



DESIGN

ATAR course examination 2019

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% (32 Marks)

Question 1

(4 marks)

Explain how colour and type have been used to communicate effectively in Figure 1.

Description	Marks
Detailed and considered explanation of how colour and type have been used to communicate effectively	4
Clear and valid explanation of how colour and type have been used to communicate effectively	3
Adequate and general explanation of how colour and/or type have been used	2
Limited description of how colour and/or type have been used	1
Inappropriate/incorrect response	0
Total	4
<p>Answers could include:</p> <p>Vibrant, primary colours (with the addition of green) contrast against the industrial concrete, grey and white of the carpark. Bright, high key colours are used to paint key words/directions directly on the garage walls and floors. Colours stand out and draw the driver's eye to the words which help communicate the direction that they should drive.</p> <p>Large format, sans serif capital letters are used in a graphic way to communicate information to drivers in an underground carpark. Words are painted over all surfaces in an abstract way. The letters seem distorted until the viewer's vantage point is perfect. The words 'In', 'Out', 'Up' and 'Down' snap into alignment to convey information at key decision-making points throughout the carpark.</p> <p>From different viewpoints, the supersized letterforms can be perceived as either abstract distortions or directional information. The colourful forms are both two- and three-dimensional.</p> <p>Car parks are usually drab, dark, and very basic environments. This design transforms the space and cleverly uses words, dimension and colour to help you move around. For drivers, the result is more engaging than the typical boring journey through a colourless cement cavern.</p> <p>Solutions are not exhaustive.</p>	

Question 2

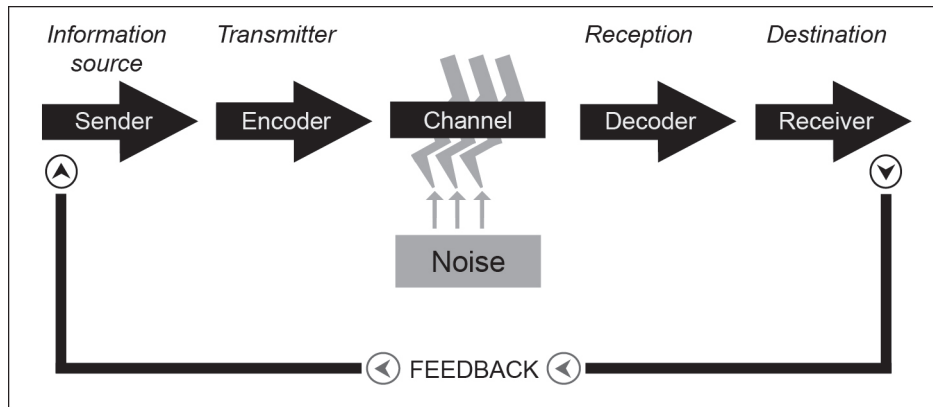
(6 marks)

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

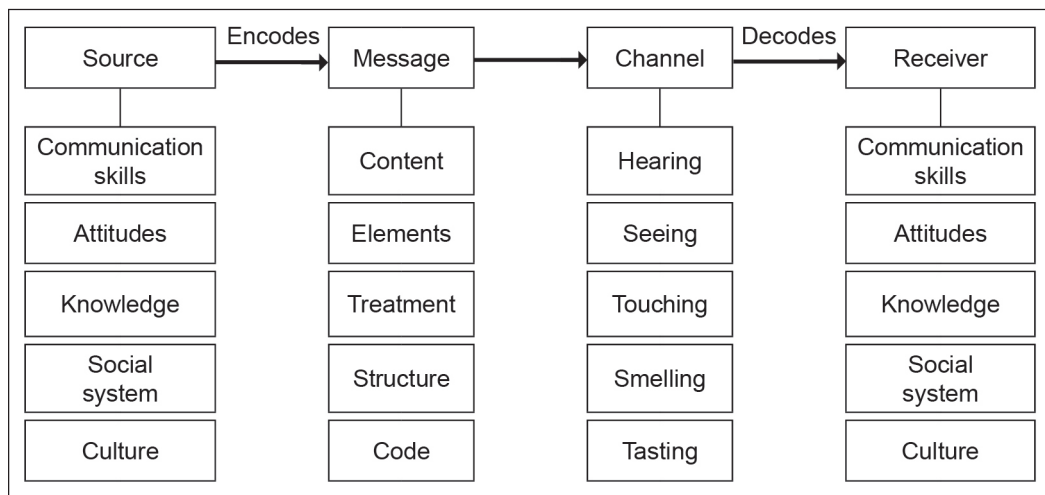
Description	Marks
Accurate and clear drawing of a communication model with labelled components	3
Adequate drawing of a communication model with some labelled components	2
Limited or partly accurate drawing of a communication model with minimal labelling	1
Inappropriate/incorrect response	0
Total	3

Answers could include drawings of the following models:

- Revised Shannon and Weaver (also known as the Modern Communication Formula which includes feedback):

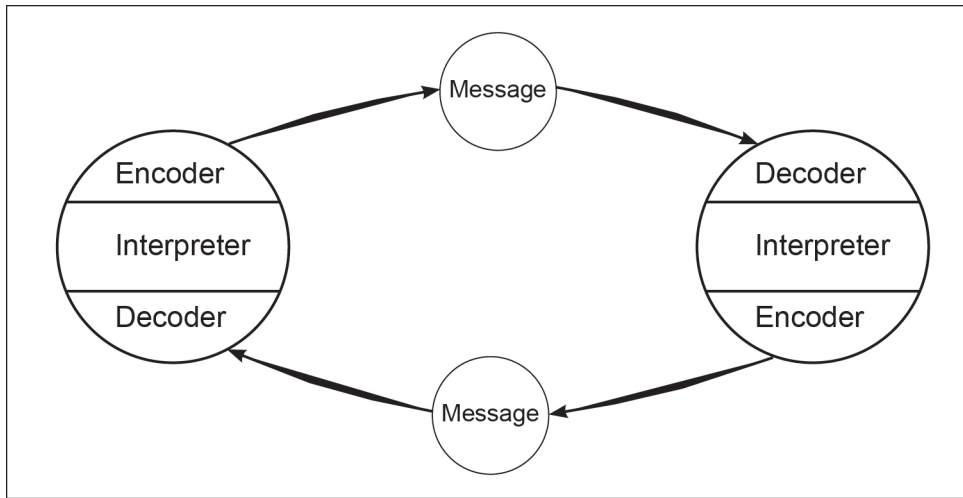


- Berlo/SMCR Model of Communication:

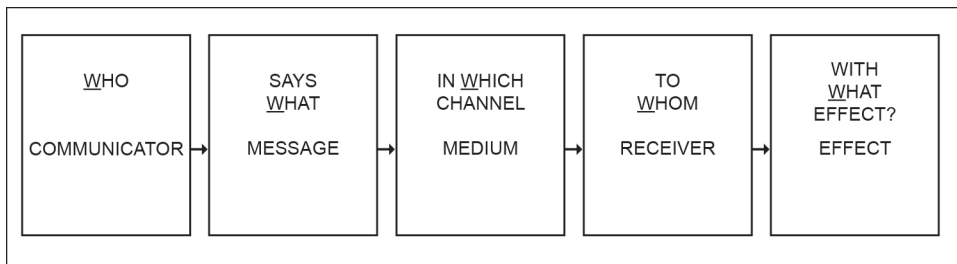


Question 2(a) (continued)

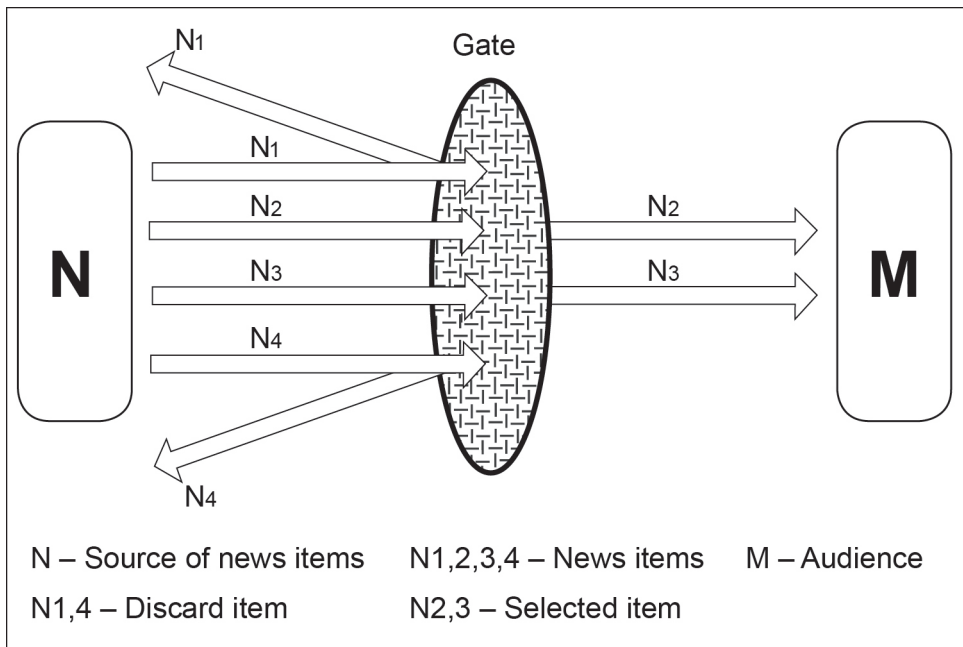
- Schramm's Comparative Experience Model:



- Harold Lasswell's Communication Model:



- Gate Keeping Theory:



Solutions are not exhaustive.

- (b) With reference to the model you identified in part (a), provide an example that explains how communication to an intended audience may be disrupted. (3 marks)

Description	Marks
Clear and specific example that explains how communication to an intended audience may be disrupted	3
Adequate example that explains how communication to an intended audience may be disrupted	2
Limited example of a relevant disruption that may affect communication	1
Inappropriate/incorrect response	0
Total	3

Answers could include:

Some disruptive barriers in the communication environment may be described as:

- physical
- economic
- social
- cultural
- geographic
- interpersonal.

Design and production issues may include:

- problems with printing process (misprint or misalignment of printing plates) may affect the legibility of text/image
- poor design choices may include: text hard to read, e.g. yellow on white, illegible typeface selected, poor quality image or graphics that do not scale well, material selection inappropriate for function.

Post-production issues may include:

- external interferences, graffiti, weather causing corrosion of materials.

Intended audience may have:

- a physical barrier to understanding the message such as hearing/visual impairment
- an inability to read symbolic meaning of visual codes, non-verbal cues/body language due to physical/cognitive/cultural reasons.

Intended audience may not:

- encounter the message due to its physical/geographic location
- have access to the message due to social/cultural economic reasons.

There may be:

- inappropriate/insensitive use of message strategies (e.g. shock tactics, humour, metaphor and emotion) for the intended audience
- misapplication of cultural values, ideologies and belief systems via use of visual/written codes within the message which are inappropriate/offensive regarding the intended audience.

The message's final designation may be located where its message can be disrupted.

For example:

- damage to the message caused by graffiti or vandalism
- the message is obstructed by objects such as buildings or trees
- there is a proliferation of other messages in the same location.

Question 2(b) (continued)

Design issues:

Inappropriate selection and application of design elements and principles within the design that may not convey the message clearly or interrupt its delivery.

For example:

- the legibility and readability of the typeface used
- no or little consideration of ergonomics, balance and/or shape means the product is uncomfortable/inefficient/unusable
- the use of colour in the design impacts on the delivery of the message.

Production issues:

The selection and use of inappropriate specific materials, techniques or technology during production may interfere with the reception of the message. The materials may not be fit for purpose, compromising the message. For example:

- materials for an outdoor table are not weatherproof leading to increased degradation
- techniques used for typeface or photographic printing result in misalignment or misprints which impact on readability or legibility
- inappropriate selection of materials for printing such as paper or card results in ripping or bending.

Within the context of technical drawing, this could include designers using different conventions/codes/symbols that are not universally understood. For example:

- when drawing a stair some designers draw an arrow which implies the direction going up and for some others it may be read as showing the direction down.

Solutions are not exhaustive.

Question 3

(4 marks)

Identify **two** workplace Occupational Safety and Health (OSH) issues shown in Figure 2. Recommend an appropriate solution for each issue.

Description	Marks
For each of two appropriate solutions	
Identifies an Occupational Safety and Health (OSH) issue in Figure 2 and recommends an appropriate solution	2
Identifies an Occupational Safety and Health (OSH) issue shown in Figure 2	1
Inappropriate/incorrect response	0
Subtotal	2
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> Issue: The worker in the centre of the office space is not following correct lifting technique and appears to be straining Solution: They may need to ask for help, take elements out to reduce weight of box or they need to get correct equipment such as a trolley Issue: Incorrect set up of appliances, too many in same power point, potential fire risk Solution: Reduce the number of appliances or install additional power points Issue: Tripping hazard with wires leading from power point stretched across the room Solution: Install alternative power points on other side of room Issue: Tripping hazard from cords not tied together for male worker sitting at desk Solution: Provide cover or cable box/tie for cables. Fix cables to floor/wall Issue: Chair in centre of room presents a tripping hazard and is missing a wheel Solution: Ensure chairs are tucked under desks when not in use and that they are safe for use Issue: In order to gain access to the air conditioner/heater a worker will need to step over the power boards and wires. This may present a tripping and safety hazard Solution: Provide cover or cable box/tie for cables. Fix cables to floor/wall. Move power boards behind desk Issue: Boxes stacked near doorway are blocking exit in case of emergency Solution: Store boxes in an alternative location, away from doorway Issue: Precarious position of shelf unit, which is unbolted and over stacked. Risk of injury to woman if unit falls Solution: Ensure shelving units are fixed to walls or built-in. Do not over stack Issue: Ergonomic issues present for the male office worker at computer in the background, who is hunched over Solution: Provide monitor shelf to raise screen height, adjust chair, add arms to chair to support shoulders. Ensure ergonomic seating/desk/screen height is optimum Issue: Office worker in foreground of image appears to be suffering from eye strain Solution: Adjust screen brightness or the screen may need to be adjusted for optimum ergonomics. Other light sources in office may need to be adjusted Issue: Water spillage in kitchen area has not been cleaned up. This is a slip hazard Solution: Encourage workers to report any leaks or issues immediately and to take responsibility for accidental spills Issue: Crockery items precariously stacked in a kitchen unit. Door to kitchen unit is open. Plates could fall out and cause injury or create a safety hazard Solution: Provide adequate storage for kitchen items. Encourage employees to clean up after themselves. Close cupboard doors Issue: Crockery is scattered across desks, cup on one male worker's desk, plates on kitchen bench, two cups, a knife and plate on the other male worker's desk. These could present health issues if left for long periods of time, providing an opportunity for bacteria to breed Solution: Encourage employees to clean up after themselves. 	
Solutions are not exhaustive.	

Question 4

(9 marks)

- (a) In the space below, draw and label a design process that you have followed this year. (3 marks)

Description	Marks
Detailed drawing of a design process with all components labelled	3
Adequate drawing of a design process with some components labelled	2
Limited drawing of part of a design process	1
Inappropriate/incorrect response	0
Total	3
<p>A detailed design process should include reference to variations of the following:</p> <ul style="list-style-type: none"> • a design brief/client/intended audience • research/investigation • ideation/inquiry/idea development/design development • production/refinement/resolution of completed design solution • critical reflection/evaluation • feedback. <p>Solutions are not exhaustive.</p>	

- (b) Referring to part (a), provide **two** detailed examples of how and when you could apply advanced design processes or methods. (6 marks)

Description	Marks
For each of two examples of advanced design processes or methods	
Detailed example of an advanced design process or method	3
General example of an advanced design process or method	2
Limited example of an advanced design process or method	1
Inappropriate/incorrect response	0
Subtotal	3
Total	6
<p>Advanced design processes and methods include research, investigation, questioning, interviewing of client groups and surveys of opinions.</p> <p>Some examples of advanced design processes and methods may include:</p> <ul style="list-style-type: none"> • research an intended audience investigating their values, attitudes, lifestyle choices/preferences and make design decisions accordingly. Part of interpreting the design brief stage • analysis and evaluation of competitor products/designs or use of materials and technologies such as specific research into sustainability and life cycle costing. Part of the research/investigation stage • creation of concept mind maps or mood boards displaying visual references to design ideas, materials and/or technologies. These will inform design decisions. Part of the research/investigation stage • surveys/questioning/feedback from intended audience/client/focus groups conducted throughout different stages of the design process so the effectiveness of the design and the message to be communicated is clear. Part of feedback, used to make design decisions which may be undertaken at all stages. Could also be applied when supporting the final critical reflection/evaluation stage. <p>Solutions are not exhaustive.</p>	

Question 5

(9 marks)

- (a) Identify **two** relevant stakeholders and explain the relationship of each stakeholder to the design shown in Figure 3. (6 marks)

Description	Marks
For each of two relevant stakeholders	
Identifies with adequate explanation, a relevant stakeholder and their relationship to the design shown in Figure 3	3
Identifies, with limited explanation, a relevant stakeholder and their relationship to the design shown in Figure 3	2
Identifies a relevant stakeholder	1
Inappropriate/incorrect response	0
Subtotal	3
Total	6
<p>Notes:</p> <p>Stakeholder definition:</p> <ul style="list-style-type: none"> a person with an interest or concern, financial or otherwise, in the project at any stage of the design process or production; may include the client, designer, audience, manufacturer, government bodies and others. (See: School Curriculum and Standards Authority Design Glossary). <p>Stakeholders can often be separated into two groups – those with interest and those with power. Those with interest in the product or campaign are those who may be affected by it or motivated to engage with it. Those with power are the ones who may be financially involved and have a vested interest. They can change things and make decisions, either for better or worse.</p> <p>Answers could include:</p> <p>Stakeholders with power</p> <p>Australian Government (Office of the Children’s eSafety Commissioner): The client, as shown by the logos at the top left of the poster. Part of a national campaign against cyberbullying as described underneath the image. The campaign would have had a specific budget and this stakeholder would have been responsible for financing it.</p> <p>Australian Federal Police: A partner in the campaign. All reports made via the website stated on the poster would filter through to the police who would act if the complaint is serious. Their involvement is described underneath the image. May have had a financial involvement or commitment of resources to the campaign.</p> <p>The designer/s of the poster: The creative team who designed the poster would have responded to the design brief provided by the client and taken feedback from other relevant stakeholders. They would have considered the demographics and psychographics of the intended audience when making design decisions.</p> <p>Stakeholders with interest</p> <p>Victims of cyberbullying: Intended audience of the poster. The type/slogans modernises the old phrase ‘Sticks and stones may break my bones but words will never hurt me’. Along with the illustrative graphics, the poster acknowledges that the words directed at us from someone on the internet can actually hurt us. After viewing the poster, a victim of cyberbullying can see the website and knows where to go to report any incidents.</p>	

Question 5(a) (continued)

Perpetrators of cyberbullying:

Intended audience of the poster. The poster highlights that what you say/type/write to someone on the internet has the ability to hurt them. The labelling of this behaviour as 'bullying' and the instruction to 'report' it shows perpetrators that they may get in trouble.

Internet users (teenage group):

Intended audience of the poster (specifically teenagers). Shown by the use of teenage figure in the centre of the poster. The type/slogans modernises the old phrase 'Sticks and stones may break my bones but words will never hurt me'. Along with the illustrative graphics, the poster acknowledges that the words directed us from someone on the internet can actually hurt us. After viewing the poster, internet users can see the website and know where to go to report any incidents that they may be aware of.

School students and/or teachers:

Intended audience of the poster (poster designed to be put up around schools as stated underneath the image). The design features an image of a young teenager. The illustrative style and colours used also appeal to young people. The type/slogans are designed to resonate with teachers who are hyper-aware of this issue for their students.

Solutions are not exhaustive.

- (b) Explain how **one** stakeholder may have influenced the design shown in Figure 3 on page 10. (3 marks)

Description	Marks
Detailed and considered explanation of how a stakeholder may have influenced the design shown in Figure 3	3
Adequate and clear explanation of how a stakeholder may have influenced the design shown in Figure 3	2
Limited explanation of how a stakeholder may have influenced the design shown in Figure 3	1
Inappropriate/incorrect response	0
Total	3

Answers could include:

Stakeholders that are likely to have had a direct influence over a design may have financial involvement or be the main decision makers. They could be described as having power over the product or campaign. Stakeholders that are likely to indirectly influence a design are usually the intended audience. They could be described as having an interest in the product or campaign.

Stakeholders with power

Australian Government (Office of the Children’s eSafety Commissioner):

The client. This government office commissioned the poster as part of their campaign to educate schools (specifically teens/teachers) about the dangers of cyberbullying and to provide them with an action to help stop it. By highlighting the website, the client hopes to get their message across and reduce the negative impact of cyberbullying. As part of the design brief, the client may have specified the intended audience and outlined the text/logos that had to be included.

Australian Federal Police:

A partner in the campaign. May have requested that the campaign focus on the use of computers and phones with internet access late at night, when it is known that most cyberbullying occurs. This is shown through the dark half of the poster.

The designer/s of the poster:

Through creating the poster, the designer would have had most influence over the style, illustration, colours, composition and layout of all required components. The choice and placement of type and maybe even the slogan could have been their idea.

Stakeholders with interest

Victims of cyberbullying:

The intended audience of the poster would have indirectly influenced the design decisions. By including an image of a teenager in the poster, it connects to teens who are the main victim demographic. The illustrative style and colours used also appeal to young people. The message is clearly linking the physical pain of bullying to the silent, internal pain felt by those who are cyberbullied. The poster shows a young teenage boy looking sad and is divided into two halves. One side is in colour and shows the boy with bruises and signs of physical pain. It appears to be daytime. The other half of the image is dark, indicating night-time, and shows the glow of a computer and phone. The boy is still very sad and hurt, although more emotionally not physically. By making this connection, victims may feel understood and are more likely to reach out for help via the website.

Question 5(b) (continued)

Perpetrators of cyberbullying:

Intended audience of the poster. By connecting the image of the computer/phone on one half to the physical bullying shown on the other half ensures we interpret both behaviours as equally harmful. The darkness of the black and white cyberbullying side implies the behaviour is sneaky, done secretly and 'evil'.

Internet users (teenage group):

Intended audience of the poster (specifically teenagers). The design features an image of a young teenager. The illustrative style and colours used also appeal to young people. The message is clearly linking the physical pain of bullying to the silent, internal pain felt by victims of cyberbullying. After viewing the poster, internet users can see the website and know where to go to report any incidents that they may be aware of.

School students and/or teachers:

Intended audience of the poster (poster designed to be put up around schools). The design features an image of a young teenager. The illustrative style, colours used and objects within the image relate to young people. The type/slogans are designed to resonate with teachers who are hyper-aware of this issue for their students.

Solutions are not exhaustive.

Section Two: Extended response

70% (50 Marks)

Question 6

(12 marks)

- (a) Outline your design brief and draw a rough sketch of the solution you created. (3 marks)

Description	Marks
Clear outline of a design brief and sketched solution	3
General outline of a design brief and sketched solution	2
Limited outline of a design brief and/or sketched solution	1
Inappropriate/incorrect response	0
Total	3
Answers could include:	
The candidate should be able to clearly outline a specific design brief they have worked on and provide a rough sketch of the design solution they created. This information will also assist the marker in the other parts of this question.	
Solutions are not exhaustive and candidate's responses should be considered.	

- (b) Analyse the success of your design solution in meeting the needs of the brief. (5 marks)

Description	Marks
Critical and explicit analysis of the success of the design solution in meeting the needs of the brief	5
Detailed and considered analysis of the success of the design solution in meeting the needs of the brief	4
Adequate and general analysis of the success of the design solution in meeting the needs of the brief	3
Partial and simple analysis of the success of the design solution in meeting the needs of the brief	2
Limited description of the success of the design solution in meeting the needs of the brief	1
Inappropriate/incorrect response	0
Total	5
Answers could include:	
Critical, specific and clear justifications of the design decisions made. Response should provide evidence from the resolved design outlining how the candidate responded to the design brief. Reference should be made to the intended audience or stakeholder requirements. Relevant and accurate understanding of design terminology should be evident.	
Solutions are not exhaustive.	

Question 6 (continued)

- (c) Explain how you refined a production process or method to improve your final solution. (4 marks)

Description	Marks
Detailed and specific explanation of a refined production process or method that improved the final solution	4
Clear and relevant explanation of a refined production process or method that improved the final solution	3
Simple and general explanation of a production process or method used	2
Limited description of a production process or method used	1
Inappropriate/incorrect response	0
Total	4
<p>Answers could include:</p> <p>Photography: print or digital production processes such as selection of photography technique requiring solutions and/or lens selection, software techniques/choices, paper type, inks, colour choice CYMK/Pantone, conventions/sizing of final product. Candidates must explain how they have made refinements or changes to improve their design.</p> <p>Graphic: hand-drawn or digital production processes, software techniques/choices, paper type, inks, colour choice CYMK/Pantone, conventions/sizing of final product. Candidates must explain how they have made refinements or changes to improve their design.</p> <p>Dimensional: material samples and prototyping, software techniques/choices, conventions/sizing of final product. Candidates must explain how they have made refinements or changes to improve their design.</p> <p>Technical: site analysis, material samples and prototyping, software techniques/choices, conventions/sizing of final product. Candidates must explain how they have made refinements or changes to improve their design.</p> <p>Solutions are not exhaustive.</p>	

Question 7

(12 marks)

- (a) Using the table provided, make a detailed list outlining the similarities and differences between the **two** images. Refer to the following design concepts in your response:
- dominant design elements and principles
 - visual devices used (shock tactics, humour, metaphor and/or emotion). (4 marks)

Description	Marks
Detailed and considered list of the similarities and differences in design elements, principles and visual devices featured in Figures 4 and 5	4
Clear and valid list of the similarities and differences in design elements, principles and visual devices featured in Figures 4 and 5	3
Adequate and general list of the similarities and differences in design elements, principles and visual devices featured in Figures 4 and 5	2
Limited list of the similarities and differences in design elements, principles and visual devices	1
Inappropriate/incorrect response	0
Total	4
Answers could include:	
Similarities	Differences
<ul style="list-style-type: none"> • shape: is created through the use of circular objects. Both images repeat the curved forms to communicate the message • space: both use negative space in a solid colour to frame the central image • emphasis: the central placement, use of isolation and contrast puts emphasis on the sushi and mouth, making them the clear focus • type: slogans to communicate message. Use of sans serif, non-decorative font • line: leading the eye to the centre of the image (e.g. the chopsticks in Figure 4 and the triangular nose in Figure 5) • emotion: the imagery is unsettling. Connects to a desire to protect ocean/sea life. 	<p>Ways that Figure 4 differs from Figure 5:</p> <ul style="list-style-type: none"> • balance: this image is an asymmetrically balanced composition • 3D form: the way the light falls on the subjects, creating highlights and shadows, produces the illusion of dimension in the image. Photograph of sushi/chopsticks • repetition: the use of repeated blue elements connect the image and type slogan • texture: the surface of the objects have materiality and dimension as it is a photograph from life • contrast: strong contrast between the pure, clean, white background and the dirty brown colour of the plastic wrapped sushi • limited colour palette: use of few, repeated colours • shock tactics: image of sushi wrapped in/containing plastic is gross. The chopsticks imply someone is about to eat this which is disgusting. Designed to shock and unsettle the audience and get attention. Shocking facts in the type inform the viewer about the amount of plastic consumed by fish in the ocean • emotion: may connect with animal activists who feel emotionally affected by harming innocent animals or fish.

Question 7 (continued)

Similarities	Differences
	<p>Ways that Figure 5 differs from Figure 4:</p> <ul style="list-style-type: none"> • balance: this image is a symmetrically balanced composition. The composition is symmetrical both horizontally and vertically • type: minimal use of type. One simple slogan with no facts • repetition: of light green colour and circular/round shape • complementary colour palette: green and red tones • texture: this image appears painted with visible brush strokes giving the impression it is a work of art, not just a campaign • humour: the exaggerated, wide open mouth containing a bloated spikey fish, eating an aluminium can is ridiculous and silly, but draws attention to the issue.

- (b) Decide which of Figures 4 and 5 is more successful in communicating its message. Justify your decision by referring to the dominant design elements and principles and visual devices used. (8 marks)

Description	Marks
Comprehensive and insightful justification of how design elements and principles and visual devices have been used effectively to communicate a message	8
Thorough and explicit justification of how design elements and principles and visual devices have been used effectively to communicate a message	7
Detailed and considered justification of how design elements and principles and visual devices have been used effectively to communicate a message	6
Clear and valid justification of how design elements and principles and visual devices have been used effectively to communicate a message	5
Adequate and general justification of how design elements and principles and visual devices have been used to communicate a message	4
Simple and partial justification of how design elements and principles and/or visual devices have been used to communicate a message	3
Superficial and basic description of how design elements and principles and/or visual devices have been used	2
Limited description of how design elements and principles and/or visual devices have been used	1
Inappropriate/incorrect response	0
Total	8
Note: In order to achieve in the top shelves candidates must justify the application and correlation of design concepts (elements, principles and visual devices) in the communication of the message.	

Answers could include:

Figure 4:

- proximity: of the chopsticks to the sushi implies someone is going to eat it
- contrast: of the purity in the background and the dirty, brown plastic is off-putting
- limited colour palette: brings focus to the key elements. Leads the eye from the blue plastic in the sushi (which is an unnatural colour for food) to the slogan, then down to the website and logo
- emphasis: constructed in this advertisement through the isolation of the sushi, which has been framed by negative space in the design
- shock tactics and emotion: shock tactics are used here through the photograph of the sushi rolls which have been made from dirty pieces of plastic instead of the usual edible seaweed and fresh fish filling. The cropped image of the chopsticks reinforces the message that someone is about to eat this sushi. The viewer is shocked or perhaps grossed out at the thought of eating this, and will likely read on to find out what else is being said in the text. Shocking facts inform the viewer about the amount of plastic consumed by fish in our oceans. The message is clear – if the fish in the ocean are eating our discarded plastic items, then we are actually eating it too when we eat fish from the ocean. Emotion has been applied to this image through the imagery and statistics mentioned above. This may connect with animal activists who feel emotionally affected by harming innocent animals or fish. This audience demographic may be more upset at the thought of ocean fish unknowingly eating rubbish than they would about humans eating it via the fish
- could be viewed as more successful because the message is supported with both imagery and text.

Figure 5:

- balance: a symmetrically balanced composition (both horizontally and vertically) making the focal point the centre of the fish's mouth where the can is located. This is the key to understanding the message
- colours: multi coloured but a complementary palette of green and red tones is appealing
- shape: repetition of circular shapes within more circular shapes draws the viewer in to the depths of the image (the mouths)
- emphasis: the use of a plain background ensures that the viewer's focus is on the strange shaped head and mouth
- humour: the painted imagery is engaging and beautifully created but at first glance the viewer may be confused at what they are seeing. When they realise that the shape is a tilted head with an exaggerated wide open mouth, the image becomes funny. This silliness is continued with the spikey blow fish staring back from the depths of the mouth, then the can is seen, which appears odd. The viewer then needs to think about what is being communicated and the type at the bottom of the image helps them understand the message
- could be viewed as more successful because the image is surprisingly funny for a serious topic. The painted image is beautiful and engaging, encouraging viewers to think more deeply about what is being communicated.

Solutions are not exhaustive.

Section Two: Extended response: Context-specific

Question 8: Photography

(26 marks)

- (a) In the space below, create a detailed mind map that explores and develops ideas relevant to the design brief. (6 marks)

Description	Marks
Comprehensive and extensive mind map exploring and developing creative ideas relevant to the design brief	6
Detailed and thorough mind map exploring and developing creative ideas relevant to the design brief	5
Clear and effective mind map exploring creative ideas relevant to the design brief	4
Adequate and general mind map exploring ideas relevant to the design brief	3
Superficial and basic brainstorm exploring few ideas relevant to the design brief	2
Limited list of ideas making simple connections to the design brief	1
Inappropriate/incorrect response	0
Total	6
<p>Notes:</p> <p>Mind mapping is a technique to graphically represent connections among key concepts using lines, links and images. Each fact or idea is penned down and then connected to its minor or major (previous or following) fact or idea, thereby resulting in a web of relationships.</p> <p>Mind maps or brainstorms typically include such techniques as free writing, word association and the spider web, a visual note taking technique in which people diagram their thoughts.</p> <p>Answers could include:</p> <p>Detailed and top quality mind maps should explore ideas in at least three levels:</p> <ul style="list-style-type: none"> • Level 1: The Brain-dump (primary ideas) – here, the importance is on the quantity of ideas and not quality. Even strange ideas are welcome • Level 2: Divergent thinking (secondary ideas) – in this phase most ideas focus on concepts and the links between ideas. By making variations and combinations between ideas, we can generate new ideas • Level 3: Creative ideation (tertiary ideas) – now the previous ideas become inspiration for actual solutions. The aim is to explore the more inspiring ideas through to original and new design possibilities. <p>Solutions are not exhaustive.</p>	

(b) In the space below, design a solution for the social media advertisement.

(i) Sketch a solution to the design brief. (5 marks)

Description	Marks
Sophisticated and unique design that successfully addresses all aspects of the brief	5
Considered and effective design that successfully addresses all aspects of the brief	4
Appropriate and clear design that addresses aspects of the brief	3
Simple design that partially relates to the brief	2
Limited design	1
Inappropriate/incorrect response	0
Total	5
Answers could include: Drawings should present a solution with clear visual links to the design brief. The design could incorporate the following aspects: <ul style="list-style-type: none"> • imagery, content, features or aspects which engage the characteristics of the intended audience (teenagers) • use of, but not limited to, stimulus imagery provided • text which identifies the Cancer Council. Solutions are not exhaustive.	

(ii) Annotate your design to help communicate your solution. (3 marks)

Description	Marks
Detailed and supportive annotations of design features	3
Clear and simple annotations of design features	2
Limited annotations of design features	1
Inappropriate/incorrect response	0
Total	3
Answers could include: <ul style="list-style-type: none"> • annotations may refer to the use of elements, principles, codes and conventions, composition, design intentions, typography styles, or text manipulation • comments about how the design will function/communicate or the treatment of components/materials to engage the audience. Solutions are not exhaustive.	

Question 8 (continued)

- (c) Explore how you have applied semiotics in your design solution to engage the intended audience. (6 marks)

Description	Marks
Comprehensive and insightful exploration of how semiotics have been applied to engage the intended audience	6
Detailed and thorough exploration of how semiotics have been applied to engage the intended audience	5
Clear and concise exploration of how semiotics have been applied to engage the intended audience	4
Adequate exploration of how semiotics have been applied in the design solution	3
Superficial exploration of how semiotics have been applied in the design	2
Limited exploration of semiotic use in the design	1
Inappropriate/incorrect response	0
Total	6
<p>Notes:</p> <p>Semiotics is the study of symbols, signs and images and how they are used to create meaning. As designers, we manipulate visual elements in order to prompt a response, while the semiotics we use can help our designs to influence, connect or communicate with an audience.</p> <p>Sign, signifier and signified: Sign: something that communicates meaning. The sign is the whole that results from the combination of the signifier and signified Signifier: the form that the sign takes. Any material thing that signifies meaning; words on a page, a facial expression or object (code) Signified: the concept that the signifier communicates (convention).</p> <p>Answers could include:</p> <p>Clear, succinct and accurate exploration of the design solution focusing on applied semiotic codes. Exploration investigates how semiotics have been used to construct meaning and to engage the intended audience. Possible links to the relevance of particular semiotic codes to the design brief – audience engagement/education.</p> <p>Relevant and accurate understanding of design terminology should be evident. The use of terms ‘sign, signifier and signified’ or ‘icon, index, symbol, paradigm, syntagma, connotation and denotation’ may be used when referring to the use of semiotics.</p> <p>For example, the social media advertisement features two models in a music festival setting. The female model is wearing a long-sleeved, boho kaftan and straw hat, appearing relaxed and happy. In contrast, the male model is shirtless and muscly but exposing very pink sunburnt skin while looking very uncomfortable and unhappy. Setting appeals to teenage audience and is a relatable scenario. Female model could be an age-appropriate social media influencer to connect with intended audience.</p> <p>Solutions are not exhaustive.</p>	

- (d) Describe how you would manipulate visual codes and modify your first design to appeal to this new intended audience. (6 marks)

Description	Marks
Comprehensive and insightful description of the design modifications that could be made to engage the new intended audience	6
Detailed and thorough description of the design modifications that could be made to engage the new intended audience	5
Clear and concise description of some design modifications that could be made to engage the new intended audience	4
Adequate description of some modifications that could be made to engage the new intended audience	3
Superficial description of a design modification	2
Limited description of a design modification	1
Inappropriate/incorrect response	0
Total	6
<p>Answers could include:</p> <ul style="list-style-type: none"> reference to how specific visual codes have been manipulated and modified in order to engage the new intended audience – wealthy, retired professionals visual codes may refer to the use of design elements and principles (including Gestalt). <p>Photography: social media advertisement:</p> <ul style="list-style-type: none"> changes in model photographed (age) or setting (high end resort/exclusive beach) modification of scene styling to engage the preferences of wealthy, retired professionals (enjoy the finer things in life) concept could use humour or shock tactics – elderly looking, very tanned and weathered individuals with sun damaged skin sunbaking in a high key resort setting. Text indicating they are only over just over 50 the use of more sophisticated language to engage the audience a change from bright colours to subtle/elegant/muted colour choices. <p>Solutions are not exhaustive.</p>	

Question 9: Graphic design**(26 marks)**

- (a) In the space below, create a detailed mind map that explores and develops ideas relevant to the design brief. (6 marks)

Description	Marks
Comprehensive and extensive mind map exploring and developing creative ideas relevant to the design brief	6
Detailed and thorough mind map exploring and developing creative ideas relevant to the design brief	5
Clear and effective mind map exploring creative ideas relevant to the design brief	4
Adequate and general mind map exploring ideas relevant to the design brief	3
Superficial and basic brainstorm exploring few ideas relevant to the design brief	2
Limited list of ideas making simple connections to the design brief	1
Inappropriate/incorrect response	0
Total	6
<p>Notes:</p> <p>Mind mapping is a technique to graphically represent connections among key concepts using lines, links and images. Each fact or idea is penned down and then connected to its minor or major (previous or following) fact or idea, thereby resulting in a web of relationships.</p> <p>Mind maps or brainstorms typically include such techniques as free writing, word association and the spider web, a visual note taking technique in which people diagram their thoughts.</p> <p>Answers could include:</p> <p>Detailed and top quality mind maps should explore ideas in at least three levels:</p> <ul style="list-style-type: none"> • Level 1: The Brain-dump (primary ideas) – here, the importance is on the quantity of ideas and not quality. Even strange ideas are welcome • Level 2: Divergent thinking (secondary ideas) – in this phase most ideas focus on concepts and the links between ideas. By making variations and combinations between ideas, we can generate new ideas • Level 3: Creative ideation (tertiary ideas) – now the previous ideas become inspiration for actual solutions. The aim is to explore the more inspiring ideas through to original and new design possibilities. <p>Solutions are not exhaustive.</p>	

(b) In the space below, design a solution for the logo.

(i) Sketch a solution to the design brief. (5 marks)

Description	Marks
Sophisticated and unique design that successfully addresses all aspects of the brief	5
Considered and effective design that successfully addresses all aspects of the brief	4
Appropriate and clear design that addresses aspects of the brief	3
Simple design that partially relates to the brief	2
Limited design	1
Inappropriate/incorrect response	0
Total	5
<p>Answers could include:</p> <p>Drawings should present a solution with clear visual links to the design brief. The design could incorporate the following aspects:</p> <ul style="list-style-type: none"> imagery, content, features or aspects which engage the characteristics of the intended audience (teenagers) use of, but not limited to, stimulus imagery provided text which identifies the Cancer Council. <p>Solutions are not exhaustive.</p>	

(ii) Annotate your design to help communicate your solution. (3 marks)

Description	Marks
Detailed and supportive annotations of design features	3
Clear and simple annotations of design features	2
Limited annotations of design features	1
Inappropriate/incorrect response	0
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> annotations may refer to the use of elements, principles, codes and conventions, composition, design intentions, typography styles, or text manipulation comments about how the design will function/communicate or the treatment of components/materials to engage the audience. <p>Solutions are not exhaustive.</p>	

Question 9 (continued)

- (c) Explore how you have applied semiotics in your design solution to engage the intended audience. (6 marks)

Description	Marks
Comprehensive and insightful exploration of how semiotics have been applied to engage the intended audience	6
Detailed and thorough exploration of how semiotics have been applied to engage the intended audience	5
Clear and concise exploration of how semiotics have been applied to engage the intended audience	4
Adequate exploration of how semiotics have been applied in the design solution	3
Superficial exploration of how semiotics have been applied in the design	2
Limited exploration of semiotic use in the design	1
Inappropriate/incorrect response	0
Total	6
<p>Notes:</p> <p>Semiotics is the study of symbols, signs and images and how they are used to create meaning. As designers, we manipulate visual elements in order to prompt a response, while the semiotics we use can help our designs to influence, connect or communicate with an audience.</p> <p>Sign, signifier and signified: Sign: something that communicates meaning. The sign is the whole that results from the combination of the signifier and signified Signifier: the form that the sign takes. Any material thing that signifies meaning; words on a page, a facial expression or object (code) Signified: the concept that the signifier communicates (convention).</p> <p>Answers could include:</p> <p>Clear, succinct and accurate exploration of the design solution focusing on applied semiotic codes. Exploration investigates how semiotics have been used to construct meaning and to engage the intended audience. Possible links to the relevance of particular semiotic codes to the design brief – audience engagement/education.</p> <p>Relevant and accurate understanding of design terminology should be evident. The use of terms ‘sign, signifier and signified’ or ‘icon, index, symbol, paradigm, syntagma, connotation and denotation’ may be used when referring to the use of semiotics.</p> <p>For example, the logo has overlaid brightly coloured shards that signify rays of the sun. By representing these ‘rays’ in vibrant fluorescent colours like pink, green and yellow changes their harmful nature into an attractive and more positive representation that would appeal to the teenage audience.</p> <p>Solutions are not exhaustive.</p>	

- (d) Describe how you would manipulate visual codes and modify your first design to appeal to this new intended audience. (6 marks)

Description	Marks
Comprehensive and insightful description of the design modifications that could be made to engage the new intended audience	6
Detailed and thorough description of the design modifications that could be made to engage the new intended audience	5
Clear and concise description of some design modifications that could be made to engage the new intended audience	4
Adequate description of some modifications that could be made to engage the new intended audience	3
Superficial description of a design modification	2
Limited description of a design modification	1
Inappropriate/incorrect response	0
Total	6
<p>Answers could include:</p> <ul style="list-style-type: none"> reference to how specific visual codes have been manipulated and modified in order to engage the new intended audience – wealthy, retired professionals visual codes may also refer to the use of design elements and principles (including Gestalt). <p>Graphic design: logo:</p> <ul style="list-style-type: none"> a change from bright colours to subtle/elegant/muted colour choices – possibly a monochromatic palette logo modification to feature type, shapes, layout and language (possible slogan) which is more sophisticated. Possible changes from a display typeface to sans serif. <p>Solutions are not exhaustive.</p>	

Question 10: Dimensional design**(26 marks)**

- (a) In the space below, create a detailed mind map that explores and develops ideas relevant to the design brief. (6 marks)

Description	Marks
Comprehensive and extensive mind map exploring and developing creative ideas relevant to the design brief	6
Detailed and thorough mind map exploring and developing creative ideas relevant to the design brief	5
Clear and effective mind map exploring creative ideas relevant to the design brief	4
Adequate and general mind map exploring ideas relevant to the design brief	3
Superficial and basic brainstorm exploring few ideas relevant to the design brief	2
Limited list of ideas making simple connections to the design brief	1
Inappropriate/incorrect response	0
Total	6
<p>Notes:</p> <p>Mind mapping is a technique to graphically represent connections among key concepts using lines, links and images. Each fact or idea is penned down and then connected to its minor or major (previous or following) fact or idea, thereby resulting in a web of relationships.</p> <p>Mind maps or brainstorms typically include such techniques as free writing, word association and the spider web, a visual note taking technique in which people diagram their thoughts.</p> <p>Answers could include:</p> <p>Detailed and top quality mind maps should explore ideas in at least three levels:</p> <ul style="list-style-type: none"> • Level 1: The Brain-dump (primary ideas) – here, the importance is on the quantity of ideas and not quality. Even strange ideas are welcome • Level 2: Divergent thinking (secondary ideas) – in this phase most ideas focus on concepts and the links between ideas. By making variations and combinations between ideas, we can generate new ideas • Level 3: Creative ideation (tertiary ideas) – now the previous ideas become inspiration for actual solutions. The aim is to explore the more inspiring ideas through to original and new design possibilities. <p>Solutions are not exhaustive.</p>	

(b) In the space below, design a solution for the sunscreen bottle.

(i) Sketch a solution to the design brief. (5 marks)

Description	Marks
Sophisticated and unique design that successfully addresses all aspects of the brief	5
Considered and effective design that successfully addresses all aspects of the brief	4
Appropriate and clear design that addresses aspects of the brief	3
Simple design that partially relates to the brief	2
Limited design	1
Inappropriate/incorrect response	0
Total	5
<p>Answers could include:</p> <p>Drawings should present a solution with clear visual links to the design brief. The design could incorporate the following aspects:</p> <ul style="list-style-type: none"> imagery, content, features or aspects which engage the characteristics of the intended audience (teenagers) use of, but not limited to, stimulus imagery provided text which identifies the Cancer Council. <p>Solutions are not exhaustive.</p>	

(ii) Annotate your design to help communicate your solution. (3 marks)

Description	Marks
Detailed and supportive annotations of design features	3
Clear and simple annotations of design features	2
Limited annotations of design features	1
Inappropriate/incorrect response	0
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> annotations may refer to the use of elements, principles, codes and conventions, composition, design intentions, typography styles, or text manipulation comments about how the design will function/communicate or the treatment of components/materials to engage the audience. <p>Solutions are not exhaustive.</p>	

Question 10 (continued)

- (c) Explore how you have applied semiotics in your design solution to engage the intended audience. (6 marks)

Description	Marks
Comprehensive and insightful exploration of how semiotics have been applied to engage the intended audience	6
Detailed and thorough exploration of how semiotics have been applied to engage the intended audience	5
Clear and concise exploration of how semiotics have been applied to engage the intended audience	4
Adequate exploration of how semiotics have been applied in the design solution	3
Superficial exploration of how semiotics have been applied in the design	2
Limited exploration of semiotic use in the design	1
Inappropriate/incorrect response	0
Total	6
<p>Notes:</p> <p>Semiotics is the study of symbols, signs and images and how they are used to create meaning. As designers, we manipulate visual elements in order to prompt a response, while the semiotics we use can help our designs to influence, connect or communicate with an audience.</p> <p>Sign, signifier and signified: Sign: something that communicates meaning. The sign is the whole that results from the combination of the signifier and signified Signifier: the form that the sign takes. Any material thing that signifies meaning; words on a page, a facial expression or object (code) Signified: the concept that the signifier communicates (convention).</p> <p>Answers could include:</p> <p>Clear, succinct and accurate exploration of the design solution focusing on applied semiotic codes. Exploration investigates how semiotics have been used to construct meaning and to engage the intended audience. Possible links to the relevance of particular semiotic codes to the design brief – audience engagement/education.</p> <p>Relevant and accurate understanding of design terminology should be evident. The use of terms ‘sign, signifier and signified’ or ‘icon, index, symbol, paradigm, syntagma, connotation and denotation’ may be used when referring to the use of semiotics.</p> <p>For example, the material on the outside of the bottle is made of malleable plastic memory foam (similar to the type used in soft foam stress balls). This gives the bottle a tactile feel and signifies human skin and muscle. Being able to squeeze the bottle and have it change shape is appealing to the teenage audience and encourages interaction with the product.</p> <p>Solutions are not exhaustive.</p>	

- (d) Describe how you would manipulate visual codes and modify your first design to appeal to this new intended audience. (6 marks)

Description	Marks
Comprehensive and insightful description of the design modifications that could be made to engage the new intended audience	6
Detailed and thorough description of the design modifications that could be made to engage the new intended audience	5
Clear and concise description of some design modifications that could be made to engage the new intended audience	4
Adequate description of some modifications that could be made to engage the new intended audience	3
Superficial description of a design modification	2
Limited description of a design modification	1
Inappropriate/incorrect response	0
Total	6
<p>Answers could include:</p> <ul style="list-style-type: none"> reference to how specific visual codes have been manipulated and modified in order to engage the new intended audience – wealthy, retired professionals visual codes may also refer to the use of design elements and principles (including Gestalt). <p>Dimensional design: sunscreen bottle:</p> <ul style="list-style-type: none"> a change from bright colours to subtle/elegant/muted colour choices – possibly a monochromatic palette modified bottle design is a more sophisticated/modern shape. Possible shift to a cylindrical clear bottle – similar to the VOSS water bottle. Metal/stainless steel lid. The use of higher end materials to increase the appearance of quality. <p>Solutions are not exhaustive.</p>	

Question 11: Technical graphics**(26 marks)**

- (a) In the space below, create a detailed mind map that explores and develops ideas relevant to the design brief. (6 marks)

Description	Marks
Comprehensive and extensive mind map exploring and developing creative ideas relevant to the design brief	6
Detailed and thorough mind map exploring and developing creative ideas relevant to the design brief	5
Clear and effective mind map exploring creative ideas relevant to the design brief	4
Adequate and general mind map exploring ideas relevant to the design brief	3
Superficial and basic brainstorm exploring few ideas relevant to the design brief	2
Limited list of ideas making simple connections to the design brief	1
Inappropriate/incorrect response	0
Total	6
<p>Notes:</p> <p>Mind mapping is a technique to graphically represent connections among key concepts using lines, links and images. Each fact or idea is penned down and then connected to its minor or major (previous or following) fact or idea, thereby resulting in a web of relationships.</p> <p>Mind maps or brainstorms typically include such techniques as free writing, word association and the spider web, a visual note taking technique in which people diagram their thoughts.</p> <p>Answers could include:</p> <p>Detailed and top quality mind maps should explore ideas in at least three levels:</p> <ul style="list-style-type: none"> • Level 1: The Brain-dump (primary ideas) – here, the importance is on the quantity of ideas and not quality. Even strange ideas are welcome • Level 2: Divergent thinking (secondary ideas) – in this phase most ideas focus on concepts and the links between ideas. By making variations and combinations between ideas, we can generate new ideas • Level 3: Creative ideation (tertiary ideas) – now the previous ideas become inspiration for actual solutions. The aim is to explore the more inspiring ideas through to original and new design possibilities. <p>Solutions are not exhaustive.</p>	

(b) In the space below, design a solution for the portable sun shelter.

(i) Sketch a solution to the design brief. (5 marks)

Description	Marks
Sophisticated and unique design that successfully addresses all aspects of the brief	5
Considered and effective design that successfully addresses all aspects of the brief	4
Appropriate and clear design that addresses aspects of the brief	3
Simple design that partially relates to the brief	2
Limited design	1
Inappropriate/incorrect response	0
Total	5
<p>Answers could include:</p> <p>Drawings should present a solution with clear visual links to the design brief. The design could incorporate the following aspects:</p> <ul style="list-style-type: none"> imagery, content, features or aspects which engage the characteristics of the intended audience (teenagers) use of, but not limited to, stimulus imagery provided text which identifies the Cancer Council. <p>Solutions are not exhaustive.</p>	

(ii) Annotate your design to help communicate your solution. (3 marks)

Description	Marks
Detailed and supportive annotations of design features	3
Clear and simple annotations of design features	2
Limited annotations of design features	1
Inappropriate/incorrect response	0
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> annotations may refer to the use of elements, principles, codes and conventions, composition, design intentions, typography styles, or text manipulation comments about how the design will function/communicate or the treatment of components/materials to engage the audience. <p>Solutions are not exhaustive.</p>	

Question 11 (continued)

- (c) Explore how you have applied semiotics in your design solution to engage the intended audience. (6 marks)

Description	Marks
Comprehensive and insightful exploration of how semiotics have been applied to engage the intended audience	6
Detailed and thorough exploration of how semiotics have been applied to engage the intended audience	5
Clear and concise exploration of how semiotics have been applied to engage the intended audience	4
Adequate exploration of how semiotics have been applied in the design solution	3
Superficial exploration of how semiotics have been applied in the design	2
Limited exploration of semiotic use in the design	1
Inappropriate/incorrect response	0
Total	6
<p>Notes:</p> <p>Semiotics is the study of symbols, signs and images and how they are used to create meaning. As designers, we manipulate visual elements in order to prompt a response, while the semiotics we use can help our designs to influence, connect or communicate with an audience.</p> <p>Sign, signifier and signified: Sign: something that communicates meaning. The sign is the whole that results from the combination of the signifier and signified Signifier: the form that the sign takes. Any material thing that signifies meaning; words on a page, a facial expression or object (code) Signified: the concept that the signifier communicates (convention).</p> <p>Answers could include:</p> <p>Clear, succinct and accurate exploration of the design solution focusing on applied semiotic codes. Exploration investigates how semiotics have been used to construct meaning and to engage the intended audience. Possible links to the relevance of particular semiotic codes to the design brief – audience engagement/education.</p> <p>Relevant and accurate understanding of design terminology should be evident. The use of terms ‘sign, signifier and signified’ or ‘icon, index, symbol, paradigm, syntagma, connotation and denotation’ may be used when referring to the use of semiotics.</p> <p>For example, the shelter structure is made of different facets creating a domed, fan form when set up. When packed up, the different facets retract back into a tear drop shape. Both forms signify nature and the earth. The exterior colours are hot pink and orange to signify the damage and danger of the sun, while the interior colours of cool ice blue ones signify a cooler temperature safe from the hot sun. Bright vibrant colours appeal to the teenage audience.</p> <p>Solutions are not exhaustive.</p>	

- (d) Describe how you would manipulate visual codes and modify your first design to appeal to this new intended audience. (6 marks)

Description	Marks
Comprehensive and insightful description of the design modifications that could be made to engage the new intended audience	6
Detailed and thorough description of the design modifications that could be made to engage the new intended audience	5
Clear and concise description of some design modifications that could be made to engage the new intended audience	4
Adequate description of some modifications that could be made to engage the new intended audience	3
Superficial description of a design modification	2
Limited description of a design modification	1
Inappropriate/incorrect response	0
Total	6
<p>Answers could include:</p> <ul style="list-style-type: none"> reference to how specific visual codes have been manipulated and modified in order to engage the new intended audience – wealthy, retired professionals visual codes may also refer to the use of design elements and principles (including Gestalt). <p>Technical graphics: portable sun shelter:</p> <ul style="list-style-type: none"> a change from bright colours to subtle/elegant/muted colour choices – possibly a monochromatic palette. White and silver modified sun shelter design is a more sophisticated/modern shape. Possible change from a shelter which unfolds like an arched segmented fan to a shelter which forms into something more geometric and space age the use of higher end materials to increase the appearance of quality. <p>Solutions are not exhaustive.</p>	

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