



**2004 Visual Communication and Design GA 3: Written examination**

**GENERAL COMMENTS**

With the introduction of the revised Study Design, there was a new structure and format for the Visual Communication and Design examination in 2004. Students were asked to complete all questions on the paper. The examination contained a range of questions consisting of conventional and creative visual communication images, an analysis of a piece of visual communication and a question requiring a response regarding professional practice. The questions were devised from both Unit 3 and Unit 4 Outcomes.

Overall, the majority of students handled all questions well and completed the paper, answering all questions within the allotted time. However, an increasing number of students answered questions using incorrect and/or inappropriate visual communication and design terminology. Students are advised to familiarise themselves with the correct terminology to ensure greater success.

The allocation of marks reflects the weighting of each of the Outcomes in Unit 3 and Unit 4.

**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 |
|-------|---|---|----|----|---------|
| %     | 0 | 3 | 25 | 72 | 2.7     |

- Figure 1 (a)
- Figure 2 (b)
- Figure 3 (c)

Most students answered this question well, identifying the correct view for each of the isometric wooden blocks. For Figure 3, a number of students chose (a) instead of (c), which indicated a lack of knowledge of the transformation of angled lines in isometric views. Other students failed to realise that they were to choose different views for each figure, and thus gave incorrect responses.

**Question 2**

| Marks | 0 | 1 | 2 | 3  | 4 | 5 | 6  | Average |
|-------|---|---|---|----|---|---|----|---------|
| %     | 9 | 2 | 4 | 19 | 8 | 8 | 51 | 4.4     |

Most students were able to demonstrate their knowledge of each design principle by correctly drawing a visual example of the principles using the required design elements of line and shape. A few students used other elements such as 'letterform' to visually describe the two design principles. In this situation, most students were able to draw an example of the specific principle; however, as they did not follow the explicit instructions of the question, their responses were incorrect.

**Question 3**

This question asked students to analyse a nominated piece of visual communication. This year, students' choices were spread evenly between:

- example 1: poster – Apollo Bay Music Festival
- example 2: magazine front cover – Honda
- example 3: poster – Melbourne Food & Wine Festival
- example 4: brochure – Arts Centre.

Students who attempted example 2 generally achieved lower marks. Many students who analysed this example evaluated 'line' as one of the elements. In this instance many students saw the cropped view of each car as 'line', instead of a set of linear 'shapes'.

This year, parts a and b of the question asked for short, one sentence answers. Students therefore needed to know the exact answer and be succinct in their responses.

# 2004 Assessment Report



3a

| Marks | 0 | 1  | 2  | Average |
|-------|---|----|----|---------|
| %     | 3 | 33 | 64 | 1.6     |

Many students were able to easily identify the answer to Question 3a, which was to specify the audience(s) to whom the communication was directed. Good responses included information on at least two of the following factors: age, gender, socio-economic status and/or (if appropriate) demographics. A good response to example 4 (Arts Centre brochure) was:

*It would be directed at young people of about the age 16–30. The brochure is aimed at a young audience of both sexes. It is suggested through the graphics that they enjoy a modern lifestyle and particularly enjoy music and going out. This is conveyed through the language and images of young people.*

3b

| Marks | 0  | 1  | Average |
|-------|----|----|---------|
| %     | 16 | 84 | 0.9     |

Question 3b was not answered as well. Students often used inappropriate language such as ‘get them in’ instead of more appropriate terminology such as ‘attracts’, ‘promotes’, ‘advertises’ and/or ‘informs’ to explain the purpose(s) of the visual communication.

3c

| Marks | 0 | 1 | 2 | 3  | 4  | 5  | 6  | 7 | 8 | Average |
|-------|---|---|---|----|----|----|----|---|---|---------|
| %     | 3 | 2 | 9 | 13 | 24 | 17 | 17 | 8 | 7 | 4.5     |

3d

| Marks | 0  | 1 | 2  | 3  | 4  | 5  | 6  | 7 | 8 | Average |
|-------|----|---|----|----|----|----|----|---|---|---------|
| %     | 10 | 5 | 14 | 16 | 23 | 13 | 11 | 5 | 4 | 3.7     |

Most students demonstrated a good knowledge of the design elements and design principles included in the Visual Communication and Design Victorian Certificate of Education Study Design. Students were able to correctly name two design elements and two design principles present in each example for Questions 3c and 3d.

In the second part of Questions 3c and 3d, students were asked to evaluate the effectiveness of the design elements and principles. Many student responses for this part of the question were handled very poorly. Most students only described where the element or principle exists within the visual communication, without evaluating the effectiveness of the element or principle to convey information and/or ideas to attract the specific audience(s). Students who only described the element or principle did not answer the question; therefore their responses were far less successful than those that provided an evaluation.

Students are advised to practise evaluating visual communications, identifying the design elements and principles and learning techniques to express personal responses about the effectiveness of specific design elements and principles in conveying the intended information and/or ideas to a specific audience(s). Aspects that could be discussed could include the effectiveness of the design element or principle in:

- conveying information by the use of cultural or historical shapes and patterns
- convincing the audience through the psychological application of colour
- attracting the audience through the use of balanced, symmetrical, calm compositions or asymmetrical, frenetic, exciting compositions.

The majority of marks allocated to this question were for the evaluation of how effectively each specific design element and principle conveyed the information and/or ideas to attract the specific audience(s).

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

**Example chosen: 3, Melbourne Food and Wine Festival – poster**

3c

*Design element 1: colour*

*Evaluation: Colour is used in this poster to draw in it's audience, as the use of colour is very 'lively' and colourful it gains much attention especially from it's image. This refers to the man and woman cut-out face, with 'white coloured' cut outs distinguishing male and female, the target audience.*

*Design element 2: letterform*



*Evaluation: There are two different uses of letterform, the black motto, 'Bursting with flavour' is much more free and outgoing, which relates to different type of people compared to the top right hand side of the event name and details which is slightly more formal, which can relate to the more formal type of person.*

**3d**

*Design principle 1: contrast*

*Evaluation: Contrast is used with the bright colourful image that is placed of the people and food, against the very plain white background. This attracts people's attention to focus on the image, bringing out information about what the festival is about and who it is intended for.*

*Design principle 2: hierarchy*

*Evaluation: Hierarchy is used where the colourful image is the main focus (it's of greatest importance) again referring back to its directed audience, then it moves to the black slogan 'Bursting with flavour' which stands out from it's colourful background, then it's moved to the top right side corner, showing what the event is called with the details of when it commences, finally finishing with companies that have supported the event.*

**Question 4**

**4a**

|              |          |          |          |          |          |          |                |
|--------------|----------|----------|----------|----------|----------|----------|----------------|
| <b>Marks</b> | <b>0</b> | <b>1</b> | <b>2</b> | <b>3</b> | <b>4</b> | <b>5</b> | <b>Average</b> |
| <b>%</b>     | 4        | 9        | 20       | 31       | 21       | 15       | <b>3.0</b>     |

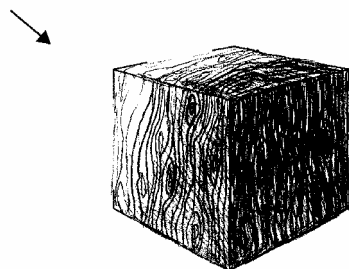
**4b**

|              |          |          |          |          |          |          |                |
|--------------|----------|----------|----------|----------|----------|----------|----------------|
| <b>Marks</b> | <b>0</b> | <b>1</b> | <b>2</b> | <b>3</b> | <b>4</b> | <b>5</b> | <b>Average</b> |
| <b>%</b>     | 3        | 9        | 23       | 35       | 18       | 12       | <b>3.0</b>     |

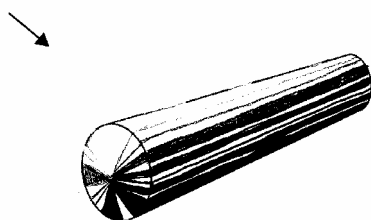
This question used basic cubic and cylindrical forms and gave students the opportunity to demonstrate their ability to render basic planes. Even so, this question was still generally handled poorly. Students were unable to demonstrate a knowledge of rendering techniques to show two different surface materials. Most students were able to apply tone, correctly use the direction of light and correctly render the surfaces to enhance the form of both the cube and the cylinder. There was, however, very little evidence of students' knowledge of the application of texture to emphasise two different surfaces, although it is expected that this will be taught as part of 'manual freehand drawing techniques'. Students are advised to look carefully at the textural quality of surfaces and learn the best textural rendering techniques to represent specific materials; for example, the reflection of light off a shiny surface and the textural quality of wood grains. Students should also note that a range of equipment is essential to demonstrate skill in rendering and representation of surface textures.

The following are examples of high-scoring student responses.

a. Natural wood



b. Shiny metal  
The metal cylinder is solid.



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## Question 5

### 5a

| Marks | 0 | 1  | 2  | 3  | Average |
|-------|---|----|----|----|---------|
| %     | 8 | 11 | 22 | 59 | 2.3     |

### 5b

| Marks | 0 | 1 | 2  | 3  | Average |
|-------|---|---|----|----|---------|
| %     | 4 | 4 | 14 | 79 | 2.7     |

### 5c

| Marks | 0  | 1 | 2  | 3  | Average |
|-------|----|---|----|----|---------|
| %     | 10 | 7 | 14 | 69 | 2.4     |

### 5d

| Marks | 0 | 1  | 2  | 3  | Average |
|-------|---|----|----|----|---------|
| %     | 9 | 10 | 23 | 58 | 2.3     |

### 5e

| Marks | 0  | 1  | 2  | 3  | Average |
|-------|----|----|----|----|---------|
| %     | 35 | 15 | 17 | 33 | 1.5     |

### 5f

| Marks | 0  | 1  | 2  | 3  | 4 | 5 | Average |
|-------|----|----|----|----|---|---|---------|
| %     | 18 | 40 | 14 | 12 | 8 | 8 | 1.8     |

This question asked students to identify and describe the professional practitioners' relationship to the production of visual communication(s). This scenario-based question required students to respond with short, succinct answers.

Students needed to have an understanding of the terms used in the Visual Communication and Design Victorian Certificate of Education Study Design for Unit 3, Outcome 3: Investigating professional practice. Students who could use these terms in their answers produced more successful responses.

Many students completed parts a, b and c very well, indicating that they were well versed in understanding the first three aspects of the components of a design process as described in the Study Design.

However, Question 5d was not handled as well, indicating that students lacked knowledge of a 'visual presentation format'. Many students listed different methods of drawing, such as isometric, perspective and planometric drawing. These are 'drawing systems' and not presentation formats. The correct presentation term to use in this instance would be 'illustration' or 'instrumental drawing'. Students are advised to learn the correct terminology of the components of a design process as stated in the Study Design.

Question 5e was very poorly handled. Many students answered by listing information communication technology software applications; however, simply listing an information communication technology application such as Photoshop did not answer the question. Students were required to explain **how** the information communication technologies are used in the design process. A correct response to this question could be 'Use Photoshop to manipulate images and letterform to produce presentations'. A surprising number of students did not attempt this question, indicating a lack of knowledge of what information communication technologies are composed of.

Question 5f was also very poorly handled. Most students were able to identify a presentation format, but few were able to describe how two specialist practitioners might interact to develop ideas. Most students described the format and not the interaction between the two specialists, indicating that the students did not read the question carefully, or that they lacked the knowledge to describe how two professional practitioners might interact on a brief. Students are advised that they should be able to describe the relationship between professional designers and other specialist personnel at different stages throughout the production of visual communication. In the teaching of this Area of Study, teachers are advised to include a range of examples that clearly explain the interaction of a number of different specialist personnel in the production of visual communications.

The majority of the marks for this question were allocated to the description of how two professional practitioners might interact.

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The following is an example of a high-scoring response for Question 5f.

*Presentation format: A magazine add in a magazine aimed at the target market.*

*Description: The designer may ask the photographer to photograph not only the product but also other images (eg places, people) appealing to the target audience. The Photographer would then be given freedom to interpret the designers 'list of shoots' and they would then work together to decide which images best suit the context of not only the audience but also the magazine and the add.*

## Question 6

### Sides at 45degrees

|       |    |   |    |    |         |
|-------|----|---|----|----|---------|
| Marks | 0  | 1 | 2  | 3  | Average |
| %     | 12 | 9 | 11 | 68 | 2.3     |

### Spectator point

|       |   |    |         |
|-------|---|----|---------|
| Marks | 0 | 1  | Average |
| %     | 9 | 91 | 0.9     |

### Correct position

|       |    |   |   |    |    |    |    |         |
|-------|----|---|---|----|----|----|----|---------|
| Marks | 0  | 1 | 2 | 3  | 4  | 5  | 6  | Average |
| %     | 13 | 5 | 7 | 10 | 13 | 19 | 33 | 4.0     |

### Correct scale

|       |    |   |    |   |   |    |    |         |
|-------|----|---|----|---|---|----|----|---------|
| Marks | 0  | 1 | 2  | 3 | 4 | 5  | 6  | Average |
| %     | 26 | 8 | 10 | 7 | 7 | 12 | 30 | 3.2     |

### All details

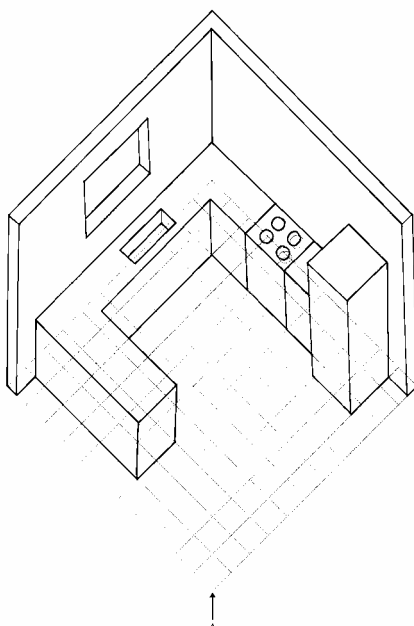
|       |    |    |    |    |    |         |
|-------|----|----|----|----|----|---------|
| Marks | 0  | 1  | 2  | 3  | 4  | Average |
| %     | 15 | 13 | 17 | 26 | 29 | 2.4     |

Many students handled this question well, indicating a solid background and understanding of how to read an architectural plan (which is expected to be taught as part of 'instrumental drawing techniques') and how to produce a corresponding planometric drawing, using drawing conventions.

The most common mistakes were:

- difficulty with the correct scale of the features
- incorrect positioning of each of the features.

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



# 2004 Assessment Report



## Question 7

### Two-dimensional

|       |    |    |         |
|-------|----|----|---------|
| Marks | 0  | 1  | Average |
| %     | 29 | 71 | 0.7     |

### Recognisable pictograph

|       |    |    |         |
|-------|----|----|---------|
| Marks | 0  | 1  | Average |
| %     | 38 | 62 | 0.6     |

### Black & white

|       |    |    |    |         |
|-------|----|----|----|---------|
| Marks | 0  | 1  | 2  | Average |
| %     | 22 | 33 | 46 | 1.2     |

### Shape & line

|       |   |    |    |         |
|-------|---|----|----|---------|
| Marks | 0 | 1  | 2  | Average |
| %     | 7 | 32 | 61 | 1.5     |

### Balance & figure/ground

|       |    |    |    |         |
|-------|----|----|----|---------|
| Marks | 0  | 1  | 2  | Average |
| %     | 15 | 47 | 38 | 1.2     |

### Quality of Design

|       |   |    |    |    |    |         |
|-------|---|----|----|----|----|---------|
| Marks | 0 | 1  | 2  | 3  | 4  | Average |
| %     | 8 | 18 | 39 | 26 | 10 | 2.1     |

Many students who attempted this question provided good responses. Generally, students were able to design a pictograph representing Flinders Street Station. Students generally responded creatively, identifying all the required key criteria. However, many students were not able to practically incorporate the given definition of a pictograph.

The common mistakes were:

- using illustrative drawing techniques instead of simple shape
- using three dimensional drawing systems instead of creating a two dimensional pictograph
- a lack of creative use of the design principles 'figure' and 'ground' to create the differentiation between the shapes of the figure and the shapes of the ground
- the lack of a border, which is integral to the design of the pictograph
- designing posters, illustrations and even logos instead of the required and defined pictograph. This highlighted many students' inability to read and interpret the question.

The following are examples of high-scoring responses.

