%	35	13	20	31	1.5

The most obvious answers were:

- computer/digital manipulation
- photography/digital manipulation.

Identifying a method of production and describing how it was used in the final presentation was generally handled well. Students were able to identify that each small image would require a form of digital manipulation to create the effect of a woman's face.

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Some students did not understand what a method of production is, and frequently described the type of imagery in the flyer.

7c.

Marks	0	1	2	Average
%	33	10	57	1.3

Students responded well to this question; however, the common mistake was that students listed the existing flyer as a presentation format. Common responses were:

- poster
- billboard
- postcard.

Some students were more creative and suggested websites or other digital visual platforms. When responding to presentation formats students should consider if the suggested format would be an appropriate carrier. Particular reference to size (so that the information is still clearly communicated) and the appropriateness of the carrier are considered with regard to what message is communicating.

Question 8

Students were asked to respond to a paragraph of information about illustrator Maxwell James and refer to the visuals in the resource booklet. Generally students read this question correctly and were able to identify what was asked of them.

8a.

Marks	0	1	2	3	4	Average
%	21	9	11	17	42	2.5

Some correct responses were:

- research
- talking to the client about the brief
- concept development
- idea development
- refinement
- evaluation throughout the design process
- creating mock-ups.

8b.

Marks	0	1	2	3	Average
%	14	6	16	64	2.3

Resources that could have been listed included:

- existing designs of book covers
- Internet to research images
- library to research
- interview the target audience for ideas.

8c.

Marks	0	1	2	3	Average
%	26	16	27	31	1.6

Correct responses included:

- freehand drawing
- photography to explore and manipulate on the computer
- digital manipulation of letterform
- printing – lino printing
- printing from a computer to evaluate ideas.

Students generally understood that this question related to **development** and **refinement**, and responded well. Some students incorrectly listed media instead of methods. For example, many students suggested that 'Photoshop' is a method; however, the method is 'computer', and 'Photoshop' is a tool used on the computer.

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This question did not require an extended response to explain how the method would be used but many students included a short explanation, which made their response very clear.

8d.

Marks	0	1	2	3	4	5	6	Average
%	16	3	13	13	20	14	21	3.5

Students who chose the design elements carefully, identifying the strongest elements in the design, were able to provide clear responses. An example of two good choices would have been:

- **colour** – the colours needed to relate to and attract the target audience. They should be bright, eye catching and appeal to children while still being appropriate to the design and matching the graphics used
- **letterform** – the text needed to be easy to read and relate to the age group that it is targeting. Children like large, bold text to grab their attention and make it easy to read. The font should also match the style of the story and the characters.

8e.

Marks	0	1	2	3	4	Average
%	27	12	26	13	22	1.9

This question related back to why Maxwell James worked with a designer (specialist). The majority of students responded well, but a common error was to just list what a designer is capable of doing without relating the task to the book or clearly explaining why the designer was used in this case.

Common poor responses were:

- to produce a high quality and highly developed final design
- to produce a product that had the best layout.

Good responses included points such as:

- a designer would have the expertise in using computer programs to manipulate text and images to best suit the style of the book
- a designer has expertise in setting out the work on the computer for final printing.

8f.

Marks	0	1	2	Average
%	49	13	38	0.9

The discussion of evaluation during production was generally done well by those students who responded to this question. Good responses suggested:

- market research amongst the target audience to see if his ideas were effective
- referring back to the design brief to check that all constraints were addressed in the design.