

# 2019 VCE Visual Communication Design examination report

The 2019 VCE Visual Communication Design examination assessed a range of key knowledge and key skills across Units 3 and 4.

Most students appeared to have sufficient time and completed the paper. Some students were, however, selective of which questions they chose to answer. Students generally handled the examination well and demonstrated creativity in the design tasks. Most students demonstrated a good understanding of the elements and principles of design, and used these correctly in their responses. The Cross Study Specifications on page 9 of the 2018–2022 study design need to be referred to for the application of correct terminology and appropriate presentation drawings for each of the fields of design. Students who brought the correct equipment to the examination, such as a range of coloured pencils and set squares, were best prepared for the practical questions.

Students with high-scoring responses:

- used correct and relevant terminology from the study design
- referred to the visual communication provided when answering the question
- attempted all questions and appeared to have allocated adequate time to complete them
- read the questions carefully and were able to interpret what each question was asking
- addressed all the criteria when responding to questions
- demonstrated creativity and critical thinking when responding to the design question.

## General information

When required to explain/describe the relationship between two things it is important that the student links the two in their response. In this examination students were required to relate things such as a material and the reason the designer selected to use it, the financial implication that caused the designer to choose a specific material, why the designer selected a method, the relationship between the form and function/aesthetics of a product and the way the design decision connects to the region it was intended for. Many students identified the method, for example, but did not explain why the designer chose to use the method to produce the visual communication.

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

The statistics in this report may be subject to rounding resulting in a total more or less than 100 per cent.

### Question 1

Questions 1a. and 1b. were answered well, but students found Questions 1c. and 1d. more difficult.

#### Question 1a.

Marks	0	1	Average
%	14	86	<b>0.9</b>

The correct answer was pattern repetition. Many students had difficulties in determining the correct choice between 'repetition' and 'alternation'.

#### Question 1b.





Marks	0	1	Average
%	9	91	<b>0.9</b>

Most students correctly identified the industrial design field although a few did not demonstrate a correct understanding of terminology and incorrectly selected product.

#### Question 1c.

Marks	0	1	Average
%	80	20	<b>0.2</b>

The correct answer was the first option:

- 
- 
- 
- 

Students who understood line conventions identified the correct option. The important convention that students had to apply is that hidden lines take precedence over centre lines in an orthogonal drawing.

#### Question 1d.

Marks	0	1	Average
%	55	45	<b>0.5</b>

The correct answer was scale. Many students confused the design principles scale and proportion as these are both concerned with size.

### Question 2

Some students confused materials, media and methods, and a few discussed elements and principles of design in place of methods.

**Question 2a**

Marks	0	1	2	Average
%	25	33	42	1.2

Overall this question was handled fairly well, with cardboard being the most common material identified. Lower-scoring responses did not always provide detailed descriptions of relevant design decision which explicitly related to the possible reason for choosing the relevant material.

The following are examples of high-scoring responses.

*Thin and light aluminium would have been chosen by the designer to hold the tea leaves due to its relative inexpensiveness and ability to keep the tea fresh.*

*The designer may have decided to use card, as card can easily be printed on as well as easily foldable in order to produce the packaging in figure 5.*

**Question 2b.**

Marks	0	1	2	3	4	5	6	Average
%	23	13	20	17	15	6	5	2.3

Students were required to identify the methods, using correct terminology from the study design. The reasons for the choice of the method were often not clearly articulated and sometimes the reasons given were not specifically about their selected method. Some responses discussed earlier stages in the design process in relation to their selected methods, instead of referring to the figure which represented the Presentation of Resolution.

The following are examples of high-scoring responses.

*Watercolour painting was used to create the surface graphics for each different tea, perhaps chosen for it's natural and light texture. Printing, specifically offset printing, would have been used to transfer the graphics onto the card. Offset printing would have been chosen for consistency of colour as well as the ability to include special metallic details onto the packaging for the logo.*

*Painting would have been used as the designer may have decided that they wanted to create a harmonious, hand created feel and that painting was a good method to achieve this as colours could be blended together easily. Drawing – freehand has been used to create the illustrations of the birdy. The designer may have chose this method because it was a way to get a sketchy hand drawn feel that added to the custom specifically made effect of the design. They may have drawn some of them by looking at a photo, others may be visualisation style drawings, made up.*

**Question 3a.**

Marks	0	1	Average
%	18	82	0.8

Most students were able to simplify the chilli into a basic shape. Students who weren't awarded this mark introduced a second element such as colour or tone.

The following are examples of high-scoring responses.

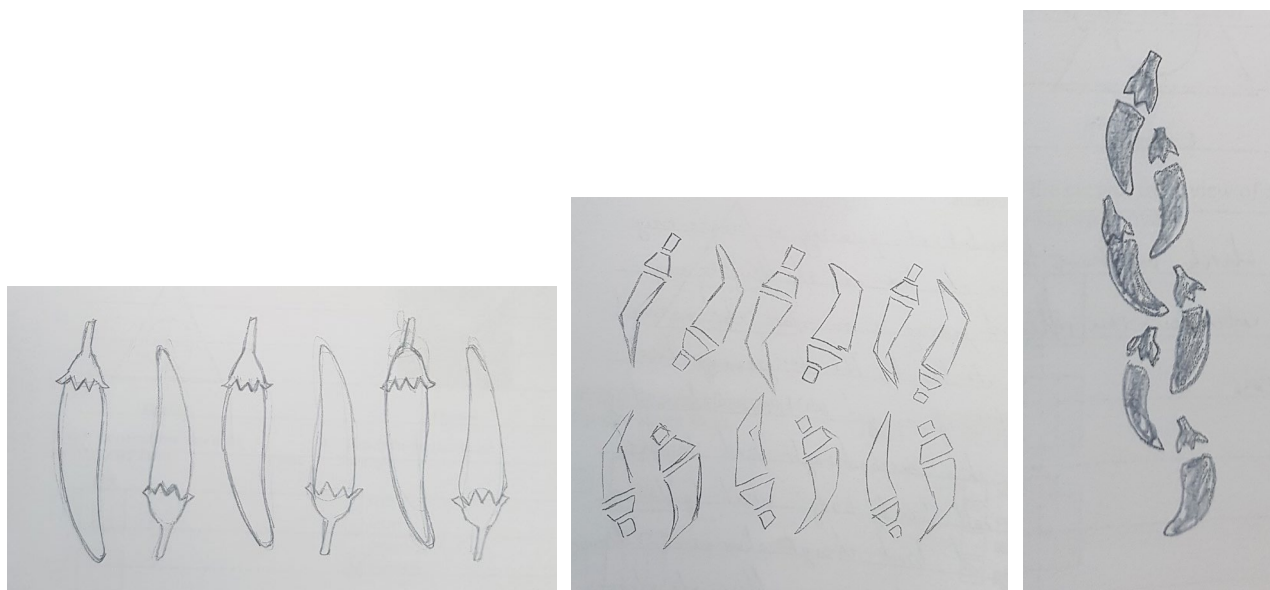


**Question 3b.**

Marks	0	1	2	3	4	Average
%	4	7	24	45	20	<b>2.7</b>

Generally this question was handled well with a few students producing highly creative alternating patterns. Weaker responses used repetition instead of alternation in their pattern or added shapes that were not in their design from part a. Some students added pattern to their chilli rather than using their chilli to create a pattern.

The following are examples of high-scoring responses.



**Question 4**

Marks	0	1	2	3	4	Average
%	3	8	32	38	19	<b>2.6</b>

Most students identified the audience as young adults/students and correctly explained the technique used to gain their attention. Many students referenced the bright colours, the scale of the models dancing, and the basic contrasting type. The most effective responses discussed how the

hierarchy and placement of the type caused the audience to engage for longer as they read the information.

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

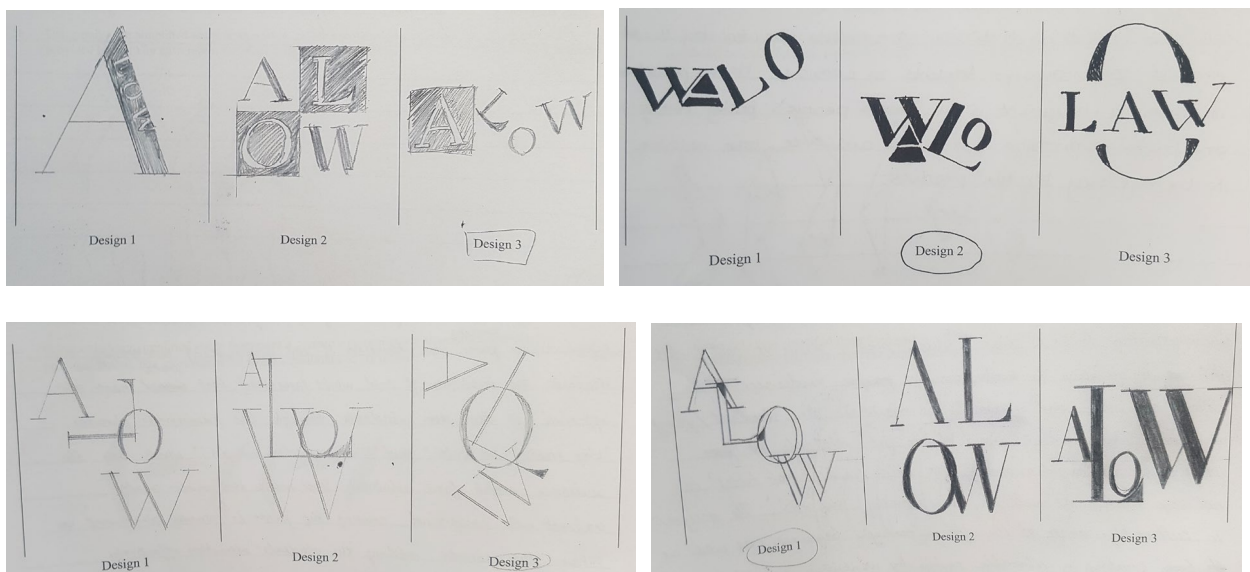
*Bright colours and catchy phrases such as ‘skip tracks, not tutes’ were used to attract a younger audience of students. The designers used kerning in the phrases to create a pause in the reading to engage and maintain their audiences interest. Also, a hierarchy of information through scaling the type which maintains audiences interest as they read on to find out what the advertisement is about.*

**Question 5**

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	2	0	1	3	6	18	27	27	13	14	<b>6.1</b>

This question was generally handled well, with most students being able to work with the upper-case serif font, use only black and white, alter the scale, adjust the kerning and draw it in a different direction. However, many had difficulty with figure-ground. Some students used black to define the ground and inverted the type to white. Students who overlapped letters to achieve figure-ground chose to add a grey tone to differentiate between the two, which was not permitted as it introduced tone. Some students did not circle the design they thought most effectively responded to the task.

The following are examples of high-scoring responses.

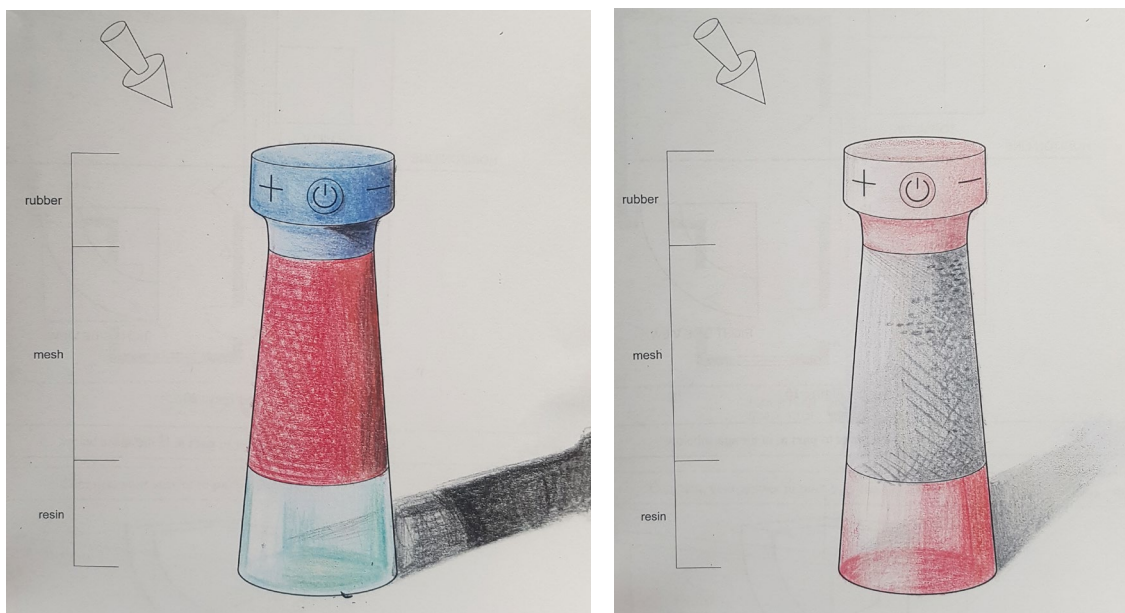


**Question 6**

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	1	1	2	5	11	22	24	20	12	3	<b>5.8</b>

This question was generally handled well, with many students addressing the transparency of the resin by drawing the back of the ellipse in the base. Most students were correct in addressing the light source; however, the shadow was often left out or incorrect in placement. Weaker responses showed the mesh drawn with a ruler, making it look too ‘flat’ instead of curving the mesh to follow the curve of the speaker. Some students missed the key word ‘transparent’, so some bases were shaded with tone, but not shown as transparent.

The following are examples of high-scoring responses.

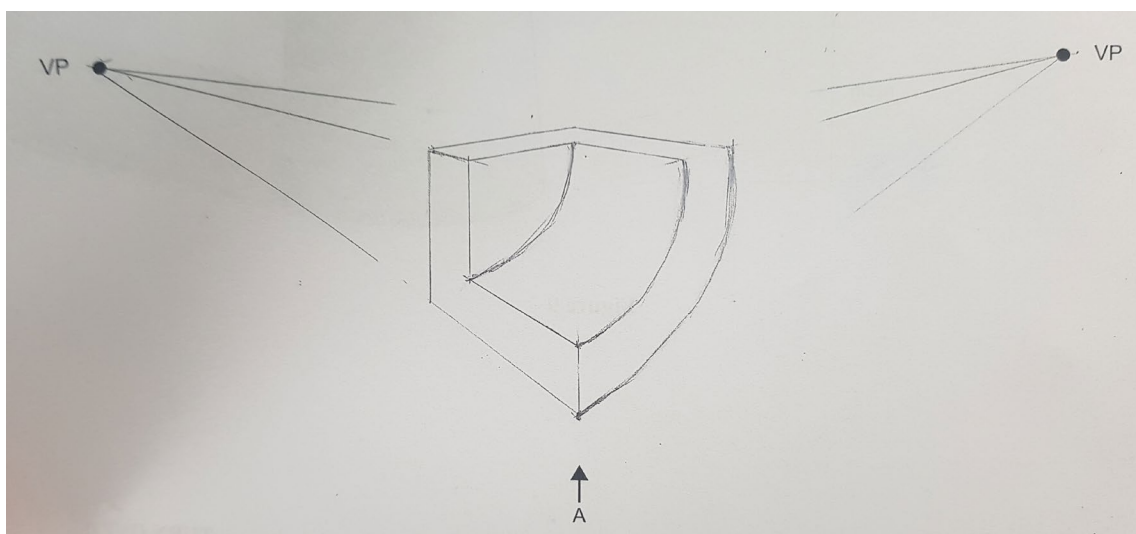


**Question 7a.**

Marks	0	1	2	3	4	5	6	7	Average
%	12	12	8	11	17	22	14	4	3.5

Most students who attempted the two-point perspective knew that curves needed to be included on the right-hand side; however, many of them forgot the third curve on the inside corner of the object. There were some inaccuracies in the proportions and thickness of the 'L' shapes, as well as positioning the form at an incorrect distance beneath the horizon line.

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



**Question 7b.**

Marks	0	1	2	3	4	5	6	7	Average
%	40	6	7	8	8	14	12	5	2.6

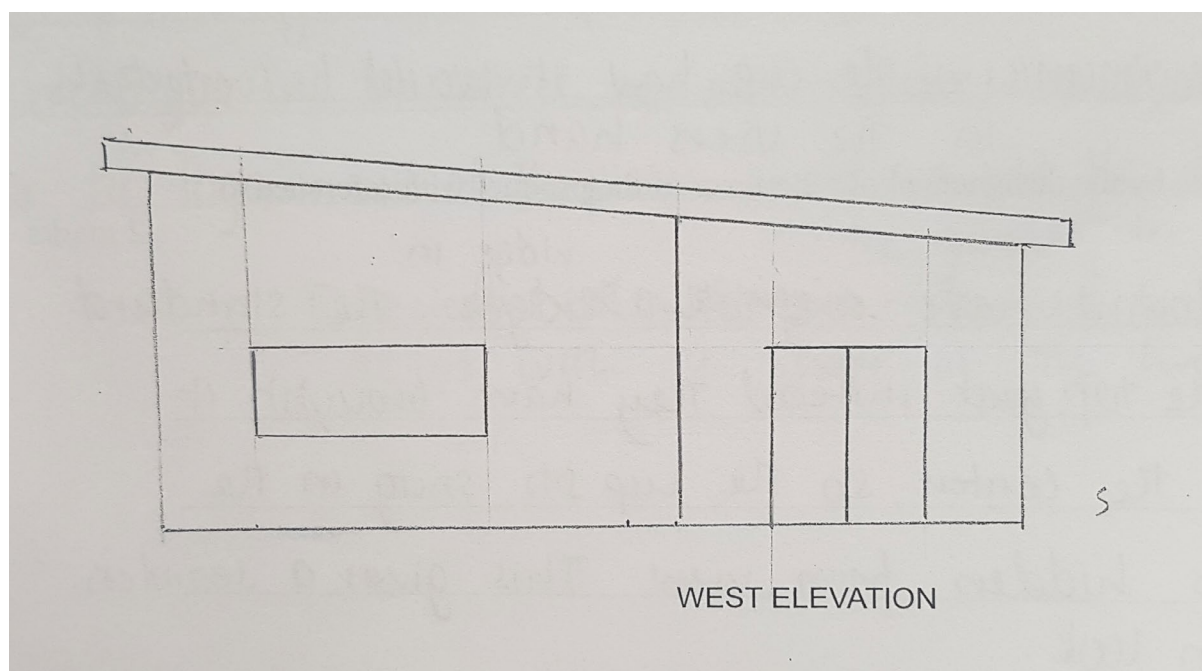
This question was more challenging for students, with some not attempting it. Many drew the correct elevation to scale and included the line in the doors indicating the double doors.

To gain full marks, students had to take into account the following:

- The height of the north wall is 4000 mm.
- The height of the south wall is 3000 mm.
- The height of the doors is 2000 mm.
- The windows are 1000 mm from the ground and have a height of 1000 mm.
- The roof height/thickness is 300 mm above the wall.

Many students neglected to show the eaves of the roof overhanging the building. This was represented by the dashed line on the floor plan.

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



**Question 8a.**

Marks	0	1	Average
%	13	87	0.9

The correct answer was Industrial design. Most answered correctly. Some incorrect responses identified the field as Product design.

**Question 8b.**

Marks	0	1	2	Average
%	24	51	25	1

Most students provided some discussion of a financial factor but this was often not related to the specific material identified and lacked detail. Students were required to discuss the material eco-composite polymer and its link to financial factors.

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

*The designer may have considered the cost efficiency of obtaining/manufacturing the materials required for the cup. By selecting a material made of discarded coffee husks, the cost to obtain new materials is reduced.*

#### Question 8c.

Marks	0	1	2	Average
%	19	36	45	1.3

This was generally handled well with strong responses clearly outlining the decision, speaking specifically about the form and relating it to a function. Many discussed the corrugated lines around the outside of the surface and linked these to either increased grip or creating a buffer for the user to avoid the heat. Some students discussed the lid, stacking the cups or how they fitted into the saucer.

The following are examples of high-scoring responses.

*The indent in the surface of the plate may have arrived from the need to make sure the coffee cup sat nicely and tightly on the plate to avoid and potential toppling or tipping of the cup.*

*The function of the design is that hot liquids should be able to be drunk from it, meaning that the form has been created with divets to insulate the hand from the heat. This is a decision the designers made to prevent burning.*

#### Question 8d.

Marks	0	1	2	Average
%	38	39	23	0.9

Some students provided strong answers that clearly outlined a decision specifically referring to both form and aesthetics. A number of students discussed the aesthetics of the colour, which is a second element and not relevant to a discussion of the form. Some students repeated their discussion from Question 8c., focusing on function more than aesthetics.

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

*The texture on the coffee cup creates effective contrast with the sleek plate. However, the way the texture smoothens out of the rim of the cup creates cohesion with the plate, allowing the product a clean and minimal aesthetic.*

#### Question 9

Marks	0	1	2	3	4	Average
%	14	17	33	23	13	2.1

Strong responses explicitly identified the format they were referring to when discussing the design decisions and how they linked to the country region. Overall students were able to make a link from the visuals to the region. Many made the connection to the 'G' icon representing ploughed fields/rows of crops, and how it was used across all presentation formats. Weaker responses did not make a clear connection to the local country region or did not address all three formats.



The following are examples of high-scoring responses.

*The designer has used the colour green – which is representative of the green fields and paddocks in the local country region. This can be further reinforced with the use of rectangles and different shades of green. The designer has used shape and colour to represent paddocks in the country region. Furthermore, the logo seen on the bag, poster and brochure is representative of hill and the rows of produce that are found in the country region. the designer has used line to represent hills and rows of produce found in the country region.*

*Patterns of line and point may have been included to refer to the agricultural identity of the country region, seen in the pictograph logo on the tote and in the banners. The bright greens on the front of the brochure and in the other presentations may have been chosen to indicate the green foliage of nature found in the region.*

### Question 10

Marks	0	1	2	3	4	Average
%	22	34	28	12	4	1.4

Most students found this question difficult, resulting in few high-scoring responses. In their responses most students referenced Figure 14 and discussed a decision the designers could have made. However, there was seldom any clear discussion of how collaboration might have occurred during this stage. Many responses described what could be seen and made no mention of the two designers. While some students touched on collaboration, few actually identified what each designer might have done specifically during this collaboration. Some students discussed how the designers worked independently rather than collaboratively. Some students did not limit their discussion to the shop fit-out specifically as required, but discussed product design, which did not address the question.

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

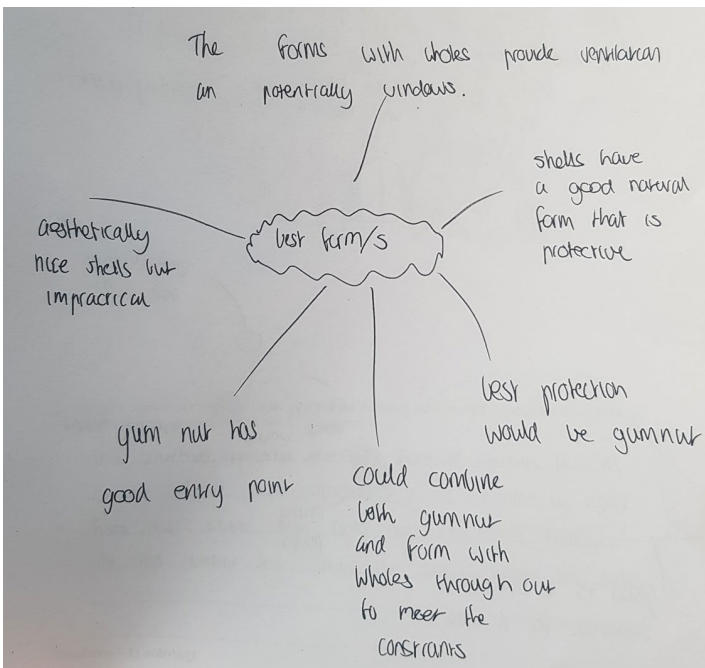
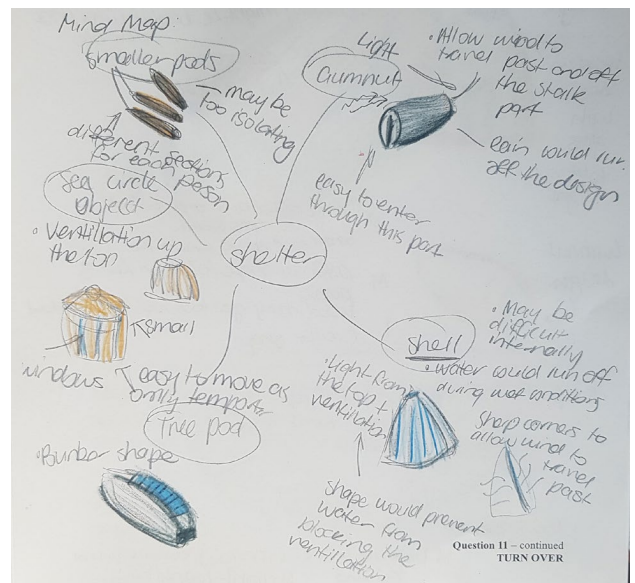
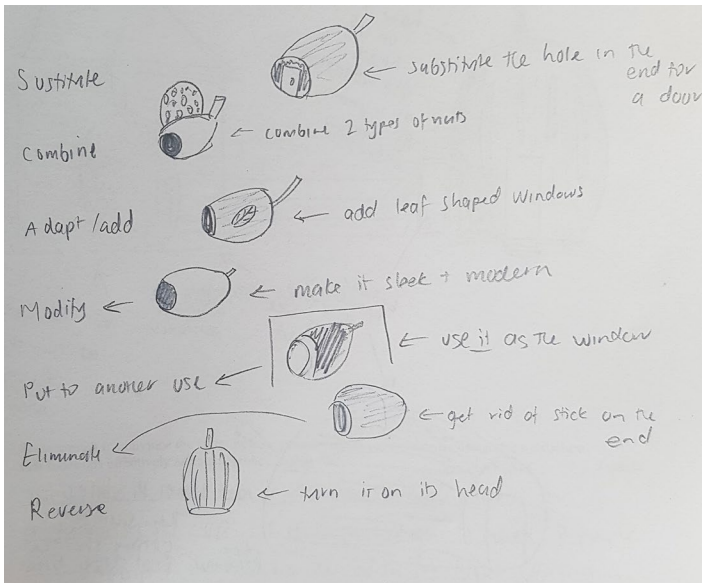
*The interior designer and the industrial designer would have collaborated together on the form and shape of the shelving. The interior designer would consider how shelving contributes to the aesthetic of the room, as well as how it would fit into the morphed walls. The industrial designer must consider the best materials and the effectiveness of the shelving in regards to size and strength. Together it has resulted in an aesthetic glass shelf that is strong and can hold heavy products, that also fits into the walls well.*

### Question 11a.

Marks	0	1	2	3	Average
%	35	24	28	13	1.2

Many students showed evidence of a creative thinking technique like brainstorming, mind mapping or Scamper to produce a range of initial ideas in response to the natural forms. Many of the students who did use brainstorming or mind mapping based their words around the brief, but neglected to reference the natural forms. Most of the brainstorm was about materials or issues such as access, light or ventilation. Some, however, just used visualisation drawings or critical thinking techniques like PMI, which did not address the question.

The following are examples of high-scoring responses.

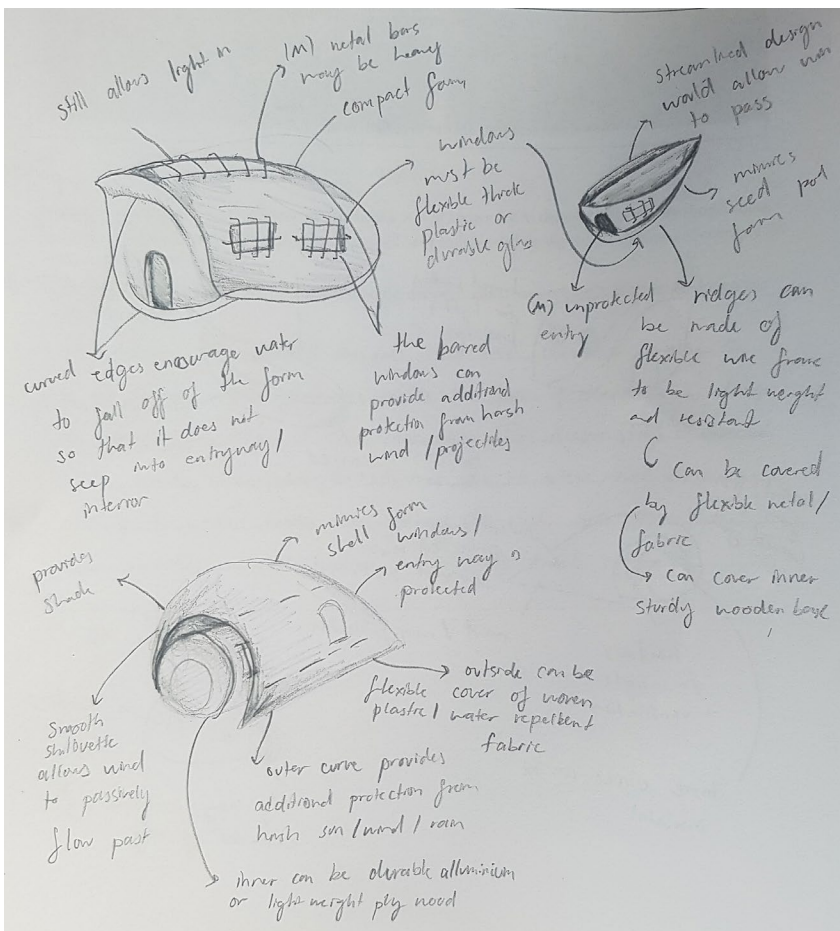
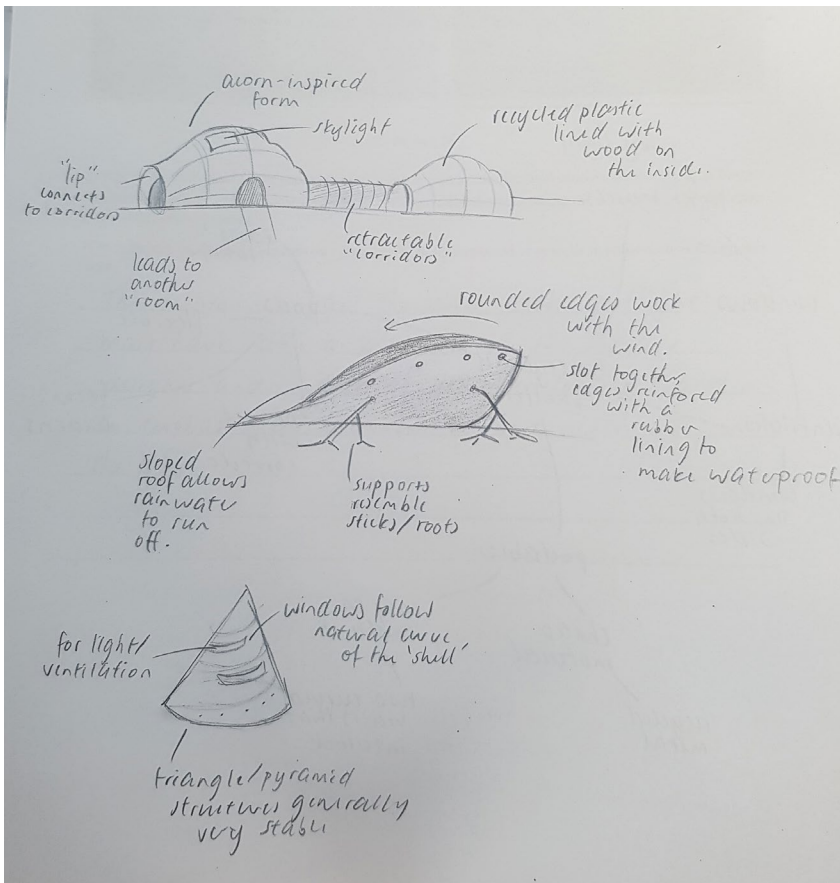


**Question 11b.**

Marks	0	1	2	3	4	5	6	Average
%	7	4	10	21	26	22	10	3.6

Most students used three-dimensional visualisation drawings to generate three or more ideas in response to the natural forms. Annotations were generally effective and showed design thinking. However, many students merely labelled their drawings. Annotations should address materials, light, access or ventilation.

The following are examples of high-scoring responses.



**Question 11c.**

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	13	1	1	3	6	13	20	23	14	6	2	5.6

Most students developed a satisfactory design concept in response to the needs and constraints of the brief, but did not use a presentation appropriate to the environmental design field, such as: planometric, perspective or floor plans and elevations. The designs overall were quite creative and thoughtful, but the drawings were rushed. Weaker responses did not include designs influenced by the natural forms, or produced presentation drawings that were not appropriate to the environmental design field such as oblique, orthogonal or isometric drawings.

The following are examples of medium-scoring responses.



**Question 11d.**

Marks	0	1	2	3	Average
%	22	26	35	17	1.5

Some students wrote a clear pitch to the client about their decisions and a design for a structure that would function effectively as an emergency shelter. Many students did not explain how the design functioned effectively, and instead summarised the items from the brief.

The following are examples of high-scoring responses.

*Orientating the pod form so that it is upright allows enough space for 2 – 3 people while ensuring a sturdy structure that will not topple in strong wind. The inclusion of a large wrap around window also ensures adequate ventilation and light which will make a stay in the shelter quite comfortable.*

*The large base of this organically formed emergency shelter creates a stable base, allowing it to withstand severe weather conditions. It also allows for 2 – 3 people to have plenty of space for a short stay. Several small windows are located around the building allowing for natural light throughout the day as well as ventilation. The structure is made from wood, allowing for it to be disassembled, thus temporary.*