



DESIGN

ATAR course examination 2017

Marking Key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Short response

30% (36 Marks)

Question 1

(8 marks)

Consider the following **four** different characters and typefaces.

Select a typeface that is relevant to the theme and content of the character.

Justify each selection using relevant terminology related to type as an element of design.

Description	Marks
Maximum 2 marks per explanation of each type choice 4 justifications x 2 marks each	
Justifies choice of typeface using relevant terminology related to type as an element of design	2
Basic justification of choice of typeface using relevant terminology related to type as an element of design	1
Does not justify choice of typeface using appropriate terms	0
subtotal	2
Total	8
Answers could include: Use of terms related to the study of type as an element of design: <ul style="list-style-type: none"> • Letterform characteristics - stems, crossbars, serifs, terminals, bowls, counters etc. and their visual characteristics that have similarities to visual components of the character • Type style characteristics (belonging to styles such as serif, sans serif, slab serif, decorative, handwritten and script) and their relevance to the character's perceived personality referencing the image only and not previous knowledge of the character. Solutions are not exhaustive and candidate's responses should be considered.	

Question 2

(8 marks)

Examine Tourism Australia’s print advertising campaign in Figures 1 to 4.

- (a) Match the print advertisements depicted in Figures 1 to 4 with the audience each is targeting. Place the corresponding figure number below the most appropriate intended audience description in the table. (4 marks)

Description	Marks
Accurately identifies all four of the intended audiences depicted	4
Accurately identifies three of the intended audiences depicted	3
Accurately identifies two of the intended audiences depicted	2
Accurately identifies one of the intended audiences depicted	1
Inappropriate/incorrect response	0
Total	4
Answers are: <ul style="list-style-type: none"> • intended audience A – Figure 2 • intended audience B – Figure 3 • intended audience C – Figure 4 • intended audience D – Figure 1. 	

- (b) Discuss how the designer has engaged the cultural values and belief systems of the intended audience in **one** of the posters from Tourism Australia’s print advertising campaign on the previous page. (4 marks)

Description	Marks
Comprehensive discussion of how the designer has engaged the cultural values and belief systems of the intended audience	4
Detailed discussion of how the designer has engaged the cultural values and belief systems of the intended audience	3
Adequate description of how the designer has engaged the cultural values and belief systems of the intended audience	2
Limited description of how the designer has engaged the cultural values and belief systems of the intended audience	1
Inappropriate/incorrect response	0
Total	4
Answers could include: <p>Intended audience A – Figure 2</p> <p>These confident consumers have the highest incomes, which allow them to indulge in any activity they choose. Image is important to them as they like to be seen enjoying the ‘finer things in life’. They value quality and exclusivity when making consumer choices, as it expresses their good taste, independence and character.</p> <p>Intended audience A is all about being seen to indulge in the finer things that life has to offer. The designer has chosen the imagery of the well-dressed young couple sailing on a yacht through Sydney harbour to engage the interest and values of this intended audience. This audience have abundant resources and high incomes and would be able to afford to hire a private yacht. The designer has chosen to depict only two people, (a couple) on the yacht to appeal to the value the intended audience places in indulgence and independence. There is also a table setting for two and a BBQ seafood dinner, which is associated with enjoying the finer things in life, which this intended audience enjoys. The act of hiring a private yacht and to be ‘seen’ sailing through Sydney harbour also engages the intended audience’s belief that social status is important.</p>	

Question 2 (continued)**Intended audience B – Figure 3**

These consumers are practical people, who carefully plan their purchases as they have lower incomes. They enjoy being self-sufficient when undertaking family, work or physical recreation activities. As consumers, they appreciate practical and functional products, which represent value for money.

The designer has depicted a middle-aged, semi-retired couple walking on a beach having a conversation with one of the 'locals'. The choice to use this imagery engages Intended audience B who value the simple aspects of holidaying, independently exploring on their own, being self-sufficient, enjoying physical activity and their surroundings. These consumers conserve funds by organising their own activities as depicted in the imagery of seeking the advice of locals as opposed to organised tours.

Intended audience C – Figure 4

These reliable and mature consumers have high incomes achieved through established careers. They are well-educated professionals, who are informed about social, cultural and political world events. They are interested in new ideas and social change. They are practical consumers who make purchasing choices which relate to what they value.

The designer has chosen to photograph a middle-aged couple learning about Aboriginal culture from an elder. This engages Intended audience C's interest in what goes on in the world, new ideas and different cultures. The text the designer has used supports the imagery and engagement of the audience through the statement, 'Arrived to experience a different culture. Departed with a whole new outlook'.

Intended audience D – Figure 1

This group of consumers are highly energetic. They value activities which provide them with opportunities for self-expression such as physical exercise and social activities. They like to spend money on clothing, fast-foods, music, and other youthful activities. They are interested in the latest trends, new products and services.

The designer has chosen the imagery of young men enjoying the Australian outdoors in the form of a surfing safari to Intended audience D's enjoyment of physical activity. They are clearly active, running toward the ocean holding surfboards. As there are three young men, surfing becomes a social activity, as well as a physical one. As Australia is quite well known for its beaches and surf, this imagery acts as a major draw card for the intended audience who enjoy adventure, the outdoors and being 'on trend'.

Solutions are not exhaustive and candidate's responses should be considered.

Question 3

(3 marks)

The images above show some examples of emerging trends in design.

Discuss **one** possible or emerging future trend and the impact it might have on the production process in the context you have studied this year.

Description	Marks
Detailed discussion of one future trend and the impact it might have on the production process in the specified context	3
Adequate discussion of the impact of one future trend and the impact it might have on the production process in the specified context	2
Limited discussion of the impact of a future trend and the impact it might have on the production process in the specified context	1
Inappropriate/incorrect response	0
Total	3
<p>Answers could include:</p> <p>Candidates may discuss any of the three examples given (examples of discussion shown below) or they might select any other future trend that is relevant to the context stated.</p> <p>3D-printing</p> <ul style="list-style-type: none"> • cheaper and quicker to print a 'prototype' to test new design ideas • prints are limited by the bed size of a 3D-printer, which often results in a design printed in smaller parts and requires assembling • customised designs can be printed to order, making specialised products more available to customers and designers able to offer more individual options • unsuccessful prints often result in plastic waste products that are not yet able to be reused or recycled • high temperatures and fume risks (OHS) when using a 3D-printer • easier to scan and copy 3D objects, without acknowledging copyright. <p>Virtual reality (VR)</p> <ul style="list-style-type: none"> • designers may work in teams to produce virtual reality designs, as they need to design a whole 'immersive' experience, including sounds, depth and user interactivity • able to test and experience product designs in a virtual 'real world', before production • eye strain and motion sickness are OHS risks of VR • VR removes the need to produce a design or for it to 'work' in a real physical world. Users can experience a design, even though it may only ever exist in a virtual digital world and may not be possible to make in real life. <p>Drones</p> <ul style="list-style-type: none"> • air space, licencing regulations and training needed for flying a drone • weather considerations during photoshoot planning • drones are cheaper for taking aerial photographs, than flying an aeroplane. What once was an expensive endeavor has now become a relatively available technology • aerial and drone photography have provided viewers with new perspectives. <p>Other future trends</p> <p>There may be many emerging trends in design but they should be relevant to the context specified.</p>	
Solutions are not exhaustive and candidate's responses should be considered.	

Question 4

(10 marks)

You have been given a design brief that asks you to design a logo/symbol for multipurpose use included on an app and as part of various merchandise. The app will enable the user to monitor the amount of household waste they produce. It also promotes sustainable living by providing tips on how to produce less rubbish, recycle and reduce your carbon footprint.

- (a) Describe **one** part of this design brief that you identify as requiring investigation during your design process. (2 marks)

Description	Marks
A detailed description of one part of the design brief requiring investigation	2
A basic description of one part of the design brief requiring investigation	1
Inappropriate/incorrect response	0
Total	2
Answers could include: A brief outline of one part from the given design brief that requires investigation to be understood. Parts of a design brief that could be selected: <ul style="list-style-type: none"> • aim, objective, impact or purpose of the design solution • message, concept, themes or focus • materials and technologies relevant to support meaning • similar existing solutions • intended audience and perceptions • considerations including: meanings of waste, sustainability, sustainable living, rubbish, recycling, carbon footprint. Solutions are not exhaustive and candidate's responses should be considered.	

- (b) Explain the processes you might use to investigate the part you identified from the design brief in part (a). (4 marks)

Description	Marks
Comprehensive explanation of the processes that might be used to investigate one part of the design brief during the design process	4
Detailed explanation of the processes that might be used to investigate one part of the design brief during the design process	3
Adequate explanation of the processes that might be used to investigate one part of the design brief during the design process	2
Limited explanation of the processes that might be used to investigate one part of the design brief during the design process	1
Inappropriate/incorrect response	0
Total	4
Answers could include: <ul style="list-style-type: none"> • investigation of images on the internet specific to the brief • surveys of intended audience attitudes or understanding towards terms or concepts • collected or photographed items displayed on mood board exploring concepts • investigation of what makes up household waste, recycling or reducing carbon footprint • investigation of current technology trends or materials which could be experimented with to add meaning to the logo design. Solutions are not exhaustive and candidate's responses should be considered.	

- (c) Predict how your investigation into this topic might provide more than one message or meaning to this design brief by outlining **two** possible solutions. (4 marks)

Description	Marks
Maximum 2 marks per alternate solution and its message 2 solutions x 2 marks each	
Predicts a solution and outlines a message or meaning provided by the solution	2
Either gives a solution only or the message/meaning provided by the solution	1
Inappropriate/incorrect response	0
subtotal	2
Total	4
<p>Answers could include: Answers should outline how different messages or meanings for the final design solution could result from thorough and open-ended investigation and inquiry. Some examples might include:</p> <ul style="list-style-type: none"> • based on the investigation of intended audience – either values, attitudes and lifestyle preferences or their feedback from surveys, the designer would modify and shape the message so that it communicated in the most effective way • during research of the topic or issue the discovery of certain facts which informed the designer could in turn shape a new way of presenting the message • experimentation with materials, techniques and or technologies which resulted in a pleasing result which emphasised the message, leading the designer to utilise this in their design solution. <p>Solutions are not exhaustive and candidate's responses should be considered.</p>	

Question 5

(7 marks)

- (a) In the space provided below, draw and label the components of a communication model that you have studied this year. (3 marks)

Description	Marks
Accurate and clear drawing of a communication model, which includes labelled components	3
Adequate drawing of a communication model, which includes some labelled components	2
Limited or partly accurate drawing of a communication model with limited labelling	1
Inappropriate/incorrect response	0
Total	3
<p>Answers could include drawings of the following models:</p> <ul style="list-style-type: none"> • Shannon and Weaver: source > message > transmitter (encoder) > signal > channel > receiver (decoder) > destination. Noise impacts on channel • Berlo/SMCR: source – (encodes) – message – channel – (decodes) – receiver • Schramm’s Comparative Experience Model: source – encoding – noise – message – noise – decoding – receiver – feedback within two realms of understandings of source and receiver • Harold Laswell: who (communicator)> says what (message)> in which channel (medium)> to whom (receiver)> with what effect? (effect) • Modern Communication Formula: sender > encoder > message/medium > decoder > receiver. Also, includes noise impacting on message/medium and feedback from the receiver to sender. 	
Solutions are not exhaustive and candidate’s responses should be considered.	

- (b) Analyse the benefits of applying the communication model drawn in part (a) to a design brief. (4 marks)

Description	Marks
Comprehensive analysis of the benefits of applying the communication model drawn in part (a) to a design brief	4
Detailed analysis of the benefits of applying the communication model drawn in part (a) to a design brief	3
Adequate analysis of the benefits of applying the communication model drawn in part (a) to a design brief	2
Limited analysis of a benefit of applying the communication model drawn in part (a) to a design brief	1
Inappropriate/incorrect response	0
Total	4
<p>Answers could include: The benefits of applying the specified communication model to a project could have worked in numerous ways including the following:</p> <ul style="list-style-type: none"> • the consideration of different forms of misunderstandings the sender and receiver could encounter and how these forms could have disrupted the effective communication of a message to or from the intended audience (receiver) • discovering the importance of feedback in ensuring that the message that you as a designer intended to communicate, has been interpreted accurately by the intended audience • feedback also allows for the designer to gain opinions and information from the intended audience on the whole design, not just the message • having a clear idea of who your receiver is, can focus you as a designer to produce a message that will have impact on that specific group • assessing the medium that your design solution will take is also essential in communicating in a form that is accessible to your receiver and appropriate for the design brief • assessing the medium for physical considerations that may lead to poor communication • understanding how different people bring different contexts to their understanding of ideas. <p>Note: 'benefits' indicates more than one example. Do not award full marks if only one 'benefit' is given.</p>	
Solutions are not exhaustive and candidate's responses should be considered.	

Section Two: Extended response

70% (45 Marks)

Question 6

(11 marks)

Refer to **one** design project that you have undertaken this year. Use this project to answer all parts of this question.

- (a) Outline the design brief and the solution you created. (2 marks)

Description	Marks
Outline of a design brief	1
Outline of a solution	1
Inappropriate/incorrect response	0
Total	2
Answers could include: The candidate should be able to clearly outline a specific design brief they have worked on. This information is also to assist the marker in answering the remainder of this question.	
Solutions are not exhaustive and candidate's responses should be considered.	

- (b) Outline **three** of the most important stakeholders that you have identified in your design brief. (3 marks)

Description	Marks
Outlines three stakeholders that are relevant to the design brief	3
Outlines two stakeholders that are relevant to the design brief	2
Outlines one stakeholder or lists three that are relevant to the design brief	1
Inappropriate/incorrect response	0
Total	3
Answers could include: A stakeholder can be a person, group or organisation that is affected by, or who can in turn affect, a designer's actions. There should be a short description of the stakeholder. Key stakeholders could include the client, the designer, intended audience, manufacturer, other employees, suppliers, business partners, government agencies like the Australian Competition and Consumer Commission (ACCC) and the community.	
Solutions are not exhaustive and candidate's responses should be considered.	

- (c) Describe how your design choices have been influenced by **two** of these stakeholders. (6 marks)

Description	Marks
2 stakeholders x 3 marks each	
Detailed description of the influence the stakeholder had on design choices	3
Adequate description of the influence the stakeholder had on design choices	2
Limited description of the influence the stakeholder had on design choices	1
Inappropriate/incorrect response	0
subtotal	3
Total	6
<p>Answers could include: Candidate should be describing how the consideration of specific stakeholders influenced the design choices.</p> <ul style="list-style-type: none"> addressing the needs and interests of an intended audience has a huge influence on a designer's choices, from colour and typography to the medium used. Current example: the new Crown Towers built in Burswood has been heavily promoted to the Chinese market. Considering this, the hotel does not have a floor 4 or 14 as these are considered unlucky numbers in Chinese culture and floor 13 for Western superstition assessing the needs of the client is essential in producing a successful design solution. They may set specific parameters for the design solution, which the designer would need to adhere to Government organisations like the Australian Competition and Consumer Commission (ACCC) ensure individuals and businesses comply with the Commonwealth's competition, fair trading and consumer protection laws. This can influence a designer's choice as they need to make sure they do not create misleading advertising or false representations about a product or service. A designer's choice can also be influenced by safety standards set by government organisations suppliers and manufacturers can influence a designer's choice through availability of stock or materials and access to new materials and technologies the community or environment in which a design solution is displayed can have a large influence on a designer's choices. From building and development restrictions passed by local councils about maintaining the 'look' of suburbs populated by older housing/original dwellings to ensuring graphic advertising that uses shock tactics relating to road safety is not displayed out the front of a school – inappropriate for small children to be viewing. <p>Note: All examples that candidates provide should relate to their own design project. Solutions are not exhaustive and candidate's responses should be considered.</p>	

Question 7

(20 marks)

Use the following design brief to answer all parts of this question.

Design brief

You have been approached by a new start-up company to develop its key promotional concept. This client has given you the concept of flight.

Using a design process, you are to create a representation of flight in your choice of media and design context (Graphic, Photography, Technical or Dimensional).

- (a) Select **four** steps of a design process and propose a range of activities that would be relevant in addressing the design brief above. (8 marks)

Description	Marks
4 design process steps x 2 marks each	
Proposal of a range of activities in a step of the design process relevant to the design brief	2
Proposal of an activity in a step of the design process relevant to the design brief or a design process	1
Inappropriate/incorrect response	0
subtotal	2
Total	8
<p>Answers could include: possible activities to solve the given design brief related to a design context and a step of the design process. The steps could be any of the following:</p> <p>Interpretation of the design brief:</p> <ul style="list-style-type: none"> • survey/interview the client of the start-up company to establish the objectives and goals of the new design • budget and schedule • intended audience • scope of the project • available materials/required materials • overall style/look • any definite 'do nots' or 'must haves'. <p>Research:</p> <ul style="list-style-type: none"> • research and analysis (interviews and surveys) of the intended audience and what they associate with the concept of flight through interviews and surveys • case study or written report on competition and market place • research and investigation of topic/concept/history of flight • creation of a mood board containing associated imagery, text, colour, feelings and objects related to flight. <p>Idea generation techniques (ideation):</p> <ul style="list-style-type: none"> • brainstorming (word lists, concept maps, mind mapping around the concept of flight, exploring concepts relating to animals/objects or devices which fly, ideas based around freezing and blurring movement, historical first flights, what it feels like to fly and associated activities (bungee jumping, sky diving, hang gliding), fables concerning flight – Icarus and Hermes from Greek mythology, fast moving objects which appear to be in flight, objects in mid-air, flight or fight, concepts of sky, wind, air, clouds and space • rough sketches of basic concepts linked to flight. <p>Development:</p> <ul style="list-style-type: none"> • documentation of visual development, visuals/layouts • sketches based on the concept of flight are explored and developed with annotation • creative thinking techniques and design methods are applied to create variations and experimentations – scamper, synectics, stylisation, simplification etc. 	

- development of concepts through experimentation with elements and principles, documentation of experiments with media, materials, methods and technologies (e.g. drawing in charcoal or painting with ink, scan a feather and redraw using digital graphics software, create type and colour variations using colour theory arrangements and serif/sans serif fonts e.g. complimentary pairs, analogous pairs.

Refinement:

- sketches are refined further toward final design choices
- surveys of a small range of solutions may assist in refinement
- refining of an idea through small alterations with layout, colour selection, type style etc.

Production:

- production and/or time plan created to outline the intended process of production
- design solution/prototype/proof is constructed and/or manipulated in specific software to produce effects relating to flight.

Presentation:

- present in a digital presentation, including sound and movement
- use props (fans/film/costume) to add theatre to presentation to client
- print final design onto paper and mount for a presentation to client
- build a prototype to show final design placed onto a product such as a t-shirt, cup or mobile phone
- post on social media for feedback, with client permission.

Evaluation/reflection:

- written reflection on how and if their design solution addresses the brief
- intended audience are surveyed to gain feedback on the effectiveness of the design and that the message that is communicated is clear
 - digital survey of customers to evaluate success of my design
 - use social media and/or survey monkey to collect feedback
 - questionnaire on paper, standing in street to ask passers by
 - can employ a data collection agency to conduct survey
- client of the start-up company provides feedback on the design solution
- a select group of people that the product or design targets, are surveyed to gain feedback on the effectiveness of the design and that the message that is communicated is clear.

Solutions are not exhaustive and the activities suggested by the candidate for the processes mentioned should be considered if relevant and correct for the process.

Question 7 (continued)

- (b) Justify the use of **two** materials or technologies that might be relevant to the design brief's concept of flight. (8 marks)

Description	Marks
2 materials or technologies x 4 marks each	
Comprehensive justification of a material or technology relevant to the design brief concept of flight	4
Detailed justification of a material or technology relevant to the design brief concept of flight	3
Adequate justification of a material or technology relevant to the design brief concept of flight	2
Limited justification of a material or technology	1
Inappropriate/incorrect response	0
subtotal	4
Total	8
<p>Answers could include:</p> <p>A comprehensive justification of each of the following dot points or a combination of the following dot points for each context to achieve the highest marks:</p> <p>Photography</p> <ul style="list-style-type: none"> • use of a studio setup to produce a specific lighting scenario (e.g. high key lighting of feathers) • manipulation of shutter speed settings, freezing or blurring movement to communicate notions of flight • manipulation of images in Adobe Photoshop to produce effects which relate to the concept of flight. <p>Graphics</p> <ul style="list-style-type: none"> • specific paper stock (e.g. translucent), inks, print finishes, binding to enhance the concept • use of a specific digital program to develop a visual 2D representation of concept of flight. <p>Dimensional</p> <ul style="list-style-type: none"> • construction materials such as feathers, organza, plastic, etc. • technologies such as construction, sewing, gluing, melting, 3D printing etc. • moving parts – kinetic. <p>Technical</p> <ul style="list-style-type: none"> • use of specific digital programs such as CAD • use of construction materials such as aluminium, acrylic, light wood, glass etc. • surface treatment • light • moving parts – kinetic. <p>Solutions are not exhaustive and candidate's responses should be considered if relevant and correct for the context</p>	

- (c) Predict the constraints that might affect the production of a possible design solution for the concept of flight. (4 marks)

Description	Marks
Comprehensive prediction of constraints affecting the production of a possible design solution for the concept of flight	4
Detailed prediction of constraints affecting the production of a possible design solution for the concept of flight	3
Adequate prediction of the constraint(s) affecting the production of a possible design solution for the concept of flight	2
Limited prediction of the constraint(s) affecting the production of a possible design solution	1
Inappropriate/incorrect response	0
Total	4
<p>Answers could include reference to the following and should be connected to the design brief concept of flight:</p> <ul style="list-style-type: none"> • the resolution of the design solution - depending on the media forms, the required resolution would be very different; print media generally requires a higher resolution, while online materials can be produced with a lower resolution • OSH constraints that could impact on the photographer's ability to capture images in a particular location or of a specific subject matter • availability and costs of particular materials required to produce the design solution • cutting of materials; restriction of size and/or shapes of materials; weight of materials; surface treatment • OSH considerations of working with different materials • timeframe and season, which may affect lighting and outdoor presentations. <p>Solutions are not exhaustive and candidate's responses should be considered.</p>	

Question 8: Photography context**(14 marks)**

Examine the two photographs to answer all parts of this question.

- (a) Using the diagram provided, make a comprehensive list of the similarities and variations between the visual codes in the photographs, referring to at least **two** of the following design concepts:

- elements and principles
- visual devices used (shock tactics, humour, metaphor and emotion)
- semiotics, codes and conventions.

(4 marks)

Description		Marks
Comprehensive list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 5 and 6		4
Detailed list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 5 and 6		3
Adequate list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 5 and 6		2
Limited list of the similarities and variations in any of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 5 and 6		1
Inappropriate/incorrect response		0
Total		4
Visual codes could include:		
Variations: World No Tobacco Day poster	Similarities	Variations: Beauty and the Beast movie poster
<p>Elements and principles: colour very close to a monochromatic colour scheme (one colour with tints and shades); type – a thin sans serif typeface in upper and lower case.</p> <p>Visual devices: shock tactics; metaphor</p> <p>Semiotics, codes and conventions: one figure is depicted; size - medium close-up; beauty and the beast are combined in one figure; the combination of the beauty and beast in the face of the woman communicates messages about the negative impact of smoking.</p>	<p>Elements and principles: texture (dress and face); 3D form (all figures); type (movie title and advertisement text); balance (figures can be divided vertically from a central point); Contrast (beauty verses the beast, as well as tonal values); emphasis (vignetting to direct the viewer's attention to the figures); Unity (figures are in close proximity = grouped together).</p> <p>Semiotics, codes and conventions: imagery of a beauty and a beast; the beauty and the beast are positioned on opposite sides; large amounts of digital manipulation has been applied to symbolically communicate the beauty and a beast.</p>	<p>Elements and principles: colour very close to a complementary colour scheme. Shape and space are much more evident due to the inclusion of a background; type – a display typeface in capitals featuring swashes and a tonal gradient.</p> <p>Visual devices: emotion</p> <p>Semiotics, codes and conventions: two figures are depicted; size - long shot; beauty and the beast are separate figures; setting included; dancing figures of the beauty and beast communicates messages of overcoming differences and romance in a typical Disney fairy tale.</p>
Solutions are not exhaustive and candidate's responses should be considered.		

- (b) Analyse how **three** similar visual codes in Figures 5 and 6 have been used to construct different messages. (6 marks)

Description	Marks
Comprehensive and insightful analysis of how three similar visual codes have been used to construct different messages in Figures 5 and 6	6
Detailed and relevant analysis of how three similar visual codes have been used to construct different messages in Figures 5 and 6	5
Clear and simple analysis of how three similar visual codes have been used to construct different messages in Figures 5 and 6	4
Adequate analysis of how three similar visual codes have been used to construct different messages in Figures 5 and 6	3
Superficial analysis of how some similar visual codes have been used to construct different messages in Figures 5 and 6	2
Limited analysis of how some similar visual codes have been used to construct different messages in Figures 5 and 6	1
Inappropriate/incorrect response	0
Total	6
<p>Answers could include:</p> <p>Candidates should provide an analysis of how three similar visual codes have been used to construct different messages in both Figures 5 and 6 to achieve the highest marks.</p> <p>Example of a comprehensive analysis of three visual codes used to construct different messages:</p> <p>‘While both Figures 5 and 6 depict the use of three similar codes. The way the visual codes have been used (convention) has resulted in the communication of very different messages’.</p> <p>The commercial design of Figure 6 is designed to entice the viewers to see the <i>Beauty and the Beast</i> film. They promote the film through communicating messages of fantasy and the romance between a beauty and the beast, their struggle due to differences and love triumphing over all.</p> <p>The influential design of the <i>World No Tobacco Day</i> poster uses imagery of a beauty and a beast contained within one woman’s face to show the impact of smoking by contrasting flawless, glowing skin, which contrasts with the aged and worn skin which is shrouded by cigarette smoke.</p> <p>Three similar visual codes used to construct the different messages may include:</p> <ul style="list-style-type: none"> • visual codes: imagery of a beauty and a beast positioned on opposite sides of the composition • semiotics: large amounts of digital manipulation has been applied to symbolically communicate the beauty and a beast • use of design elements: Texture (dress and face). One communicates the elegance and softness of a fabric while the second communicates the aging and roughness that smoking can cause to skin • use of principles: Balance (figures can be divided vertically from a central point). The first to show a division but possible romance between two characters and the second to communicate the contrast of skin conditions between what a person would look like as a smoker and non-smoker. Contrast (beauty and the beast figures, as well as tonal values) • unity (figures are in close proximity = grouped together). In the movie poster, the unity of the two figures being positioned close together implies a possible romance, while in the smoking awareness campaign it allows the viewer to see the contrasting skin textures very clearly. <p>Solutions are not exhaustive and candidate’s responses should be considered.</p>	

Question 8 (continued)

- (c) Identify and describe techniques and skills the photographer may have used during the production of Figure 5 or Figure 6. (4 marks)

Description	Marks
Identification and detailed description of techniques and skills the photographer may have used during the production of either Figure 5 or Figure 6	4
Identification and adequate description of techniques and skills the photographer may have used during the production of either Figure 5 or Figure 6	3
Identification and basic description of techniques and the skills the photographer may have used during the production of either Figure 5 or Figure 6	2
Identification and limited description of the technique(s) or the skill(s) the photographer may have used during the production of either Figure 5 or Figure 6	1
Inappropriate/incorrect response	0
Total	4
<p>Answers should include: A detailed description should include an elaboration of the following possible dot points:</p> <ul style="list-style-type: none"> • studio lighting and related equipment use • communicating clearly with and posing model • digital single-lens reflex (DSLR) camera use – understanding the manipulation of aperture functions to produce a shallow depth of field in Figure 6, blurring the background • DSLR camera use – understanding the manipulation shutter speed functions to freeze movement of a moving subject seen in both Figures 5 and 6 (smoke and Belle dancing) • appropriate lens selection • image manipulation in Photoshop or other editing software that may include: <ul style="list-style-type: none"> ◦ layering and manipulation of multiple images: smoke, older and younger women’s faces in Figure 5 ◦ superimposing backgrounds and characters in Figure 6 ◦ smoothing and airbrushing of skin tones in both figures ◦ emphasising the wrinkles and rougher skin texture of the old woman’s face through sharpening. Also, possible burning in or darkening of facial areas ◦ dark vignetting of image edges to direct the focus onto the main subjects ◦ application of text and layer styles. <p>Solutions are not exhaustive and candidate’s responses should be considered.</p>	

Question 9: Graphics context

(14 marks)

Examine the two graphic posters to answer all parts of this question.

- (a) Using the diagram provided, make a comprehensive list of the similarities and variations between the visual codes in the graphic posters, referring to at least **two** of the following design concepts:
- elements and principles
 - visual devices used (shock tactics, humour, metaphor and emotion)
 - semiotics, codes and conventions.
- (4 marks)

Description		Marks
Comprehensive list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 7 and 8		4
Detailed list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 7 and 8		3
Adequate list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 7 and 8		2
Limited list of the similarities and variations in any of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 7 and 8		1
Inappropriate/incorrect response		0
Total		4
Visual codes could include:		
Variations World War Z poster	Similarities	Variations Rise Above poster
<p>Elements and principles: Tone; gradient; more white space; asymmetric balance – diagonal layout; repetition; use of white contrast for title; atmospheric space/perspective; use of white contrast.</p> <p>Semiotics, codes and conventions: hand gesture symbolising fear; body language of hand reaching and grabbing with bent fingers.</p>	<p>Elements and principles: Warm colours; Leading lines; Texture; Sans serif type; 3D form; Use of tone; shape; space; symmetrical features; similarity; unity; emphasis; contrast; repetition.</p> <p>Visual devices: Emotive.</p> <p>Semiotics, Codes and Conventions: use of hand imagery.</p>	<p>Elements and principles: Texture; tone shown through lines; Detailed patterns; Symmetrical balance; Emphasis; Perceived depth – flat, use of black contrast for main image.</p> <p>Semiotics, codes and conventions: Asian symbols incorporated to signify the dark forces of oppression of communism; rising sun – another communist reference; hand gesture – symbolising power.</p>
Solutions are not exhaustive and candidate’s responses should be considered.		

Question 9 (continued)

- (b) Analyse how **three** similar visual codes in Figures 7 and 8 have been used to construct different messages. (6 marks)

Description	Marks
Comprehensive and insightful analysis of how three similar visual codes have been used to construct different messages in Figures 7 and 8	6
Detailed and relevant analysis of how three similar visual codes have been used to construct different messages in Figures 7 and 8	5
Clear and simple analysis of how three similar visual codes have been used to construct different messages in Figures 7 and 8	4
Adequate analysis of how three similar visual codes have been used to construct different messages in Figures 7 and 8	3
Superficial analysis of how some similar visual codes have been used to construct different messages in Figures 7 and 8	2
Limited analysis of how some similar visual codes have been used to construct different messages in Figures 7 and 8	1
Inappropriate/incorrect response	0
Total	6
<p>Answers could include:</p> <p>Candidates should provide an analysis of how three similar visual codes have been used to construct different meanings in Figures 7 and 8 to achieve the highest mark.</p> <p>Example of a comprehensive analysis of three visual codes used to construct different messages:</p> <p>'While both Figures 7 and 8 depict the use of three similar codes. The way the visual codes have been used (convention) has resulted in the communication of very different messages'.</p> <p>Visual Device – both use emotive one creating fear and the other power and rebellion.</p> <p>Elements – warm red-orange colours in both used to communicate different meanings of danger, blood heat urgency, death warning verses power, strength, dominance and communism, rebellion.</p> <p>Principles – both use symmetrical balance for emphasis – one based on text other on image. Movement is used in both – one to create fear and the chase and the other to create a solid powerful stand.</p> <p>Conventions – the WWZ text is a commercial film convention to highlight the title the other uses an influential image in a propaganda convention.</p> <p>Semiotics codes conventions:</p> <ul style="list-style-type: none"> • WWZ – hands symbolise source of terror • Rise Above – hand in a fist symbolises strength/power. <p>Solutions are not exhaustive and candidate's responses should be considered.</p>	

- (c) Identify and describe techniques and skills the graphic designer may have used during the production of Figure 7 or Figure 8. (4 marks)

Description	Marks
Identification and detailed description of techniques and skills the graphic designer may have used during the production of Figure 7 or Figure 8	4
Identification and adequate description of techniques and skills the graphic designer may have used during the production of Figure 7 or Figure 8	3
Identification and basic description of techniques and skills the graphic designer may have used during the production of Figure 7 or Figure 8	2
Identification and limited description of the technique(s) or the skill(s) the graphic designer may have used during the production of Figure 7 or Figure 8	1
Inappropriate/incorrect response	0
Total	4
<p>Answers should include: A detailed description should include an elaboration of the following possible dot points:</p> <p>Figure 7</p> <ul style="list-style-type: none"> • vector and/or raster program – gradient tool, shape tool, pen tool, marquee tool, colour picker, adjustment layers, clipping masks, filters, effects etc. • gouache paint, watercolours. <p>Figure 8</p> <ul style="list-style-type: none"> • vector program (such as Adobe Illustrator) – pen tool, shape and shape-builder tools, stamp tools, pathfinder tools, gradient tools, colour picker, clipping masks, gaussian blur effects, clipping masks of textural effects, artistic brushes • screen-printing (paper-cut stencils, photographic stencils) or relief printing techniques (woodblock, lino) <ul style="list-style-type: none"> ◦ registration of colours and patterns. 	
Solutions are not exhaustive and candidate's responses should be considered.	

Question 10: Technical graphics context**(14 marks)**

Examine the two buildings to answer all parts of this question.

- (a) Using the diagram provided, make a comprehensive list of the similarities and variations between the visual codes in the buildings, referring to at least **two** of the following design concepts:

- elements and principles
- visual devices used (shock tactics, humour, metaphor and emotion)
- semiotics, codes and conventions.

(4 marks)

Description		Marks
Comprehensive list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 9 and 10		4
Detailed list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 9 and 10		3
Adequate list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 9 and 10		2
Limited list of the similarities and variations in any of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 9 and 10		1
Inappropriate/incorrect response		0
Total		4
Visual codes could include:		
Variations The Dubai Frame	Similarities	Variations The Royal Ontario Museum
<p>Elements and principles: round shapes; open void; warm, gold colour; traditional patterns; figure/field; proportion and scale; symmetrical balance.</p> <p>Visual devices: humour; metaphor of framing.</p> <p>Semiotics, codes and conventions: gold colour, (wealth, prestige); frame (memories, capturing valuable moments).</p>	<p>Elements and principles: both use geometric shapes; 3D form; use of space; line to create pattern; reflective tone; monochromatic colour use; repetition of modular shape; similarity; emphasis; contrast; unity.</p> <p>Visual devices: shock tactics and/or metaphor</p> <p>Semiotics, codes and conventions: reflective materials (contemporary values); similar function of gallery; both use similar concept of old and new.</p>	<p>Elements and principles: angular shapes; glass voids; achromatic colour; contemporary pattern; direction/movement; rhythm; asymmetrical balance.</p> <p>Visual devices: metaphor of crystal structure.</p> <p>Semiotics, codes and conventions: triangles (pyramids – housing of historical items – function of building, future-focused); crystal symbolising beauty, eternity, fragmentation and transparency; it is also ‘deconstructivist’ which is a post-modern movement featuring ‘controlled chaos’ and unpredictability.</p>
Solutions are not exhaustive and candidate’s responses should be considered.		

- (b) Analyse how **three** similar visual codes in Figures 9 and 10 have been used to construct different messages. (6 marks)

Description	Marks
Comprehensive and insightful analysis of how three similar visual codes have been used to construct different messages in Figures 9 and 10	6
Detailed and relevant analysis of how three similar visual codes have been used to construct different messages in Figures 9 and 10	5
Clear and simple analysis of how three similar visual codes have been used to construct different messages in Figures 9 and 10	4
Adequate analysis of how three similar visual codes have been used to construct different messages in Figures 9 and 10	3
Superficial analysis of how some similar visual codes have been used to construct different messages in Figures 9 and 10	2
Limited analysis of how some similar visual codes have been used to construct different messages in Figures 9 and 10	1
Inappropriate/incorrect response	0
Total	6
<p>Answers could include: Candidates should provide an analysis of how three similar visual codes have been used to construct different messages in both Figures 9 and 10 to achieve the highest marks.</p> <p>Example of a comprehensive analysis of three visual codes used to construct different messages: Identification of three similar visual codes used in both figures and descriptions of how they have been used to construct different messages. 'While both Figures 9 and 10 depict the use of three similar codes. The way the visual codes have been used (convention) has resulted in the communication of very different messages'.</p> <ul style="list-style-type: none"> • shock tactics – (old and new sections of museum contrasting old style and materials with new juxtaposition of familiar frame in an unexpected scale and location) • elements – both use geometric lines and shapes in the form – one is formal and regular the other is irregular and unconventional, space – use of voids (actual voids verses glass voids and how each interacts with space – internal verses external), colour – monochromatic (traditional, cultural colour use of gold verses contemporary material colours) • principles – pattern and repetition (frame uses cultural circular pattern to decorate verses irregular repeated shapes dependent on construction and materials) • semiotics codes and conventions – similar gallery function of building – frame highlights views of old and new surrounding environments, museum displays old objects in a building that is both new and old. <p>Solutions are not exhaustive and candidate's responses should be considered.</p>	

Question 10 (continued)

- (c) Identify and describe techniques and skills the technical graphics designer may have used during the production of plans for Figure 9 or Figure 10. (4 marks)

Description	Marks
Identification and detailed description of techniques and skills the technical graphics designer may have used during the production of plans for either Figure 9 or Figure 10	4
Identification and adequate description of techniques and skills the technical graphics designer may have used during the production of plans for either Figure 9 or Figure 10	3
Identification and basic description of techniques and skills the technical graphics designer may have used during the production of plans for either Figure 9 or Figure 10	2
Identification and limited description of the technique(s) or the skill(s) the technical graphics designer may have used during the production of plans for either Figure 9 or Figure 10	1
Inappropriate/incorrect response	0
Total	4
<p>Answers should include: A detailed description should include an elaboration of the following possible dot points: Figure 9 and/or 10</p> <ul style="list-style-type: none"> • maintaining integrity of old structure while adding new if its an existing building • the technique and skills required to build buildings on soft sand • use of CAD or similar software to design • environmental or heritage restrictions and codes • planning approvals • planning drawing conventions - naming, measurement, colour-coding, material surfaces/texture, rendering. 	
Solutions are not exhaustive and candidate's responses should be considered.	

Question 11: Dimensional design context**(14 marks)**

Examine the two lights to answer all parts of this question.

- (a) Using the diagram provided, make a comprehensive list of the similarities and variations between the visual codes in the lights, referring to at least **two** of the following design concepts:

- elements and principles
- visual devices used (shock tactics, humour, metaphor and emotion)
- semiotics, codes and conventions.

(4 marks)

Description		Marks
Comprehensive list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 11 and 12		4
Detailed list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 11 and 12		3
Adequate list of the similarities and variations in at least two of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 11 and 12		2
Limited list of the similarities and variations in any of: elements, principles, visual devices, semiotics, codes and conventions featured in Figures 11 and 12		1
Inappropriate/incorrect response		0
Total		4
Visual codes could include:		
Variations Urchin Pendant Light	Similarities	Variations Hyphae Lamp
<p>Elements and principles: linear geometric shapes; diagonal line; harsh light offset from centre; warm colour; radial balance; contrast of contemporary, geometric light form against traditional organic ceiling rose; symmetry; radial movement.</p> <p>Visual devices: shock tactics.</p> <p>Semiotics, codes and conventions: form links to natural concept of sea urchin; pointed form indicates danger/menace.</p>	<p>Elements and principles: shadows/tone created by light; monochromatic colour; strong use of negative space; texture created through line; continuation; similarity of forms; repetition; unity; harmony.</p> <p>Visual devices: metaphor; emotion through mood lighting.</p> <p>Semiotics, codes and conventions: Lighting effects – recreating different naturally occurring effects from similar environmental influences e.g. ocean.</p>	<p>Elements and principles: organic shapes and lines; soft light from within; cool colour; symmetrical balance.</p> <p>Semiotics, codes and conventions: natural forms such as coral, leaf, lung etc.; link viewer to natural, harmonious environment as a calming influence; blue colour – calming influence; soft meandering lines indicate gentleness and harmony.</p>
Solutions are not exhaustive and candidate's responses should be considered.		

Question 11 (continued)

- (b) Analyse how **three** similar visual codes in Figures 11 and 12 have been used to construct different messages. (6 marks)

Description	Marks
Comprehensive and insightful analysis of how three similar visual codes have been used to construct different messages in Figures 11 and 12	6
Detailed and relevant analysis of how three similar visual codes have been used to construct different messages in Figures 11 and 12	5
Clear and simple analysis of how three similar visual codes have been used to construct different messages in Figures 11 and 12	4
Adequate analysis of how three similar visual codes have been used to construct different messages in Figures 11 and 12	3
Superficial analysis of how some similar visual codes have been used to construct different messages in Figures 11 and 12	2
Limited analysis of how some similar visual codes have been used to construct different messages in Figures 11 and 12	1
Inappropriate/incorrect response	0
Total	6
<p>Answers could include: Candidates should provide an analysis of how three similar visual codes have been used to construct different messages in both Figures 11 and 12 to achieve the highest marks.</p> <p>Example of a comprehensive analysis of three visual codes used to construct different messages: 'While both Figures 11 and 12 depict the use of three similar codes. The way the visual codes have been used (convention) has resulted in the communication of very different messages'.</p> <ul style="list-style-type: none"> • while the function of both lights is to illuminate a space both create different moods due to the materials and structure of form • both are influenced by natural forms – one creates a dissipating, calming effect and the other creates a more intense exciting effect • repetition of a modular element, however each is a very contrasting element e.g. organic verses geometric • radial symmetry which is energetic verses a more calming symmetrical arrangement of the organic form • both forms use angled lines, one more organic and branching which creates a soft, calming, meandering feel. while the urchin uses, a strong pointed line radiating out from the centre in a much more energetic arrangement • strong pointed linear forms signifies danger and menace contrasted to organic, rounded lines which signify a nurturing and safe feeling. <p>Solutions are not exhaustive and candidate's responses should be considered.</p>	

- (c) Identify and describe techniques and skills the product designer may have used during the production of Figure 11 **or** Figure 12. (4 marks)

Description	Marks
Identification and detailed description of techniques and skills the product designer may have used during the production of either Figure 11 or Figure 12	4
Identification and adequate description of techniques and skills the product designer may have used during the production of either Figure 11 or Figure 12	3
Identification and basic description of techniques and skills the product designer may have used during the production of either Figure 11 or Figure 12	2
Identification and limited description of the technique(s) or the skill(s) the product designer may have used during the production of either Figure 11 or Figure 12	1
Inappropriate/incorrect response	0
Total	4
<p>Answers should include: A detailed description should include an elaboration of the following possible dot points:</p> <p>Figure 11</p> <ul style="list-style-type: none"> • possible creation of templates on a digital file • construction and decoration of spikes, soldering, casting, CNC/laser cutting, coating/surface treatment • construction of lamp – welding, screwing. <p>Figure 12</p> <ul style="list-style-type: none"> • use of suitable 3D printing software to create digital file for printer • 3D printed form using plastics, sanding/cleaning, finishing and surface coating. 	
Solutions are not exhaustive and candidate's responses should be considered.	

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