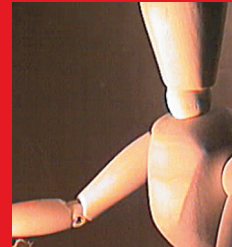
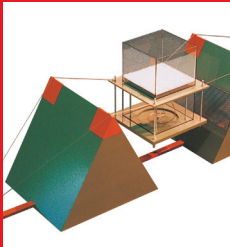


Accreditation period
2013–2017

Visual Communication Design

Victorian Certificate of Education Study Design



The images shown above represent a cross section of works covering sculpture, textiles, assemblage, drawing, photography, prints, painting and electronic media as exhibited in *VCE Top Arts*.



Published by

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

41 St Andrews Place East Melbourne Victoria 3002 Australia

TELEPHONE +61 3 9651 4300 FACSIMILE +61 3 9651 4324

EMAIL vcaa@edumail.vic.gov.au

WEB www.vcaa.vic.edu.au



COVER ARTWORK WAS SELECTED FROM THE TOP ARTS EXHIBITION. COPYRIGHT REMAINS THE PROPERTY OF THE ARTIST.



Latoya BARTON
The sunset (detail)
from a series of twenty-four
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK
Visage (detail)
201.0 x 170.0 cm
synthetic polymer paint, on cotton duck



Liana RASCHILLA
Teapot from the *Crazy Alice* set
19.0 x 22.0 x 22.0 cm
earthenware, clear glaze, lustres



Nigel BROWN
Untitled physics (detail)
90.0 x 440.0 x 70.0 cm
composition board, steel, loudspeakers,
CD player, amplifier, glass



Kate WOOLLEY
Sarah (detail)
76.0 x 101.5 cm, oil on canvas



Chris ELLIS
Tranquility (detail)
35.0 x 22.5 cm
gelatin silver photograph



Christian HART
Within without (detail)
digital film, 6 minutes



Kristian LUCAS
Me, myself, I and you (detail)
56.0 x 102.0 cm
oil on canvas



Merryn ALLEN
Japanese illusions (detail)
centre back: 74.0 cm, waist (flat): 42.0 cm
polyester cotton



Ping (Irene) VINCENT
Boxes (detail)
colour photograph



James ATKINS
Light cascades (detail)
three works, 32.0 x 32.0 x 5.0 cm each
glass, fluorescent light, metal



Tim JOINER
14 seconds (detail)
digital film, 1.30 minutes



Lucy McNAMARA
Precariously (detail)
156.0 x 61.0 x 61.0 cm
painted wood, oil paint, egg shells, glue, stainless steel wire

Accredited by the Victorian Registration and Qualifications Authority
Level 6, 35 Spring Street, Melbourne, Victoria 3000

Developed and published by the Victorian Curriculum and Assessment Authority
41 St Andrews Place, East Melbourne, Victoria 3002

This completely revised and accredited edition published 2012

© Victorian Curriculum and Assessment Authority 2012

No part of this publication may be reproduced except as specified under the *Copyright Act 1968* or by permission from the Victorian Curriculum and Assessment Authority. For more information go to: www.vcaa.vic.edu.au/Pages/footer/copyright.aspx

The Victorian Curriculum and Assessment Authority provides the only official, up-to-date versions of Victorian Curriculum and Assessment Authority publications. Details of updates can be found on the Victorian Curriculum and Assessment Authority website: www.vcaa.vic.edu.au

This publication may contain copyright material belonging to a third party. Every effort has been made to contact all copyright owners. If you believe that material in this publication is an infringement of your copyright please email the Copyright Officer: vcaa.copyright@edumail.vic.gov.au

Copyright in materials appearing at any sites linked to this document rests with the copyright owner/s of these materials, subject to the *Copyright Act*. The Victorian Curriculum and Assessment Authority recommends you refer to copyright statements at linked sites before using such materials.

Edited by Ruth Learner
Cover designed by Chris Waldron of BrandHouse
Desktop published by Julie Coleman

Visual Communication Design
ISBN 978-1-921702-84-6

Contents

5	Important information
6	Introduction
	Scope of study
	Rationale
7	Aims
	Structure
	Entry
	Duration
8	Changes to the study design
	Monitoring for quality
	Safety and wellbeing
	Use of information and communications technology
	Employability skills
	Legislative compliance
9	Assessment and reporting
	Satisfactory completion
	Authentication
10	Levels of achievement
11	Cross study specifications
14	Unit 1: Introduction to visual communication design
	Areas of study and Outcomes
17	Assessment
18	Unit 2: Applications of visual communication design
	Areas of study and Outcomes
22	Assessment
23	Unit 3: Design thinking and practice
	Areas of study and Outcomes
27	Assessment
29	Unit 4: Design development and presentation
	Areas of study and Outcomes
32	Assessment

35	Advice for teachers
	Employability skills
36	Developing a course
40	Design elements and design principles
45	Use of information and communications technology
46	Suitable resources
	Learning activities

IMPORTANT INFORMATION

Accreditation period

Units 1–4: 1 January 2013 – 31 December 2017
Implementation of this study commences in 2013.

Other sources of information

The *VCAA Bulletin VCE, VCAL and VET* is the only official source of changes to regulations and accredited studies. The Bulletin, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the Bulletin. The Bulletin is available as an e-newsletter via free subscription on the Victorian Curriculum and Assessment Authority's website at: www.vcaa.vic.edu.au.

To assist teachers in assessing School-assessed Coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes online an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The companion document to the assessment handbook 'Administrative Procedures for Assessment in VCE Studies' is available on the Victorian Curriculum and Assessment Authority's website at: www.vcaa.vic.edu.au/vce/generaladvice/index.html

The current *VCE and VCAL Administrative Handbook* contains essential information on assessment processes and other procedures.

VCE providers

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

Photocopying

VCE schools only may photocopy parts of this study design for use by teachers.

Introduction

SCOPE OF STUDY

The Visual Communication Design study examines the way visual language can be used to convey ideas, information and messages in the fields of communication, environmental and industrial design. Designers create and communicate through visual means to shape the everyday quality of life for individuals, communities and societies. Visual communication design relies on drawing as the primary component of visual language to support the conception and visualisation of ideas. Consequently, the study emphasises the importance of developing a variety of drawing skills to visualise thinking.

Students employ a design process to generate and develop visual communications. The design process provides a structure to organise design thinking and is shaped by considerations of aesthetics and functionality, as well as social, environmental and economic factors. Students develop the skills to manipulate and organise design elements, design principles, selected media, materials and production methods when creating visual communications. Creative, critical and reflective thinking (design thinking) supports students to progress through and focus on the design process. Throughout the study students explore manual and digital methods to develop and refine presentations.

Students have the opportunity to investigate the work and practices of Australian and international designers from a variety of social, cultural, historical and contemporary contexts. Through their research they build an understanding of the important role of visual communication design within society. They are able to draw upon this knowledge as inspiration to support the development of their own visual communication design work. With practice, students gain confidence in using visual language and are supported to reflect on and critique their own and others' visual communications.

RATIONALE

Visual communication design can inform people's decisions about where and how they live and what they buy and consume. The visual presentation of information influences people's choices on what they think they need or want. The study provides students with the opportunity to develop an informed, a critical and a discriminating approach to understanding and using visual communications, and nurtures their ability to think creatively about design solutions. Design thinking, which involves the application of creative, critical and reflective techniques, processes and dispositions, supports skill development in areas beyond design, including science, business, marketing and management.

The rapid acceleration of the capabilities and accessibility of digital design technologies has brought new challenges to visual communication design practices. Through the consideration of ethical and environmental sustainability issues, students are able to make informed choices that affect current and future practices. The study of Visual Communication Design can provide pathways to training and tertiary study in design and design-related studies, including graphic design, industrial and architectural design and communication design.

AIMS

This study enables students to:

- develop and apply drawing skills using a range of techniques to make their design thinking visible
- develop a range of skills in selecting and applying media, materials, and manual and digital methods to suit design purposes
- apply a design process to create visual communications
- understand how key visual communication design elements, design principles, media, materials, and manual and digital methods contribute to the creation of their own visual language
- develop a capacity to undertake ongoing design thinking while conceiving, communicating and presenting ideas
- understand how historical, social, cultural, environmental and contemporary factors influence visual communications.

STRUCTURE

The study is made up of four units.

Unit 1: Introduction to visual communication design

Unit 2: Applications of visual communication design

Unit 3: Design thinking and practice

Unit 4: Design development and presentation

Each unit deals with specific content contained in areas of study and is designed to enable students to achieve a set of outcomes for that unit. Each outcome is described in terms of key knowledge and key skills.

Cross study specifications applicable to Units 1 to 4 are included on pages 11–13.

ENTRY

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

DURATION

Each unit involves at least 50 hours of scheduled classroom instruction over the duration of a semester.

CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be announced in the *VCAA Bulletin VCE, VCAL and VET*. The Bulletin is the only source of changes to regulations and accredited studies. It is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the Bulletin.

MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of VCE Visual Communication Design to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE and VCAL Administrative Handbook*. Schools will be notified if they are required to submit material to be audited.

SAFETY AND WELLBEING

This study may involve the handling of potentially hazardous substances and/or the use of potentially hazardous equipment. It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study.

Teachers should refer to the Hazards guidance material within the OHS Management System on the DEECD Health, Safety and Worksafe webpage www.education.vic.gov.au/hr/ohs/default.htm.

Information and resources to support teachers is also available from the National Association of Visual Artists (NAVA) www.visualarts.net.au/advicecentre/health-and-safety.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study teachers should incorporate information and communications technology (ICT) where appropriate and applicable to the teaching and learning activities.

Resources include: computers; printers; web access; a range of software tools including applications to support the creation and manipulation of text, graphics and images; and input devices such as scanner, digital camera and tablet.

EMPLOYABILITY SKILLS

This study offers a number of opportunities for students to develop employability skills. The ‘Advice for teachers’ section provides specific examples of how students can develop employability skills during learning activities and assessment tasks.

LEGISLATIVE COMPLIANCE

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

Assessment and reporting

SATISFACTORY COMPLETION

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes online an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the 'Advice for teachers' section.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

AUTHENTICATION

Work related to the outcomes of each unit will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current *VCE and VCAL Administrative Handbook* for authentication procedures.

Students are required to acknowledge the source of all materials used to inform the development of their visual communication design work.

Students must have creative control over technical process used in the production and final presentation of their visual communication design solutions. Teachers must be able to authenticate students' work as own.

LEVELS OF ACHIEVEMENT

Units 1 and 2

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In VCE Visual Communication Design students' level of achievement will be determined by School-assessed Coursework, a School-assessed Task and an end-of-year examination. The Victorian Curriculum and Assessment Authority will report students' level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Visual Communication Design are as follows:

- Unit 3 School-assessed Coursework: 20 per cent
- Unit 4 School-assessed Coursework: 5 per cent
- School-assessed Task: 40 per cent
- End-of-year examination: 35 per cent.

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

Cross study specifications

For the purposes of this study the following specifications apply. Specific details of the scope of each specification are provided in the unit overviews and in the introduction to the relevant areas of study.

VISUAL COMMUNICATIONS

The design and creation of visual communications requires the selection and application of methods, media, materials, design elements, design principles and final presentation formats. Collectively these are the resources of visual language.

Methods refer to the technical processes used to make visual communications. For this study drawing, painting, printing, photography, collage, three-dimensional process and computer-based methods are appropriate. Drawings can be used for the purposes of observation, visualisation and presentation. Observational drawings are freehand drawings from direct observation to represent the form, materials and textures of objects/structures. Visualisation drawings are in the form of quick ideation sketches for conceptualising and communicating ideas. Presentation drawings are refined and finished and can be drawn using manual and/or digital methods.

All drawings can represent objects in two- and three-dimensions. Types of two-dimensional representation drawings include orthogonal, plans and elevations, and packaging nets. Types of three-dimensional representation drawings include perspective (one and two point) and paraline (isometric and planometric). Presentation drawings can incorporate technical drawing conventions based on the Australian Standards. Advice on technical drawing specifications is located on the Victorian Curriculum and Assessment Authority website www.vcaa.vic.edu.au/Documents/vce/visualcomm/technical_drawing_specifications.pdf.

Media are the digital and non-digital applications used to make visual communications. Examples of digital applications include vector-based and raster-based programs. Examples of non-digital applications include pencils, ink, markers, pastels, acrylic paint, gouache, dye and film.

Materials are the surfaces or substrates that visual communications are applied to or constructed from. Examples include paper, screen, card, textile, metal and plastic.

Design elements are components of visual communications. For this study they include point, line, shape, form, tone, texture, colour and type.

Design principles are accepted conventions associated with arranging or organising design elements. For this study they include figure-ground, balance, contrast, cropping, hierarchy, scale, proportion and pattern (repetition and alternation).

Final presentations are the formats in which visual communications are presented. They can be print and screen-based presentation formats such as brochures, posters, book covers, signs, websites, point of sale displays, three-dimensional models and packages.

The manufacture of functional prototypes is not a requirement of this study.

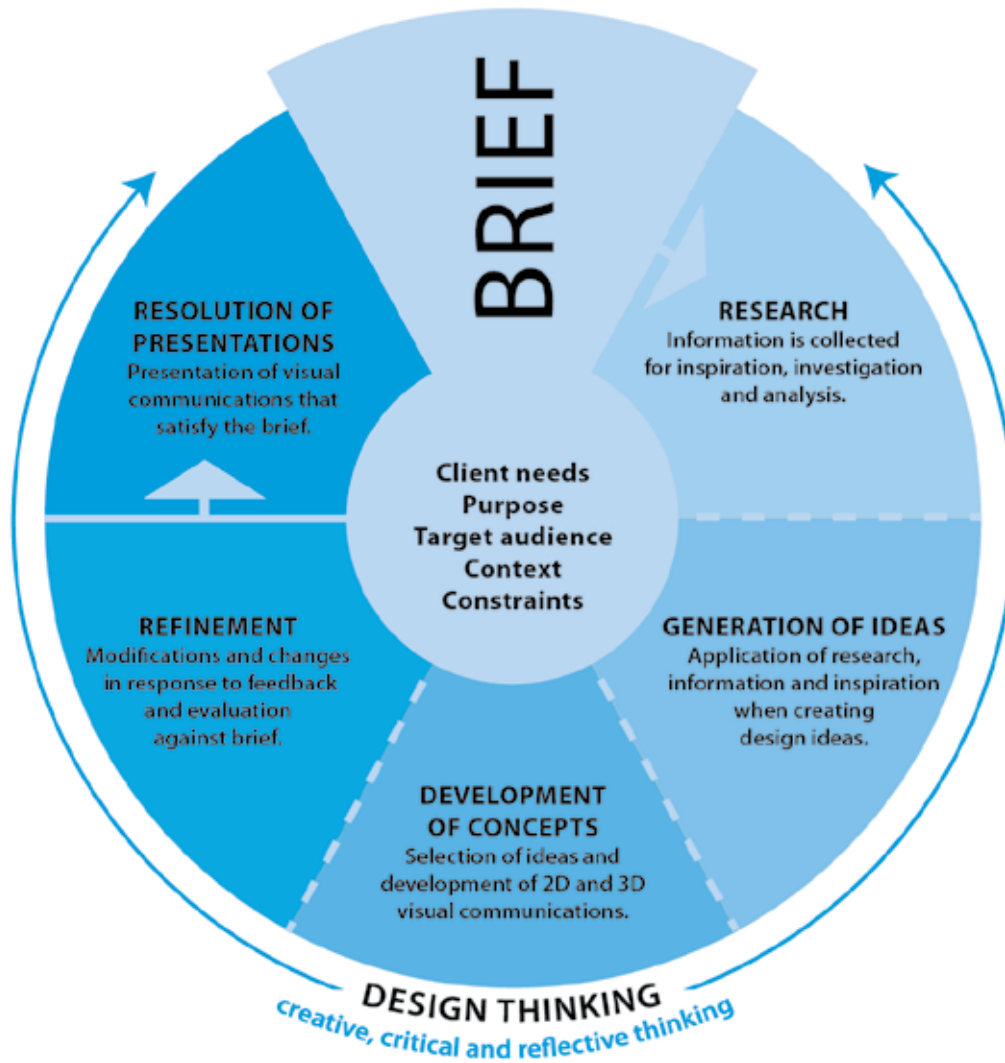
DESIGN PROCESS

Integral to this study is a design process to support the creation of visual communications. This design process identifies discrete stages, as illustrated in Figure 1, which collectively form a framework for creating visual communications in response to a brief. The brief can be provided by the teacher or student generated. In some units there is a focus on specific stages of the process, whereas in others students must apply the entire process to create visual communications. The process should not be seen as static or linear; rather it is cyclical or iterative, with stages revisited as required to resolve design problems and extend ideas. Underpinning the design process is ongoing analysis, reflection and evaluation requiring creative, critical and reflective thinking, referred to as design thinking.

Stages in the design process are:

- *Development of the brief*: identifying the client, their communication need/s, the purpose of the visual communication, the target audience, the context of the visual communication and any constraints that affect the nature of the solution.
- *Research*: collecting ideas, information and resources relevant to the brief for inspiration, investigation, analysis and interpretation. Students can use observational freehand drawing methods to represent the form, materials and textures of existing objects and/or spaces when recording these investigations.
- *Generation of ideas*: exploring a variety of design ideas that draw on the research and are appropriate to the brief. Imaginative ideas can be quickly drawn using visualisation drawing methods. These freehand ideation sketches support the communication of ideas. Visualisation drawing can represent objects in two- and three-dimensions.
- *Development of concepts*: selecting the preferred ideas and applying a range of methods, materials, media, design elements, design principles and presentation formats to create two- and three-dimensional visual communications that address the brief. Both visualisation and presentation drawing methods are relevant to this stage.
- *Refinement*: modifying visual communications in response to feedback and evaluation against the brief.
- *Resolution of presentations*: presenting visual communications that satisfy the brief.

Figure 1: A process for creating visual communication



Unit 1: Introduction to visual communication design

This unit focuses on using visual language to communicate messages, ideas and concepts. This involves acquiring and applying design thinking skills as well as drawing skills to make messages, ideas and concepts visible and tangible. Students practise their ability to draw what they observe and they use visualisation drawing methods to explore their own ideas and concepts. Students develop an understanding of the importance of presentation drawings to clearly communicate their final visual communications.

Through experimentation and through exploration of the relationship between design elements and design principles, students develop an understanding of how design elements and principles affect the visual message and the way information and ideas are read and perceived. Students review the contextual background of visual communication through an investigation of design styles. This research introduces students to the broader context of the place and purpose of design.

In this unit students are introduced to three stages of the design process detailed on pages 12 and 13: researching designers, generating ideas and applying design knowledge and drawing skills to develop concepts.

AREA OF STUDY 1

Drawing as a means of communication

This area of study introduces the skill set that underpins the discrete design process stages of generating ideas, developing concepts and refining drawings. It focuses on the development of visual language and design thinking skills. Students use observational, visualisation and presentation drawing as the means by which ideas and concepts are communicated. Through observational drawing students consider reasons for the choices designers make regarding the aesthetics, appearance and function of objects/structures. Students investigate ways of representing form and surface textures, and apply different materials and media to render drawings. Students use drawing methods such as paraline and perspective to create three-dimensional freehand drawings that maintain proportion.

Students use these observational drawings as a starting point for visualising new design possibilities. They creatively use a range of media to generate drawings that represent alternative visualisations. Freehand visualisation drawing methods are used to make thinking visible and to communicate ideas.

Drawing is also used as a means of presentation. Students learn how to produce resolved presentation drawings which are more refined and demonstrate an understanding of the application of selected media and materials.

Outcome 1

On completion of this unit the student should be able to create drawings for different purposes using a range of drawing methods, media and materials.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- key design factors that contribute to the aesthetics, appearance and functions of objects/structures
- observational drawing methods for the purpose of showing form, proportion, surface textures and relationships between objects
- visualisation drawing methods for the purpose of making visible design ideas and concepts
- presentation drawing methods for the purpose of refining conceptual designs using manual and digital methods
- drawing methods to represent three-dimensional forms, such as paraline (isometric and planometric) and perspective (one and two point)
- rendering techniques for depicting the direction of light, shade and shadow and for representing surfaces, materials, texture and form
- manual and/or digital methods suitable for creating drawings
- a range of media and materials to support different drawing purposes and drawing methods
- techniques for generating and reflecting on ideas.

Key skills

- apply drawing methods that are suitable for the purposes of observation, visualisation and presentation
- use manual and/or digital methods to create drawings for different purposes
- apply three-dimensional drawing methods to represent the form and structure of objects
- select and apply media, materials and techniques to draw and render forms
- apply design thinking techniques to generate alternative ideas and reflect on their suitability.

AREA OF STUDY 2

Design elements and design principles

This area of study focuses on design elements and design principles. Students experiment with these elements and principles when using freehand and image-generation methods such as photography, digital photography, printmaking and collage to visualise ideas and concepts. They investigate purposes for creating visual communications and consider how the relationship between design elements and design principles contributes to achieving these purposes. Through addressing a stated purpose, students are introduced to a skill set that underpins the design process stages of generation of ideas and development of concepts.

Outcome 2

On completion of this unit the student should be able to select and apply design elements and design principles to create visual communications that satisfy stated purposes.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- key features and functions of design elements such as point, line, shape, form, tone, texture, colour and type
- key features and functions of design principles such as figure-ground, balance, contrast, cropping, hierarchy, scale, proportion and pattern (repetition and alternation)
- aesthetic and functional factors that influence the selection and application of design elements and design principles
- purposes of visual communications such as to advertise, promote, depict, teach, inform, identify and guide
- drawing methods to visualise ideas and concepts
- different manual and/or digital methods, media and materials for exploring and applying design elements and design principles
- presentation drawing methods for the purpose of refining conceptual designs using manual and/or digital methods
- techniques for generating and reflecting on ideas.

Key skills

- apply techniques to generate alternative design possibilities
- apply appropriate drawing methods to make visible ideas and concepts
- select and apply different design elements and design principles when generating and developing alternative design options
- use selected manual and/or digital methods, media and materials appropriate to visual communication purposes
- refine and present visual communications to meet their stated purposes.

AREA OF STUDY 3**Visual communication design in context**

Visual communication design draws on a broad range of sources to support creativity and innovation. Historical and cultural practices and the values and interests of different societies influence innovation in visual communication designs. Through a case study approach, students explore how visual communications have been influenced by social and cultural factors and past and contemporary visual communication practices. Students consider the works of key designers in terms of visual language and the use of materials, methods, media, design elements, design principles and presentation formats. This area of study introduces students to the design process stage of research.

Outcome 3

On completion of this unit the student should be able to describe how a visual communication has been influenced by past and contemporary practices, and by social and cultural factors.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- social and cultural factors that influence the design of visual communications, such as religion, community values and politics
- factors that influence visual communication practices, such as technology, economics and environmental considerations
- design styles of past and contemporary key designers
- ways in which methods, media, materials, design elements and design principles are influenced by past and contemporary practices and cultural and social factors
- terminology appropriate to the study.

Key skills

- describe visual communications in terms of their social and cultural settings
- identify the connections between past and contemporary visual communications in terms of visual communication practices and social and cultural factors
- describe visual communications in terms of how methods, media, materials, design elements, design principles and presentation formats are applied
- use appropriate terminology.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and key skills listed for each outcome should be used holistically in course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and the elements of key knowledge and key skills should not be assessed separately. However all teaching and learning must address all the key knowledge and key skills.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Assessment tasks for this unit are selected from the following:

- folio of observational, visualisation and presentation drawings created using manual and/or digital methods
- final presentations created using manual and/or digital methods
- written report of a case study
- annotated visual report of a case study
- oral report of a case study supported by written notes and/or visual materials.

Unit 2: Applications of visual communication design

This unit focuses on the application of visual communication design knowledge, design thinking skills and drawing methods to create visual communications to meet specific purposes in designated design fields.

Students use presentation drawing methods that incorporate the use of technical drawing conventions to communicate information and ideas associated with the environmental or industrial fields of design. They investigate how typography and imagery are used in visual communication design. They apply design thinking skills when exploring ways in which images and type can be manipulated to communicate ideas and concepts in different ways in the communication design field. Students develop an understanding of the design process detailed on pages 12 and 13 as a means of organising their thinking about approaches to solving design problems and presenting ideas. In response to a brief, students engage in the stages of research, generation of ideas and development of concepts to create visual communications.

AREA OF STUDY 1

Technical drawing in context

This area of study focuses on the acquisition and application of presentation drawing skills that incorporate the use of technical drawing conventions. These drawings present information and ideas associated with a specific design field. One of the following design fields is selected for detailed study:

- environmental design or
- industrial/product design.

Within the environmental design field, students can focus on a specific area such as architectural, interior or landscape design. Within the industrial design field, students can focus on a specific area such as appliances/homewares, packaging, tools and transport.

In the selected design field students investigate ways in which information and ideas can be communicated to a client and draw on these understandings when creating presentation drawings. They acquire knowledge and skills related to technical drawing conventions and apply these when representing forms using two- and three-dimensional presentation drawings appropriate to the selected field. Students use manual and/or digital methods to create the drawings.

Advice on technical drawing specifications is located on the Victorian Curriculum and Assessment Authority website www.vcaa.vic.edu.au/Documents/vce/visualcomm/technical_drawing_specifications.pdf.

Outcome 1

On completion of this unit the student should be able to create presentation drawings that incorporate relevant technical drawing conventions and effectively communicate information and ideas for a selected design field.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- the conventions of presentation drawings associated with a selected field
- techniques for recording and reflecting on decision making
- purposes of presentation drawings and methods to refine drawings using manual and/or digital methods
- two-dimensional drawing methods such as plans and elevations (environmental), and third-angle orthogonal projections and packaging nets (industrial)
- three-dimensional drawing methods such as perspective, isometric and planometric and/or three-dimensional process (environmental and industrial)
- rendering techniques for depicting the direction of light, shade and shadow and for representing surfaces, materials, texture and form
- measures for evaluating effective drawings such as readability, clarity, accuracy, communication of message, usability, relevance
- technical drawing conventions used with presentation drawings such as those related to layout, dimensions, labels, symbols and lines
- role of Australian Standards in providing nationally accepted conventions for technical drawing
- methods of drawing to scale using conventional ratios such as:
 - 1:50, 1:100, 1:25 (environmental)
 - 1:1, 2:1, 1:5 or 1:10 (industrial).

Key skills

- apply drawing methods that are suitable for presentation drawings and the selected field
- use manual and/or digital methods to create presentation drawings
- select and apply technical drawing conventions used with presentation drawings
- select and apply two- and/or three-dimensional methods to represent form, proportions and scale.

AREA OF STUDY 2**Type and imagery**

Increasing advancements in the digital communication of information and their popularity has led to a greater need for understanding the meaning and function of typography in visual language. In this area of study students develop knowledge and skills in manipulating type and images when communicating ideas and concepts in the design field of communication. Within the field of communication design, students can focus on areas such as graphic design, packaging/surface design and brand identity. They consider historical and contemporary factors that have influenced the style and layout of print and screen-based presentation formats. Students develop and apply skills in selecting and manipulating type to evoke different moods and emotions, and use a range of manual and digital methods when creating and manipulating images. Students consider the suitability of file formats of images for print and on-screen presentations and the relationship between images and type when communicating ideas

and concepts. They use imagination and creative thinking techniques to stimulate curiosity and the development of divergent options when selecting and manipulating images and type for print and screen-based presentations.

Broadly, in this area of study students focus on the design process stages of generating ideas and development of concepts detailed on pages 12 and 13. Students develop knowledge of their legal obligations regarding ownership of images and type and apply this knowledge when visually communicating ideas and concepts.

Outcome 2

On completion of this unit the student should be able to manipulate type and images to create visual communications suitable for print and screen-based presentations, taking into account copyright.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- features of key historical and contemporary typography
- terminology to describe family types and faces, and characteristics of the typeface
- image file formats such as jpg, bmp, gif suitable for print and screen-based presentations
- print and screen-based final presentation formats such as web pages, posters, magazines and banners for meeting different communication purposes
- typographic and layout conventions that assist with readability and legibility
- design thinking techniques for generating ideas and reflecting on options
- materials, media, design elements, design principles, and manual and digital methods such as drawing, painting, printing, digital photography, photography, collage, and three-dimensional process for visualising different ideas and concepts
- capabilities of a range of digital design technologies such as a digital camera capturing images with a specified pixel resolution and software that tracks and adjusts kerning of type
- techniques for digitally manipulating type and images to convey particular moods or emotions
- relevant copyright obligations when using the work of others.

Key skills

- identify the connections between past and contemporary typography
- generate ideas and reflect on suitability of conceptual options
- manage files, and apply techniques to manipulate type and images using digital design technologies
- select and creatively use appropriate media, materials, methods, presentation formats and conventions to suit communication purposes
- apply practices that fulfil legal obligations when using type and images belonging to others.

AREA OF STUDY 3

Applying the design process

This area of study focuses on the application of specific stages of the design process to organise thinking about approaches to solving design problems and presenting ideas. Students respond to a given brief addressing communication, environmental or industrial fields of design that outlines the messages or information to be conveyed to a target audience. The brief also provides a basis for reflection, as

students develop an understanding of the iterative nature of this process by revisiting stages to meet the brief's requirements.

In response to a given brief, students engage in research and analysis to support their interpretation of the brief and as stimulus for imagining and generating ideas. Drawing on their creativity, students use a range of manual and/or digital methods, media and materials to generate ideas for further development. Students reflect on these options and further develop their preferred one. In response to their own evaluation, using the brief as a point of reference, students refine and present their visual communication. Throughout the design process students accumulate and annotate their drawings as part of their ongoing evaluation to assist with creating visual communications.

Outcome 3

On completion of this unit the student should be able to engage in stages of the design process to create a visual communication appropriate to a given brief.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- role of the brief in establishing the parameters of a design task
- purposes of visual communications in relation to specified target audiences and contexts
- the design process as a framework for organising and implementing design decisions
- research techniques to acquire information for inspiration and analysis to generate design ideas and concepts
- drawing methods to visualise ideas and concepts
- suitability of different manual and/or digital methods, media and materials for visualising ideas and developing concepts
- key features and functions of design elements and design principles
- techniques for refining and presenting visual communications using manual and/or digital methods
- relevant copyright obligations when using the work of others
- creative, critical and reflective design thinking techniques
- appropriate terminology for the study.

Key skills

- apply and document design thinking techniques when engaged in the design process
- research and analyse information relevant to a given brief
- use freehand visualisation drawings and annotations to make ideas visible
- evaluate the suitability of design ideas and concepts in terms of the requirements of the brief
- select and use a range of appropriate methods, media, materials, design elements and design principles
- apply techniques to refine and present visual communications
- apply practices that fulfil legal obligations with respect to copyright
- use appropriate terminology.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and the elements of key knowledge and key skills should not be assessed separately. However all teaching and learning must address all the key knowledge and key skills.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Assessment tasks for this unit are selected from the following:

- folio of typography and image ideas and concepts created using manual and digital methods
- folio of technical drawings created using manual and/or digital methods
- written and/or oral descriptions and analysis of historical and contemporary design examples
- folio demonstrating the design process created using manual and/or digital methods
- final presentations of visual communications.

Unit 3: Design thinking and practice

In this unit students gain an understanding of the process designers employ to structure their thinking and communicate ideas with clients, target audiences, other designers and specialists. Through practical investigation and analysis of existing visual communications, students gain insight into how the selection of methods, media, materials and the application of design elements and design principles can create effective visual communications for specific audiences and purposes. They investigate and experiment with the use of manual and digital methods, media and materials to make informed decisions when selecting suitable approaches for the development of their own design ideas and concepts.

Students use their research and analysis of visual communication designers to support the development of their own work. They establish a brief and apply design thinking skills through the design process detailed on pages 12 and 13. They identify and describe a client, two distinctly different needs of that client, and the purpose, target audience, context and constraints relevant to each need.

Design from a variety of historical and contemporary design fields is considered by students to provide directions, themes or starting points for investigation and inspiration for their own work. Students use observational and visualisation drawings to generate a wide range of design ideas and apply design thinking strategies to organise and evaluate their ideas. The brief and investigation work underpin the developmental and refinement work undertaken in Unit 4.

AREA OF STUDY 1

Analysis and practice in context

In this area of study students explore a range of existing visual communications in the communication, environmental and industrial design fields. The focus of each design field is:

- communication – the design and presentation of visual information to convey ideas and concepts
- environmental – the design and presentation of visual information for built/constructed environments
- industrial – the design and presentation of visual information for manufactured products.

Students analyse how design elements, design principles, methods, media and materials are used in visual communications in these fields to achieve particular purposes for targeted audiences.

Students draw on their findings from the analysis to inform the creation of their own visual communications and they articulate these connections. In response to given stimulus material, students apply skills to create visual communications for different purposes, audiences and contexts using a range of manual and digital methods, media and materials. The visual communications created by students include a two- and/or three-dimensional presentation drawing.

Outcome 1

On completion of this unit the student should be able to create visual communications for specific contexts, purposes and audiences that are informed by their analysis of existing visual communications.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- key design features of existing visual communications associated with the communication, environmental and industrial design fields
- techniques for analysing visual communications
- characteristics of audiences that influence visual communications, including age, gender, interests, location, socioeconomic status, cultural background
- purposes of visual communications, including to advertise, promote, depict, teach, inform, identify, and guide
- techniques for gaining attention and maintaining engagement of audiences using visual language
- characteristics and functions of design elements and design principles
- drawing methods to visualise ideas and concepts
- two-dimensional (orthogonal, plans and elevations and packaging nets) and three-dimensional drawing methods (perspective: one and two point, and paraline: isometric and planometric) to represent forms
- methods of converting visualisation of two-dimensional representation to three-dimensional representation drawing and the reverse
- technical drawing conventions appropriate for specified purposes, including layout, dimensions, labels, symbols and lines
- techniques for creating visual communications using manual and digital methods
- methods, materials and media used for different visual communications
- key characteristics and functions of typography conventions
- appropriate terminology for the study.

Key skills

- analyse existing visual communications in terms of their key features
- make and document design decisions that are informed by the analysis of existing visual communications
- select and apply drawing methods and drawing conventions appropriate to different purposes, audiences and contexts
- select and apply a range of design elements, design principles, manual and digital methods, materials, conventions and media appropriate to different purposes, audiences and contexts
- use appropriate terminology.

AREA OF STUDY 2

Design industry practice

In this area of study students investigate how the design process is applied in industry to create visual communications. Students develop an understanding of the processes and practices used to support collaboration between clients, designers and specialists when designing and producing these visual communications. Contemporary Australian and international designers from the communication, environmental and industrial design fields should be considered for study. Students develop an understanding of the function of the brief and approaches to its development. They examine how design and production decisions made during the design process are influenced by a range of factors. Students develop an understanding of the legal obligations of designers and clients with respect to ownership of intellectual property and how these obligations may affect decision making.

Outcome 2

On completion of this unit the student should be able to describe how visual communications are designed and produced in the design industry and explain factors that influence these practices.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- the stages of the design process used by visual communication designers
- roles and responsibilities of designers, specialists and clients in the design and production of visual communications
- the practices of key contemporary Australian and/or international designers in the communication and/or environmental and/or industrial design fields
- the distinguishing characteristics of different design fields
- the role of the brief in documenting the parameters of clients' needs
- the processes and practices used for collaborating between designers, specialists and clients practices when pitching and presenting design directions, proposals and final presentations to clients
- evaluation techniques employed by designers throughout the design and production of visual communications
- decisions made during the design and production of visual communications to fulfil a brief, including the choice of materials, methods, media, design elements and design principles
- social, ethical, financial and environmental factors influencing designers' decisions
- trademark and copyright legal obligations of designers when using the work of others
- terminology appropriate to the study.

Key skills

- describe the roles and relationships between the clients, designers and specialists
- describe the practices, techniques and processes used by designers in establishing briefs and in designing and producing visual communications that fulfil clients' needs
- explain how design decisions are influenced by a range of factors
- identify practices that acknowledge legal obligations
- use appropriate terminology.

AREA OF STUDY 3

Developing a brief and generating ideas

In this area of study students gain a detailed understanding of three stages of the design process: development of a brief, research and the generation of ideas. Students develop an understanding of the contents of a brief and the critical role that it plays in forming the direction and boundaries for their research and generation of ideas. They apply this knowledge when developing a single brief that proposes and defines two distinct communication needs for a real or imaginary client.

When defining the two needs for the client, students establish two clearly different directions that are distinct in their intentions and that will result in separate final presentation formats. For each need, consideration must be given to the target audience, the purposes of the communication and the possible contexts. These become the criteria to inform further decisions in the design process, and students must apply this process twice; once for each need.

Students undertake research to gather information about each of the client's needs and for inspiration in responding to the brief. Ideas are generated and explored, and possible methods, media and materials are investigated. Books, magazines, films, popular media, the internet, photographs, interviews, exhibitions and site visits can serve as sources of inspiration and information. Copyright and source acknowledgment conventions are observed.

The findings of the research and explorations are collated and then analysed using annotations and sketches to explain how they may be used to satisfy the brief. Students use both observational and visualisation drawings to investigate and document their ideas and approaches. Students apply design thinking techniques to support creative and reflective thinking and to organise their ideas. This work informs the evaluation and selection of design ideas that are developed into design concepts and presented as final visual communications in Unit 4.

Outcome 3

On completion of this unit the student should be able to apply design thinking skills in preparing a brief, undertaking research and generating a range of ideas relevant to the brief.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- design thinking techniques that underpin the application of the design process
- the role of the design process in the creation of visual communications
- the contents of a brief and its role in guiding the development of visual communications
- the constraints on visual communications
- the purposes of visual communications
- the characteristics of audiences that influence visual communications
- the role of research and investigation to clarify client's needs and to seek inspiration for ideas
- techniques for accessing and referencing research sources
- methods for recording research and investigation findings, including observational drawings, sketches and annotations
- methods to support the recording of ideas, including visualisation drawings (two- and three-dimensional), sketches and annotations
- rendering techniques to show form, surface texture, light, shade and shadow

- key features and functions of design elements and design principles
- trademark and copyright legal obligations of designers when using the work of others
- terminology appropriate to the study.

Key skills

- apply design thinking skills to create, analyse, evaluate, reflect on, and critique information and ideas
- document a brief that states two distinct client needs
- access and reference research material from a range of sources
- synthesise research and investigation findings
- apply manual freehand drawing and rendering techniques to represent observations of the form, structure and function of existing objects and/or spaces relevant to the brief
- apply visualisation drawing methods to explore and generate ideas
- annotate drawings to explain connections to the brief and research
- use appropriate terminology.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes online an assessment handbook for this study that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and the elements of key knowledge and key skills should not be assessed separately. However all teaching and learning must address all the key knowledge and key skills.

Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by School-assessed Coursework, a School-assessed Task and an end-of-year examination.

Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 20 per cent.

The level of achievement for Units 3 and 4 is also assessed by a School-assessed Task, which will contribute 40 per cent, and an end-of-year examination, which will contribute 35 per cent.

School-assessed Coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with the assessment handbook published online by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where teachers provide a range of options for the same assessment task, they should ensure that the options are of comparable scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Outcome 1 Create visual communications for specific contexts, purposes and audiences that are informed by their analysis of existing visual communications.	60	<ul style="list-style-type: none"> In response to given stimulus material, create three visual communications designed for different contexts, purposes and audiences. These visual communications will include evidence of: <ul style="list-style-type: none"> two- or three-dimensional presentation drawing use of digital methods.
	15	And <ul style="list-style-type: none"> An explanation of the connections between each of these visual communications and existing visual communications using one of the following forms: <ul style="list-style-type: none"> annotated visual communications written or oral report supported by visual evidence.
Outcome 2 Describe how visual communications are designed and produced in the design industry and explain those factors that influence these practices.	25	Any one or a combination of the following tasks: <ul style="list-style-type: none"> a written report short and extended responses structured questions an annotated visual report.
Total marks	100	

*School-assessed Coursework for Unit 3 contributes 20 per cent.

School-assessed Task

Assessment for Visual Communication Design includes a School-assessed Task. The student's level of performance in achieving Outcome 3 in Unit 3 and Outcomes 1 and 2 in Unit 4 will be assessed through a School-assessed Task. Details of the School-assessed Task for Units 3 and 4 are provided on page 33 of this study design.

Unit 4: Design development and presentation

The focus of this unit is the development of design concepts and two final presentations of visual communications to meet the requirements of the brief. This involves applying the design process twice to meet each of the stated needs.

Having completed their brief and generated ideas in Unit 3, students continue the design process by developing and refining concepts for each need stated in the brief. They utilise a range of digital and manual two- and three-dimensional methods, media and materials. They investigate how the application of design elements and design principles creates different communication messages with their target audience.

As students revisit stages to undertake further research or idea generation when developing and presenting their design solutions, they develop an understanding of the iterative nature of the design process. Ongoing reflection and evaluation of design solutions against the brief assists students with keeping their endeavours focused.

Students refine and present two visual communications within the parameters of the brief. They reflect on the design process and the design decisions they took in the realisation of their ideas. They evaluate their visual communications and devise a pitch to communicate their design thinking and decision making to the client.

AREA OF STUDY 1

Development of design concepts

In this area of study students focus on the design process stages of the development of concepts and refinement. Using separate design processes, students develop and refine design concepts that satisfy each of the needs of the brief established in Unit 3. When selecting ideas to develop as concepts, students must ensure that each idea is discernibly different in intent and presentation format. Students manipulate and apply design elements and design principles to create concepts that attract the interest of their target audience and convey the messages, ideas and information required to satisfy the brief.

Students explore and develop expertise in a range of appropriate manual and digital methods, materials and media for use in the design solutions for the brief. Two-dimensional and three-dimensional drawing methods may be used to assist with visualising and presenting solutions and determining proportions and scale if appropriate. Students apply design thinking techniques and use mock-ups to test and evaluate

the suitability of each design concept. For each selected concept they further refine it in preparation for the final presentation. Students apply techniques to acquire feedback and to reflect and record the design thinking behind their decision making.

Outcome 1

On completion of this unit the student should be able to develop distinctly different design concepts for each need, and select and refine for each need a concept that satisfies each of the requirements of the brief.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- design thinking techniques that underpin the application of the design process
- the role of the brief in the development and evaluation of visual communications
- methods for visualising concepts
- different manual and digital methods, media, materials and conventions for developing a range of concepts
- the features and functions of design elements and design principles
- techniques for gaining attention and maintaining engagement of target audiences using visual language
- functional and aesthetic factors that influence the selection of preferred concepts
- presentation formats in communicating different design intentions
- mock-ups as a method of testing the suitability of concepts
- methods for refining conceptual designs
- techniques for recording decision making, including annotation
- trademark and copyright legal obligations of designers when using the work of others
- terminology appropriate to the study.

Key skills

- apply design thinking skills to support the application of relevant stages of the design process
- select ideas for development that address the requirements of the brief
- select and apply a range of manual and digital methods, materials, media, design elements, design principles, presentation formats and conventions to develop concepts
- test and evaluate the suitability of concepts
- refine concepts in the light of evaluation and reflection
- apply techniques to progressively record decision making and development of design concepts
- apply practices that fulfil legal obligations
- use appropriate terminology.

AREA OF STUDY 2

Final presentations

This area of study focuses on the final stage in the design process, the resolution of presentations. Students produce two final visual communication presentations, which are the refinements of the concepts developed in Outcome 1. This involves selecting and applying materials, methods, media, design elements and design principles appropriate to the designs and selected presentation formats.

Students explore ways of presenting their final visual communications that attract and engage the target audiences.

Outcome 2

On completion of this unit the student should be able to produce final visual communication presentations that satisfy the requirements of the brief.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- specific presentation formats to communicate design intentions
- ways of presenting distinctive final visual communications that meet the requirements of a brief
- techniques for gaining attention and maintaining engagement of target audiences using visual language
- methods, materials, media, design elements, design principles and relevant conventions to produce final visual communications.

Key skills

- select suitable presentation formats that meet the requirements of the brief
- select and apply a range of methods, materials, media, design elements, design principles, presentation formats and conventions, if appropriate to the brief, to develop final presentations
- present final visual communications.

AREA OF STUDY 3

Evaluation and explanation

In this area of study students devise a pitch to present and explain their visual communications. Their pitch is informed by an evaluation of the ways that the final visual communications meet the requirements of the brief and the design decisions made throughout the design process. Students explain their thinking behind each visual communication and the reasons for their selection and use of particular materials, media and methods, design elements, design principles, and presentation formats. They draw on their annotations and reflections assembled during the design process to evaluate the effectiveness of their design solutions in relation to the requirements of the brief. Students consider client responses to their pitch. They may respond to questions and offer further clarification of their visual communication.

Outcome 3

On completion of this unit the student should be able to devise a pitch to present and explain their visual communications to an audience and evaluate the visual communications against the brief.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- purposes and relevant components of a pitch
- methods of delivering a pitch to present and explain resolutions to a brief
- criteria for evaluating the extent to which final presentations met the requirements of the brief

- criteria for evaluating how the design process was used as a framework for creating visual communications
- critical and reflective thinking strategies
- terminology appropriate to the study.

Key skills

- devise and deliver a pitch that supports the presentation of final visual communications
- present final visual communications that satisfy the brief
- explain the design thinking behind each of the visual communication presentations
- apply criteria for evaluating the quality of the final presentations
- evaluate the design process as a framework for creating visual communications
- use appropriate terminology.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes online an assessment handbook for this study that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and the elements of key knowledge and key skills should not be assessed separately. However all teaching and learning must address all the key knowledge and key skills.

Assessment of levels of achievement

The student's level of achievement for Unit 4 will be determined by School-assessed Coursework, a School-assessed Task and an end-of-year examination.

Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 5 per cent.

The level of achievement for Units 3 and 4 is also assessed by a School-assessed Task, which will contribute 40 per cent, and an end-of-year examination, which will contribute 35 per cent.

School-assessed Coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with the assessment handbook published online by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where teachers provide a range of options for the same assessment task, they should ensure that the options are of comparable scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Unit 4 Outcome 3 Devise a pitch to present and explain their visual communications to an audience and evaluate the visual communications against the brief.	20	Any one or a combination of the following tasks: <ul style="list-style-type: none"> • a written report • an annotated visual report • an oral presentation.
Total marks	20	

*School-assessed Coursework for Unit 4 contributes 5 per cent.

School-assessed Task

Assessment for Visual Communication Design includes a School-assessed Task. For this assessment teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of performance in achieving Outcome 3 in Unit 3, and Outcomes 1 and 2 in Unit 4, according to criteria published annually online by the Victorian Curriculum and Assessment Authority.

Outcomes	Assessment tasks
Unit 3 Outcome 3 Apply design thinking skills in preparing a brief, undertaking research and generating a range of ideas relevant to the brief.	A brief that identifies the contexts, constraints, client's needs and target audience, and a folio generating ideas relevant to the brief. The development folio for each need will include evidence of: <ul style="list-style-type: none"> • use of design process and design thinking strategies • annotated research for information and inspiration • observational and visualisation drawings • generation of a wide range of design ideas.
Unit 4 Outcome 1 Develop distinctly different design concepts for each need, and select and refine for each need a concept that satisfies each of the requirements of the brief.	A folio of conceptual developments for each need. The conceptual development folio for each need will include evidence of: <ul style="list-style-type: none"> • use of design process and design thinking strategies • application of manual and digital methods, media, materials, design elements, design principles, presentation formats • development and refinement of concepts • reasons for selection of preferred concepts for each need.
Unit 4 Outcome 2 Produce final visual communication presentations that satisfy the requirements of the brief.	Two distinct final presentations in two separate presentation formats that fulfil the communication needs of the client as detailed in the brief developed in Unit 3.

*School-assessed Task for Units 3 and 4 contributes 40 per cent.

End-of-year examination**Description**

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority. All the key knowledge and key skills that underpin the outcomes in Units 3 and 4 are examinable.

Conditions

The examination will be completed under the following conditions:

- Duration: one and a half hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

Contribution to final assessment

The examination will contribute 35 per cent.

Further advice

The Victorian Curriculum and Assessment Authority publishes specifications for all VCE examinations on the Victorian Curriculum and Assessment Authority website. Examination specifications include details about the sections of the examination, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Units 3 and 4 sequence together with any sample material.

Advice for teachers

EMPLOYABILITY SKILLS

Units 1 to 4 of the VCE Visual Communication Design study provide students with the opportunity to engage in a range of learning activities. In addition to demonstrating their understanding and mastery of the content and skills specific to the study, students may also develop employability skills through their learning activities.

The nationally agreed employability skills* are: Communication; Planning and organising; Teamwork; Problem solving; Self-management; Initiative and enterprise; Technology; and Learning.

Each employability skill contains a number of facets that have a broad coverage of all employment contexts and are designed to describe all employees. The table below links those facets that may be understood and applied in a school or non-employment related setting, to the types of assessment commonly undertaken within the VCE study.

Assessment task	Employability skills: selected facets
Annotated folio of research, ideas, concepts and final presentations in response to a brief	Problem solving (developing creative solutions; developing practical solutions; applying a range of strategies to problem solving) Learning (being open to new ideas and methods; managing own learning) Initiative and enterprise (being creative; generating a range of options; initiating solutions) Planning and organising (collecting, analysing and organising information; managing time and priorities; setting timelines) Technology (having a range of IT skills; using IT to organise data; being willing to learn new IT skills) Self-management (having knowledge and confidence in own ideas and concepts; evaluating and monitoring own performance; seeking feedback, taking responsibility; articulating own ideas and concepts)
Short and extended responses	Self-management (having knowledge and confidence in own ideas and concepts; evaluating and monitoring own performance; seeking feedback; taking responsibility; articulating own ideas and concepts)

*The employability skills are derived from the Employability Skills Framework (*Employability Skills for the Future*, 2002), developed by the Australian Chamber of Commerce and Industry and the Business Council of Australia, and published by the (former) Commonwealth Department of Education, Science and Training.

Assessment task	Employability skills: selected facets
Structured questions	Communication (writing to the needs of the audience; sharing information) Learning (managing own learning) Planning and organising (collecting, analysing and organising information) Technology (using IT to organise data)
Report/Pitch (oral/written/visual)	Communication (sharing information; speaking clearly and directly; writing to the needs of the audience) Planning and organising (collecting, analysing and organising information) Self-management (evaluating and monitoring own performance) Technology (having a range of basic IT skills; using IT to organise data; being willing to learn new IT skills)

DEVELOPING A COURSE

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study broadly describe the learning context and the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and key skills that relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the key knowledge and key skills identified in the outcome statements in each unit.

The primary focus of VCE Visual Communication Design is the creative and innovative communication of information, ideas and visual messages to suit a specified need, purpose, audience and context. For Units 1 and 2, teachers select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. For some outcomes, or aspects of an outcome, the assessment tasks are prescribed. The contribution that each outcome makes to the total score for School-assessed Coursework is also stipulated.

The School-assessed Task runs over Units 3 and 4 and is formally assessed at the completion of Unit 4. In Unit 3 students prepare a brief, and research and generate a range of relevant ideas. This work is continued in the development of design concepts and final presentations undertaken in Unit 4. Collectively, Unit 3, Outcome 3, and Unit 4, Outcomes 1 and 2, constitute a folio of work. In Unit 3 the selection of a client and identification of two distinctly different needs for the brief requires careful consideration. Students need to be able to undertake a sustained and focused investigation in Unit 4 leading to implementation of the final presentation. A wide range of alternative solutions need to be considered. Therefore teachers need to ensure students have ample opportunity for creative approaches and the development of technical competence in a range of both two-dimensional and three-dimensional methods.

Design Process

The aim of a design process is to represent how designers start with a need, problem or opportunity and structure their thinking and actions to find a design solution and communicate their ideas. In industry, this process may vary according to the design discipline, the design studio and the individual approach taken by designers. The Visual Communication Design Process detailed on pages 12 and 13 outlines the stages students in this study will need to work through to document their process and design thinking and create their own visual communications. Drawings and/or three-dimensional models can be used in the presentation of design solutions; however, the manufacture of functional prototypes is not required.

Final presentations and printing

Students must have creative control over technical processes used in the production and final presentation of their visual communications and design solutions. Teachers must be able to authenticate students' work as their own.

Design thinking

Design thinking is applied throughout each stage of this study's Design Process: Research, Generation of Ideas, Development of Concepts, Refinement and the Resolution of the presentation of visual communications, as identified in the Visual Communication Design Process.

Design thinking incorporates:

Creative thinking which requires a curious, open-minded, flexible, divergent, explorative, investigative approach

Critical thinking which requires questioning, clarifying, planning, analysing, examining and testing information and ideas

Reflective thinking which requires a metacognitive approach, seeking and considering feedback, reflecting on progress and processes, making links and connections with broader issues and the work of others.

There is a range of strategies available to assist students with design thinking such as 6 Thinking Hats, mind maps and graphic organisers (for example, SWOT, PMI, SCAMPER, What if..?). More information and examples are available on the Victorian Curriculum and Assessment Authority VELs Teaching Support web page <http://vels.vcaa.vic.edu.au/support/graphic/index.html>.

Other thinking routines are available through the Visible Thinking and Artful Thinking websites by Project Zero at Harvard University.

<http://pzweb.harvard.edu/tc/index.cfm>

http://pzweb.harvard.edu/vt/VisibleThinking_html_files/VisibleThinking1.html

Intellectual property and copyright

An essential feature of this study is the development of creative and innovative visual communications that meet specific needs. Implicit in the work practices employed by students is the development of original work that can be stimulated by the work of others.

Students need to have knowledge of their legal obligations regarding copyright and trademarks as well as conventions for acknowledging sources of inspiration.

Intellectual property is the general term used for property generated through intellectual or creative activity. There are two different types of copyright: one requires the registration of original ideas such as patents, trademarks and design; the other type does not require official registration – they are unregistered rights and are referred to as copyright. The following websites provide up-to-date information on copyright and intellectual property.

Australian Copyright Council

www.copyright.org.au/find-an-answer/

A set of user-friendly information sheets about copyright.

Australian Government: Intellectual Property

www.ipaustralia.gov.au/

Useful website on trademarks and intellectual property infringements.

Acknowledging sources of inspiration and support resources

Students are required to acknowledge all sources of inspiration throughout the design process. This can be done by noting specific titles and publication dates of texts and/or magazines and/or URL addresses for websites where images have been sourced. For information acquired from a website, acknowledgment typically includes the title of the website and the date that the website was accessed. Information should be located at the point where images appear in student notes supporting the design process. It is important that students adhere to legislative compliance where appropriate. Related information on Copyright, Trade marks and Design registration can be located at: Make your Mark IP Design Victoria Publication 2011 www.business.vic.gov.au/busvicwr/_assets/main/lib60053/nov10_make_your_mark.pdf.

DESIGN FIELDS AND COMPONENTS OF VISUAL COMMUNICATION

Fields of practice explored in this study include Communication Design, Environmental Design and Industrial Design. The study of visual communications within these fields may be selected from the following examples:

Communication Design – presents visual information for communication purposes

Includes Graphic Design, Information Design, Digital and Web Design, Advertising, Print Publication/ Book Illustration and Typographic Design, Package/surface Design and Logo Design and Brand Identity.

Environmental Design – presents visual information to communicate information about built/constructed environments

Includes Architectural Design, Interior Design, Landscape Design, Set Design and Exhibition/Display Design.

Industrial Design – presents visual information to communicate information about objects and products

Includes Engineering Design, Product Design, Furniture and Fashion Design.

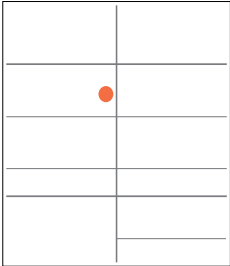
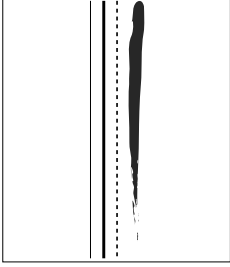
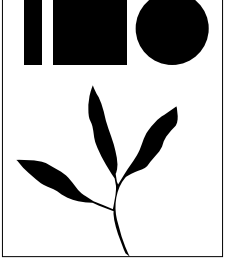
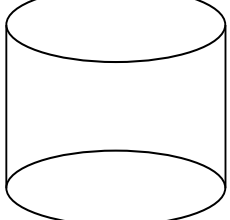
Components of the production of visual communication designs

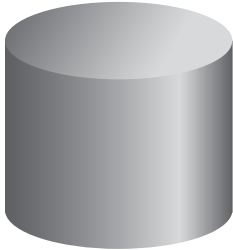
In addition to the requirements outlined in the Cross study specifications on pages 11 to 13 of the Study design, the following provides a guide for the selection of other components used to produce visual communications.

Methods <i>Refers to the technical process used to make the visual communication</i>	Media <i>Refers to the applications used to make the visual communication</i>	Materials <i>Refers to the surface or substrate that the visual communication is applied to or constructed from</i>	Design elements <i>Components of visual communication</i>	Design principles <i>Ways of arranging or organising design elements</i>	Final presentation <i>Potential formats</i>
Drawing Observational Visualisation Presentation Types of drawing include: 2D 3D	pencil ink marker pastel crayon charcoal acrylic paint watercolour	paper card wood glass metal clay stone plastic	point line shape form tone texture colour type	figure– ground balance contrast cropping hierarchy scale proportion pattern – repetition – alternation	– logo – signage – flyer – brochure – poster – billboard – postcard – advertisement – map – diagram – symbol/icon – illustration – book/magazine cover, layout – CD/DVD cover – web application – exhibition screen display – film credit sequences – 3D model – package – point of sale display – architectural drawing – finished drawings for a product
Painting	gouache dye	textile screen			
Printing Manual: monotype relief intaglio silk screen Digital: offset laser inkjet	toner film digital applications – vector based programs – raster based programs				
Photography Analogue Digital					
Computer					
Collage					
3D Process Construction Modelling Digital					

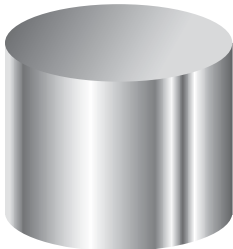
Design elements and design principles

The design elements and design principles detailed in the Cross study specifications on pages 11 to 13 must be studied. However, other elements and principles may be incorporated as appropriate.

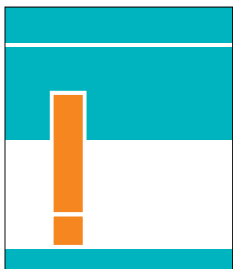
Term/illustration	Definition
Design elements	
Point	<p>A mark that may be used to indicate position and location. Point is small in relation to the whole of the design and is not necessarily circular. It can represent a point of measure or be used as decoration. It can add texture or tone. Examples of application include half tone printing, pixilation, dot rendering and map indicators.</p>
	
Line	<p>Line represents a single dimension, length, which connects one point to another. It can be straight, curved or irregular and combined with other elements. The weight and quality of the line may vary depending on its intended use and the tool used to create it, giving it character and meaning. Digitally drawn line can be clean and precise while one drawn with a brush and ink can be loose and relaxed. Examples of application include diagrams and illustration, printmaking techniques and technical drawing.</p>
	
Shape	<p>Shape is two-dimensional. It is the defined space contained within lines. It can be organic, geometric, abstract or symbolic and can be used in conjunction with other elements to create form or pattern. It can be used to simplify complex objects for effective communication. Examples of application include logo, symbols, graphic design and stencil work.</p>
	
Form	<p>Form is considered three-dimensional and can be illustrated or constructed. It can also be organic, geometric, abstract or symbolic. Form may be created by the joining of two or more shapes and enhanced by tone, texture and colour. Examples of application include packaging forms, interior fit outs, signage, architecture and industrial design.</p>
	

Term/illustration**Definition****Tone**

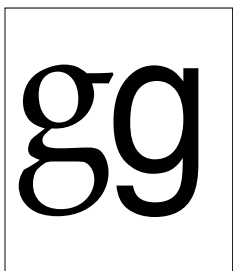
Tone may be used to describe the three-dimensional nature of form in terms of its shadows and highlights, created by a light source. It can be smooth and gradual or built by point or line (dot rendering and cross hatching), subtle or dramatic, depending on its intended use. Examples of application include drawing, and rendering and photography.

Texture

Texture communicates a tactile aspect – it can be real or implied. It may be achieved using a combination of elements such as point and line. It may be applied in a realistic or an abstract style to create an arbitrary pattern or to stimulate the finish of a material. Texture can be conveyed through media and materials and can be combined with tone. Applications include drawing and rendering.

Colour

Colour derives from the interplay of objects, light and the human eye/brain. Colour can communicate mood and emotion; it can be used to highlight information and establish hierarchy. It can add interest and excitement to a visual communication. Colour may be used to specify areas, distinguish form, and help establish hierarchy. Colour application systems include RGB and CMYK and colour guides can be sourced in Pantone libraries.

Type

Type is the visual representation of word, number and character. It can be manipulated to have an impact on the delivery of the visual message or reinforce the meaning of a word. Sets of type or 'typefaces' belong to families and can be serif, sans serif, regular, bold or italic. Type can be sourced from digital libraries, manipulated and reorganised, or hand generated. Examples of application include logos, film credits, books and magazine production.

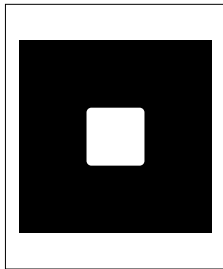
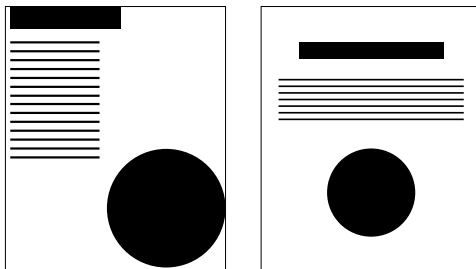
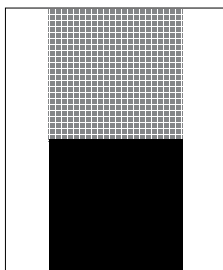
Term/illustration**Definition****Design principles****Figure-ground**

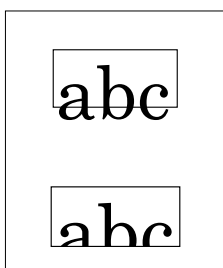
Figure and ground work together to establish the importance of visual information within a picture plane. 'Figure' refers to components that are more visually dominant than the ground on which they are placed. Figure may also be known as 'positive space' or 'form'. Ground can be known as 'background', 'negative space' or 'counter form'.

Balance

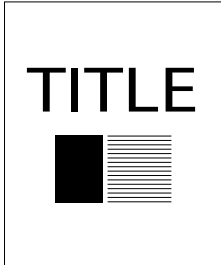
Balance refers to the arrangement of components in relation to a visual central axis. It may be 'symmetrical' where components are mirrored along the axis to create a centred and stable composition, or 'asymmetrical', where components of varying size and weight are placed off centre to create a dynamic composition.

Contrast

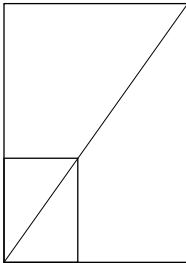
Contrast employs the use of opposite qualities to create visual tension, separate parts and build hierarchy.

Cropping

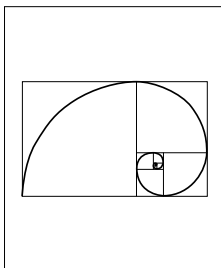
An image can be modified by selecting an area of interest to emphasise, to create dominance or simply to clarify information. The use of cropping can give a dynamic feel to a composition. It can be achieved by manipulating the borders and/or scale of a design to increase hierarchy and impact. Examples of application include highlighting of detailed information or diagrams.

Term/illustration**Definition****Hierarchy**

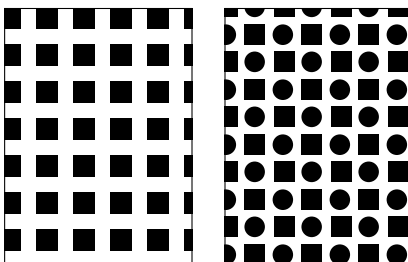
Visual information can be arranged in order of importance. Attention is drawn to the most important information or focal point within a composition. Factors determining hierarchy may be the scale, contrast, colour or the positioning of the visual components. Examples of application include print media layout such as newspapers and magazines, website layouts, book covers and posters.

Scale

Scale refers to the relative size of the figure (visual representation) to what it represents. Its relative size and scale will determine the hierarchy of visual components within a composition. Examples of application include ratio, maps, diagrams, illustrations, technical drawings, models, mock-ups.

Proportion

This is the comparative relationship between the size of components or parts of components within a composition. Proportion can be evidenced, for example, in Fibonacci's Golden ratio and the principles of Palladio's architecture.

Pattern

Pattern is the repetition or alternation of one or more components to create a visual unit. Any visual element can be used to create a pattern. Repetition can be very powerful in creating a sense of order in a composition. Alternation can create more complex patterns than those created by repetition alone. Examples of application include architecture facades and interior decoration; textile and wallpaper design.

Drawing methods

The drawing methods in this study design can be used for observation, visualisation and presentation. They can be manually or digitally produced with a range of materials and media.

Advice on technical drawing specifications is located on the Victorian Curriculum and Assessment Authority website www.vcaa.vic.edu.au/Documents/vce/visualcomm/technical_drawing_specifications.pdf.

Observational drawing

Freehand drawing that requires direct observation of the object or structure to represent form, proportion, materials and textures effectively. Observational drawing can communicate structural detail and function. Observational drawings may incorporate naturally observed perspective.

Visualisation drawings

Drawing from imagination supports the generation of ideas. These drawings are in the form of quick freehand sketches aimed at conceptualising and communicating ideas. Drawings may be developed in two or three dimensions. They may also include explanatory sketches and diagrams.

Presentation drawings

Presentation drawings present design concepts and final design solutions. They are refined and finished drawings and may employ either manual or digital media applications. Methods of production may include perspective or paraline drawings (three-dimensional), and/or third-angle orthogonal projections (two-dimensional).

Two-dimensional drawing

Third-angle orthogonal drawings

Each view of an object (front, top and sides) is drawn separately showing only two dimensions, but is kept aligned and to the same scale. Combining a view from the top, the front and sides, allows all three dimensions to be considered. Third-angle projection refers to the layout of views.

Floor plans and elevations

Scaled two-dimensional drawings used by architects involving a set of conventions regarding line types, dimensioning and symbols. Floor plans are views from above, while elevations refer to views of the side or facade.

Packaging net

A drawing of a flat two-dimensional shape that when folded becomes a three-dimensional form. It can also be referred to as a development net. Often a packaging net will include tabs for stability and fastening. The drawings are to scale and involve the use of line conventions that indicate fold lines (broken lines) and cutting edge (solid outline).

Three-dimensional drawing

Paraline

Objects are drawn with the receding lines remaining parallel to each other (hence the term ‘para-line’). Common types of paraline drawings include isometric and planometric.

Isometric: Constructed with both sides receding from the corner edge at 30 degrees. The isometric drawing provides a comprehensive overall view of the object.

Planometric: The base (or plan) of the object retains its true form (is not altered) with both sides receding at 45 degrees (or one side recedes at 30 degrees and the other at 60 degrees).

Perspective drawing

Objects are drawn in a naturalistic manner consistent with human vision; the receding lines converge towards the horizon (eye level) rather than remain parallel to each other. The placement of the horizon line determines the location of the viewer and provides capacity for different views of an object or the relationship of parts to each other.

One-point perspective: Objects are drawn front on, with receding lines converging to one vanishing point on the horizon.

Two-point perspective: Objects are drawn with a corner closest to the viewer and side drawn with receding lines to two vanishing points on the horizon line.

Typographic conventions/terms

Typeface

‘Typeface’ is the overall design of type characters. ‘Font’ is the means by which the typeface is delivered (e.g. the cast metal or the software). These terms are now used interchangeably. ‘Font’ can be referred to as regular, italic, light, bold, bold italic, serif, sans serif, decorative, script etc. A group of typefaces with a common design in a set of weights and style is referred to as a family. Any added effects to the original typeface (outlined, three-dimensional, condensed, extended, kerned, tracked, textured, drop shadow) is a ‘treatment’.

Typography

The technique of arranging typefaces. Selecting typefaces, point size, line length, leading, tracking and kerning is known as typography. Techniques used for production of typographic visual communication can include letterpress, digital, hand generated, constructed. To organise the production of typefaces, structural aspects of typefaces include baseline, x-height, descender, ascender, stem, crossbar, arm, bowl, leg, tail, ear.

Kerning

The adjustment of space between adjacent type characters to optimise their appearance.

Tracking

The adjustment of space between groups of letters.

Point size

Measurement of type size; distance from the highest ascender to the bottom of a descender.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In developing practical skills, students should become familiar with digital design programs that enable concepts to be developed, refined and placed into presentation formats. Students should be introduced to methods of manipulating imagery and type for communication purposes and the opportunity to construct visual communications for final presentations. Students should be aware of copyright issues and the need to acknowledge sources.

Digital technologies may be used to expand possibilities of manually generated images through scanning, editing and manipulating to suit requirements.

When using digital photography to create visuals for specific applications or for reference, students should be able to transfer images, select appropriate resolution and file format, edit, enhance and manipulate images to suit requirements. Photocopying can be used to alter size, duplicate or trial rendering effects.

A range of computer programs can be used in the completion of outcomes, including digital design technology programs such as Adobe Photoshop, Illustrator, Flash, Dreamweaver and publishing programs such as Adobe InDesign. Microsoft Word is appropriate for written tasks, including the brief. However, annotations throughout the design folio should be handwritten. Three-dimensional modelling programs, such as CAD and Google Sketch-up, may be used to develop and refine concepts but should not be relied on heavily to translate drawings from two-dimensional to three-dimensional, and should be supported by manual drawing and other methods.

SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and key skills.

A list of suitable resources for this study has been compiled and is available on the Visual Communication Design study page of the Victorian Curriculum and Assessment Authority website: www.vcaa.vic.edu.au/vce/studies/index.html

LEARNING ACTIVITIES

Implementation advice and example learning activities for each unit are provided below. Examples in the shaded boxes are explained in detail in accompanying boxes.

Unit 1: Introduction to visual communication design

The primary focus of this unit is on students developing drawing skills as a means of communication and an understanding of how visual communications are shaped by past and contemporary factors.

In Area of Study 1 students develop skills in the drawing methods used for observation, visualisation and presentation. Students are not required to apply technical drawing conventions to their presentation drawings – this is undertaken in Unit 2. All drawings can be completed using manual and/or digital methods – it is not until Unit 2, Area of Study 2, that students are required to use both manual and digital methods when creating visual communications. While students are required to represent objects in three dimensions, there is flexibility in the types of drawings, for example students could do only perspective or paraline or they could do both. Within perspective they could do one and/or two point and within paraline they could do isometric and/or planometric.

Within this area of study there is also choice about the scope of methods, media and materials used. Factors influencing choice include resources, student preference, teacher expertise, the drawing purposes and methods. Examples of different methods, media and materials are listed on page 39.

In Area of Study 2 students develop their knowledge of design elements and design principles and their interplay, and apply this understanding when creating visual communications in response to stated purposes. A list of purposes is stated in the key knowledge and flexibility exists as to the extent to which they are studied.

In Area of Study 3 students undertake a case study to examine the technical, economic and environmental factors that shape contemporary visual communications. This involves selecting either a key designer and examining factors influencing their work practices or a visual communication and examining factors that have influenced the style of visual communications. For example, a case study of Milton Glaser could include an annotated timeline featuring key works from the mid 1950s to now, written and visual descriptions of the social and cultural settings associated with these works and indications of noticeable changes in work practices and design styles. Alternatively, students could annotate the developments of a well-known visual communication such as the logos of Apple Inc and Kentucky Fried Chicken to show how changes in the application of design elements and design principles have affected the communications and to explain the impact of changes in technology and the economy on the designs.

Technical, economic and environmental factors impacting visual communication design include global and cultural technological developments. For example the latest technology of three-dimensional printers provide new challenges that impact the environmental and ethical design and development of objects. Economic factors relate to affordability of access to materials, media and technologies of the time and place where visual communications are produced. Environmental factors may extend to the impact on the natural environment from the development and presentation of visual communication design.

AREA OF STUDY 1: Drawing as a means of communication

Outcome 1

Create drawings for different purposes using a range of drawing methods, media and materials.

Examples of learning activities

use construction methods such as folding, pleating, rolling and curling of paper to turn a 2D material into a 3D form; draw these forms noting shade and shadow; use these forms to visualise new designs for objects or buildings

view the DVD documentary *Between the Folds* (see Resources page online) and discuss

choose a simple object to visually interpret in a variety of ways; start by drawing what can be seen, then think of new uses, looks, adaptations, modifications, combinations of the original object; methods including perspective, isometric and planometric are used to assist with producing well-proportioned drawings and visualising ideas; produce a rendered presentation drawing of the most effective ideas

draw two to three simple objects arranged to observe natural perspective and the relationship between objects including proportion; draw what is seen, observing the light source, tone and shadows, e.g. fruit salad in a bowl with a spoon, biscuits with a cup of tea, business cards in a wallet; develop drawings as quick sketches to explore new forms, e.g. a single implement that will cut fruit and can be used as a fork, alter the tea cup by applying novelty surface treatments or vary the proportions of the existing wallet for a new wallet design

draw multiples of an object such as a building block or Duplo, receding towards one vanishing point, noting the decrease in size as they move towards the vanishing point; complete a series of drawings, changing the location of the vanishing point, including two vanishing points, changing the arrangement of the blocks, as well as the media and materials; explore alternative finishes for the surface of the blocks

draw facades of local buildings such as shop fronts in one point perspective, recording the view of a pedestrian from different positions; make note of details such as the proportion of windows, doors and entrances and the placement and structure of signage; observe finishes such as glass, render, brick, and chrome; design new signage and window display to attract passing traffic

use paraline drawing to draw simple packages with one side open, so that the contents are visible to show how they fit or are housed; examples may include food packaging that investigates materials that ensure freshness or packing inserts that protect fragile contents, e.g. markers in a sleeve, child's toy, ball of string, folded fabric in a box; use existing packaging to hold unexpected items, such as T-shirt packaging in a milk carton; design surface graphics for these; draw packaging containers that include a lid such as milk cartons, shampoo bottles, pump packs, and screw top bottles; use isometric and planometric drawings

Detailed example**OBSERVATION, VISUALISATION AND PRESENTATION**

Select a simple object such as a clothes peg, sharpener, stapler, desk lamp or chair. Make a series of freehand drawings from direct observation observing different angles, under different lighting and in different contexts. Use one and two point perspective to assist with creating well-proportioned drawings. Use a variety of media to render the surface texture and form.

What parts make up the object? Draw the various parts separately, using isometric and/or planometric. Consider why the designer may have made decisions regarding materials, size, structure. Brainstorm at least twenty new ways to visually interpret the object to give it a new look, different

functions, an imaginary inner structure. Use quick freehand ideation sketches to record ideas which can be a combination of conventional, creative, unusual and humorous possibilities. Informal perspective, and isometric and planometric drawing methods are used to assist with the visualisation of ideas.

Select the best four ideas to present as a refined presentation drawing. The ideas could be contained within 4 squares and arranged in a grid format. Students can select from perspective, isometric and/or planometric to complete their final drawing manually or digitally.

AREA OF STUDY 2: Design elements and design principles

Outcome 2

Select and apply design elements and design principles to create visual communications that satisfy stated purposes.

Examples of learning activities

collect examples of visual communication design formats including posters, billboards, magazine advertising, packaging, signage, postcards, book covers, instructional pamphlets, maps and websites; discuss how each addresses its purpose, such as to depict, advertise, promote, identify, teach, inform and/or guide; highlight the key characteristics and/or devices used in each example; by circling, using leaders or pointers and drawing sections beside images, describe the dominant design elements and principles, methods, materials and media and their role in the communication

alter the communication of a promotional poster for an event by altering the use of design elements and principles and changing its method of production, e.g. re-create a magazine advertisement that uses photography, replacing it with illustration, for the purpose of attracting a different audience

design a menu for a gourmet takeaway food outlet to communicate information, exploring photography, illustration and type; consider what information must be conveyed, and what design elements, principles and methods would be most suitable, e.g. compare photography to illustration and evaluate their effectiveness to inform; trial different grid systems to organise layout and develop hierarchy using manual and digital means; evaluate the effectiveness of layouts for clarity of information

design an identity for a client, e.g. café, real estate business, doctor, mechanic, pet shop, architect, nursery, to identify and discern their businesses; explore logo and monogram options, using each of the design elements and design principles as starting points; test arrangements to suit applications such as signage, stationery, brochures and websites

design a pattern for a specific application such as wallpaper for a hotel, ceramic tile for a bathroom with an exotic theme, wrapping paper for a child's birthday, or textile design to make classic furniture more contemporary; explore the design elements line, shape and colour to develop motifs, and apply design principles of balance and contrast, pattern repetition and alternation; use a vector drawing program to trace manual drawings and to multiply for pattern making; use sections of the design and add type to create an identity for a designer/company

take digital photos of a passion/interest/identity (hobbies, sports, culture) and use them to create a poster to promote an interest or identity; then design a set of 8 postcards that rearrange the key compositional components of the poster, each postcard highlighting a design element and a design principle (line and balance, shape and contrast, etc.); gather feedback from peers as to whether they can correctly identify the dominant design element and principle used in each postcard design

Detailed example**IDENTITY DESIGN**

The client a new nursery Oasis Designs requires an identity design to promote its focus on garden solutions that create natural, relaxing environments. The design must distinguish it from its competition and be easily identified. It will be used to support signage, acting as a landmark and applied to other carriers such as staff aprons, delivery vans, business cards and sample seed packets.

Focus on exploring design elements point, line, shape, form, texture, type and colour, and employ each of the design principles (figure-ground, cropping, balance, contrast, pattern, scale, proportion, and hierarchy) during the generation and development of ideas. A selection of existing identity designs may be used as reference material and to identify function of design elements and principles.

Observational drawing, using reference material of natural objects and environments, can be used as a starting point. Visualisation drawing can be used to explore each of the design elements and principles, for example to stylise and simplify into abstract shapes, aiming to convey a sense of relaxation and calm. Create linear interpretations using pen

and/or brush and ink, fine, medium and heavy weight felt tipped pens to create simple outline and loose gestural effects, continuous and broken line, consistent and varied line weight.

Create shapes by filling in line drawings using markers and/or cutting from coloured and textured papers. Trial single silhouette block shapes, segmented shapes and tonal drop out. Vary colour combinations, adding background colour to explore contrast.

Provide typefaces for students to accompany these, trialling design principles such as proportion, cropping, hierarchy, balance and contrast to create a unit.

Evaluate trials to identify the best use of the elements and principles employed to select the most effective option that satisfies the purpose.

Scan imagery, vector trace if appropriate. Assemble on computer and apply identity / logo to a range of presentation formats.

Present final solutions in black and white and in colour.

AREA OF STUDY 3: Visual communication design in context**Outcome 3**

Describe how a visual communication has been influenced by past and contemporary practices, and by social and cultural factors.

Examples of learning activities

present images of objects and furniture from the Bauhaus school of design; students guess their date of origin, broadly referring them to them as 'old' or 'new'; on second viewing, students can explain what they have based their opinion on; follow with images of objects and furniture made today, influenced by the original Bauhaus designs; students note similarities (aesthetics) and differences (technology/materials)

identify and develop definitions and vocabulary for terms to describe the factors that impact on design including aesthetics, historical events, cultural observances, social values and lifestyles, political changes, economic growth and depression, technological advances; support with examples

create a visual and written timeline of twentieth century design history/movements chronologically and defined by the era and country of origin; include examples of communication design, environmental design and industrial design, e.g. Art and Crafts Movement, Art Nouveau, Constructivism, Bauhaus, Art Deco, Pop, Post Modern, Memphis

find examples of poster designs from different eras; describe how they communicate information and/or ideas through the use of design elements and principles; compare the methods, materials and media used; redesign one of them for a contemporary target market, inspired by the original with a selective retention of design elements and principles, and/or methods, materials and media

research the background and profile of a designer, noting the country that they work in and describing the factors that impact on their designs; research a second designer working in the same discipline but in a different time and place; identify and describe the similarities and differences in their work, speculate about the reasons for this; create a missing page from the visual diaries of each of the two designers

create a glossary and a range of examples of the use of media, methods, materials, design elements and principles, taken from past design and current design movements

Detailed example

FACTORS THAT INFLUENCE POSTER DESIGN

Develop a resource of posters from different eras, different cultures and interests. These could include Indian Bollywood posters compared to American movie posters and/or political posters, including the differences between 1930s Soviet propaganda posters and contemporary western political campaigns.

Identify and discuss the context and culture, purpose and audience and examine how design elements and principles, methods, materials and media have been best used to attract attention and attract the interest of identified audiences.

Review the posters of graphic designer Shephard Fairey and examine how he uses conventions of the past to influence the conceptual reading of contemporary posters.

References to poster design history, including Soviet designs, can be found in the Resources page online.

Research factors that may influence poster design today in Australia such as cultural observances, social values, lifestyles and interests, political changes, economic status and technological developments.

Redesign a selected poster for a contemporary audience, inspired by the original with selective use of design elements and principles. Identify the target audience, their cultural and social profile and research the sources of the types of images and fonts used. Describe the ways in which methods, media, materials, design elements and design principles are influenced by the original design. Keep detailed records of research and share observations and case studies with fellow class members.

Unit 2: Applications of visual communication design

This unit offers a practical context for learning and applying drawing methods and an understanding and application of basic typography components. Area of Study 3 introduces students to the design process that underpins visual communication design practice.

In Area of Study 1 students develop their knowledge and practice of the application of appropriate basic technical drawing conventions through either environmental or industrial/product design contexts. The selection of context will be determined by the teacher to meet the needs and interests of students.

Different approaches may be taken to develop and apply the appropriate drawing conventions to address the context. Existing sample designs of buildings, structures or objects can be used as the source to develop the appropriate drawings. Students are not required to make new designs but translate designs into technical drawings and render them if required. It is valuable for students to practice manual freehand drawing techniques to build knowledge and skills. Students are required to understand the role of the Australian Standards and how it provides parameters and standards for the design industry. Appropriate specifications for orthogonal and architectural drawings can be located in the resource technical drawing specifications published on the study page at: www.vcaa.vic.edu.au/vcaa/vce/studies/visualcomm/technical_drawing_specifications.pdf. This guide provides a modified version of Australian Standards to assist students in interpreting this professional documentation. Specified labelling has been included in this resource for teaching and learning purposes. Students practice their technical drawing skills and make presentation drawings using manual and/or digital methods.

In Area of Study 2 students explore typography. Students review key features of both historical and contemporary typography to develop an understanding of how type communicates visually. A list of typographic terms can be found on page 45 of this study design.

In Area of Study 3 students are introduced to key aspects of the design process. Students respond to a given brief demonstrating their knowledge. Briefs can be developed by teachers to best address the key knowledge and key skills. Briefs should be devised to acknowledge the interests of students and will include relevant information such as the client, client profile and need, the purpose, context and constraints of the visual communication, and the characteristics of the audience that will be influenced by the visual communication. Briefs should address a field of communication design, industrial/product design or environmental design. Suggested themes to stimulate students' creative thinking could be to address environmental or social issues such as the design of an advertisement or energy saving device to stimulate the average family to become more energy conscious in the home. Another brief may identify a community need to promote ethical and neighbourly behaviour in an area that presents issues of racism or disharmony. When students research for information and inspiration they must acknowledge the source of information using text or magazine titles and/or website addresses. Documentation should be detailed so that the source document can be located if required. Copyright must be acknowledged where appropriate.

Outcome 1

Create presentation drawings that incorporate relevant technical drawing conventions and effectively communicate information and ideas for a selected design field.

Examples of learning activities

Measure a cubby house, garden shed, pet's enclosure or kitchen area and draw up the floor plan and elevations to scale; investigate an appropriate scale for architectural drawings when showing single rooms; apply architectural conventions, including some dimensions; construct a planometric view using the plan and elevation views to reveal the interior layout; draw a perspective exterior view to show the structure in context (this may be from direct observation or imagine a new environment)

unfold and flatten existing packaging to observe the net; trace around it onto card and mark fold lines and flaps; redraw the net, changing the proportions so a new net is created; mark different shaped windows and cut out net, score, fold and glue together; draw using isometric conventions to observe the relationship of the front, side and top, and consider how surface graphics could be placed

draw a classroom chair from direct observation from different viewing angles – on the floor and elevated – using two point perspective; note the placement of the horizon line; draw it again in isometric to compare with the perspective views; annotate to record the similarities and differences, noting under which circumstances each drawing would be used and why

measure a simple handheld and/or operated household object, e.g. plastic lemon juicer or electric toothbrush; produce a series of freehand and instrumental paraline drawings from direct observation, and a dimensioned third angle orthogonal drawing to scale; render drawings to observe existing materials and explore alternative materials; show form using a range of media such as marker and colour pencils revealing the effect of light, shade and shadow

make a collection of highlighters, pens and markers; complete careful observational drawings including details of a range of nibs, caps and other details; use a scale that allows a magnified view, draw with instruments in isometric, including ellipses; scan into the computer and create a vector tracing; apply tonal effects to show form; annotate to record observations regarding the effectiveness of the choice of materials, making conclusions about its selection; annotate observations made between the manual and digital drawings

observe three-dimensional signs or numbers on local buildings; draw from street level with a good view of its three dimensions; draw in two point perspective including the façade to show its context and size relationship; evaluate its effectiveness from the viewing angle; in class draw the sign (or create a new one with an alternative name) to scale in third angle orthogonal, applying major dimensions

Detailed example**INDUSTRIAL DESIGN**

Students collect small household objects that are handheld and/or operated. Use a ruler and measuring tape to record dimensions onto a quick freehand three-dimensional sketch. Use 5mm graph paper to construct a third angle orthogonal drawing to scale, applying Australian Standards conventions located at: www.vcaa.vic.edu.au/Documents/vce/visualcomm/technical_drawing_specifications.pdf. Use manual or digital instruments to construct each drawing. Add dimensions to each view.

Scan and trace as vector images. Use 5mm

isometric graph paper to construct a corresponding isometric drawing using third angle orthogonal views. Trace onto unlined paper and render in a range of media.

Select, scan and arrange drawings into a poster layout intended for a client presentation. Include written information such as the product name and description, a three-dimensional rendered drawing, a third angle orthogonal drawing and some complementary imagery that may be the student's own photograph or graphic element or a correctly acknowledged sourced image.

AREA OF STUDY 2: Type and image**Outcome 2**

Manipulate type and images to create visual communications suitable for print and screen-based presentations, taking into account copyright.

Examples of learning activities

create a timeline with visual references to developments in typography; include wider cultural contexts – Asian, Islamic, European and other scripts; find a variety of formats and purposes of visual communications such as posters, book covers and packaging; record observations of typefaces using terminology such as serif, sans serif, italic, bold, decorative, and identify their effectiveness in communicating information and ideas, when combined with images

use type and images from design movements to reconstruct words that communicate the philosophy of that movement, e.g. use sans serif type to create words such as 'geometric' and 'functional' to convey the geometric, functional and modern style of Bauhaus, combined with shapes and other graphic components; refer to Herbert Bayer's Universal Alphabet and other examples as inspiration; place words in a box to show asymmetrical balance, place on an angle to break out of the grid to show dynamic placement

create a glossary with visual references for terms and conventions referred to in typography, e.g. readability and legibility, families, fonts, leading, kerning, tracking, point size, baseline and x-height

analyse the anatomy of type; use graph paper or a grid to draw two classic serif and sans serif typefaces; include a capital, a character with x-height only, one with an ascender, one with a descender; highlight these parts and label the drawings; cut up and reassemble parts of typefaces to create abstract images that reflect their characteristics; trace as a unit and fill with solid colour or manually create a word with these typefaces and embellish with images, patterns and colour to emphasise its meaning

compare the print and web versions of newspapers such as *The Age*, magazines such as *Curve*, *Sublime*, catalogues and websites for retailers; observe and note the variations in the content and layout and analyse why these design decisions were made; insert a new article into a page from an existing publication using sourced images and dummy text; acknowledge sourced material according to copyright practices

design a magazine advertisement or visual information for a web page to promote an event using expressive hand generated type to convey mood and/or emotion, combined with imagery to draw the attention of the audience

create a range of type through digital methods by manipulating existing typefaces through stack, overlap, extend, kern, track, size, create outlines, use effects such as drop shadows, three-dimensional extrude, texture, blur, colour combinations; insert a range of different images and/or patterns into type using digital methods such as 'paste into' in Adobe Photoshop or a mask in Adobe Illustrator

with reference to an existing feature article in a magazine, follow the grid that sets columns to re-create a page layout; use copyright free imagery, illustrations or own photos to substitute for images to insert into the layout; vary point size and leading to observe the effect on legibility

refer to an existing home page of a website to reconstruct a banner, index and text; create alternative compositions

design a title for a poem, song, product name, public/private building, event, company or website for a specific target audience; create imagery to complement the content and the title; build supplementary text exploring point size, leading, alignment and distribution; create a composition for a suitable format, arranging the title, imagery and text, with careful consideration of hierarchy and balance

design a numbering style for a new contemporary apartment complex based on the Bauhaus school aesthetics; compare the original type with contemporary numbering systems in popular use today and combine the two

view videos or visit printing businesses to observe letterpress and offset printing methods

Detailed example

TYPE AND IMAGE

Design a visual communication for a magazine or web page to promote an event, to communicate mood/emotion and provide information.

Possible topics include a block buster art exhibition, music festival, social justice campaign or environmental awareness issue. Explore a range of illustrative, hand generated approaches to type design and image making to attract attention.

Possible approaches to explore include:

- Use a range of pens and brushes with inks to communicate mood/emotion. Use handwriting in capitals and lower case, and add decorations, pattern and embellishments with a linear focus. Add colour to explore its effect on mood and emotion.
- Use graph paper to construct type and abstract graphic components built of squares and rectangles with segments and whole circles.
- Assemble found objects or manipulate flexible materials such as wire and string to form words or images, photograph and manually apply a range of media and materials to the hardcopy prints.
- Embroider or appliqué onto fabric.
- Cut type from paper, newspaper, card, paper bags and other paper products. Collage a range of papers to form images. Consider figure-ground relationships.
- Photograph/scan for digital assembly as a magazine advertisement or a web page or application. Explore hierarchy.

AREA OF STUDY 3: Applying the design process

Outcome 3

Engage in stages of the design process to create a visual communication appropriate to a given brief.

Examples of learning activities

create a diagram or storyboard to explain the stages of the design process, defining terms such as brief, client, communication needs, purpose, context, and audience characteristics; describe what occurs at each stage and who is involved

investigate packaging structures for specific function such as freshness, protection, convenience, economy or sustainability, as well as the surface graphics for communication of ideas and information; use existing containers and develop a new use and redesign surface graphics

design a book cover and page layout for a children's book, with an interactive or a moving component

design a CD cover and booklet for a band using recycled materials to emphasise the band's promotion of environmental issues

design a brand identity for a furniture company, including a logo, business card, letterhead and envelope, web banner, signage; establish the target audience and gather research into similar companies and ones that target the same audience as a starting point

design a set design and/or a program for a play; select a theatre company with a distinctive style and gather references to their work; take own cast photos for the program; consider building a scale model for the set

design a billboard; develop an advertising campaign based on humour for a new T-shirt brand that carries humorous slogans; alter the surface area of the billboard to create visual interest and to attract the target market, e.g. textures, cut out shapes, three-dimensional parts; use the relationship of the billboard to its location

design furniture inspired by an artist for a gallery garden

design a hotel lobby based on a theme of 'lux', 'vintage', 'retro' or 'avant-garde'

design a compact, multi-use cutlery set for camping; outline constraints such as the need for it to be lightweight and easy to store

Detailed example**PACKAGING DESIGN****Brief:**

A new package and surface graphics is required for T-shirts, socks, stockings, singlet or beanies, to attract the attention of a teenage target audience for the promotion of unprocessed foods for healthy body awareness. The product is manufactured in strong bold colours with names relating to fresh healthy foods, e.g. vitamin packed bananas, juicy apples, spicy chilli, fresh snap peas, fresh blueberries. The target audience have a design conscious approach to their appearance and a sense of humour. They have part-time employment to enable them to make personal purchases outside of 'essentials'. The purpose of the packaging is to promote the brand and advertise the product, as well as to package the product in an unconventional manner relating to a healthy food theme, to reignite interest in a relatively ordinary product. The surface graphics must attract the audience using a vibrant look that relates to their interests. The packaging must also carry information about its contents to inform.

Research and analyse information relevant to the design task; look at existing packaging that provides a variety functions. Research products and graphic styles aimed at this target audience and design that uses humour as a device to attract attention. Analyse the use of design elements and principles.

Assess the amount of volume to be taken up by the product, folding, rolling, and scrunching, to evaluate and select possible directions to investigate further. Draw and record dimensions and shapes.

Begin with observational drawings of existing packages. Draw from different angles to consider shelf view. Use manual freehand visualisation

drawings and annotation to generate a range of ideas. Use pencil, fineliner and marker to draw quickly and loosely. Use some two-dimensional aligned views to explore ideas.

Apply critical and reflective strategies to note reasons for selecting the most effective options and record in annotations. Refer to the purpose and audience to reflect on how these have been addressed. Refer to the research material to assess if ideas stand out from the competition. Construct presentation drawings using one or two point perspective or paraline drawing methods. Use colour rendered three-dimensional views to show form/structure/materials, including details such as opening and closing, windows etc. Return to visualisation drawing and research to explore ideas for surface graphics using the defined compositional spaces of the selected package.

Evaluate ideas and select the most effective solutions to develop into concepts using appropriate methods, including photography, illustration, manual and/or digital methods of production, vector drawing and image alteration. Annotate reasons for choice.

Refine selected concept on computer-scan originals, download digital photographs, draw packaging nets and insert artwork. Print final designs on a range of paper finishes. Present final design including labels, wrappers etc. attached to package, or as full colour perspective or paraline drawings, manually or digitally rendered to show surface design as seen in retail context.

Reflective thinking: gather feedback and evaluate final visual communication solution referring to the purpose and audience as described in the brief.

Unit 3: Design thinking and practice

The primary focus of this unit is to provide students with the knowledge and skills to undertake a successful design process. Through the analysis of communication, environmental and industrial visual communication designs, students gain information and inspiration to create their own designs. An investigation of design industry practices informs knowledge of how visual communication is produced within a professional industry context.

In Area of Study 1 students complete a range of design exercises to develop an understanding of the breadth of visual language employed in visual communication design fields. Through responding to stimulus material they undertake the opportunity to increase their practical skills and knowledge with a specified focus on three areas of design: communication, environmental and industrial. In this area of study it is not envisaged that students will undertake a full design process on a single topic. Teachers should select stimulus material and provide directed drawing and design tasks.

Advice on technical drawing specifications is located on the Victorian Curriculum and Assessment Authority website www.vcaa.vic.edu.au/Documents/vce/visualcomm/technical_drawing_specifications.pdf.

In Area of Study 2 students investigate how the design process is interpreted within industry. Teachers should support students with access to a broad variety of case studies that demonstrate different approaches to the stages of design process and practices of both contemporary Australian and international designers. Where possible, students should have the opportunity to observe industry practices, interview local designers and interact with industry in an authentic experience. Alternatively, there is an extensive range of annotated case studies of both international and Australian contemporary design available on the web; refer to the Resources list.

In Area of Study 3 students apply design thinking skills to develop a creative client brief. They also undertake suitable research to generate a range of visual ideas. It is important that students consider carefully the content of the brief to ensure they are able to maintain interest and achieve goals. The brief will be carried through to Unit 4 where design concepts and final presentations will be developed. Research in response to the developed brief should be extensive to support the creative investigation of the client needs. This relevant research should provide appropriate stimulus to generate a broad range of initial ideas. Students should employ manual freehand drawing and visualisation drawing methods to present annotated ideas.

When students research and source information for inspiration they must acknowledge the source of this information using text and magazine titles, and website addresses. Documentation should be detailed so that the source document can be located if required. Copyright legislation must be acknowledged where appropriate.

For the School-assessed Task, assessment criteria are provided in the February *VCAA Bulletin VCE, VCAL and VET* each year. Teachers should note these criteria when developing learning activities.

AREA OF STUDY 1: Analysis and practice in context

Outcome 1

Create visual communications for specific contexts, purposes and audiences that are informed by their analysis of existing visual communications.

Examples of learning activities

create a collection of reference material including examples of a wide range of formats of visual communication designs such as posters, billboards, bus shelter advertising, magazine advertising, packaging, direct mail, flyers, brochures, book and CD covers, programs, menus, building plans, maps, directories, website home page; observe and describe the size, structure and location of each; observe and describe the circumstances under which information reaches the viewer, e.g. large-scale event posters, displayed in multiples, are viewed by two different positions – by pedestrian and vehicular traffic – discuss the different impact on each of these; other issues to discuss include competition and visual distractions in the immediate vicinity

using an existing marker product, produce a series of diagrams depicting the parts of a refillable marker and instructions on how to refill it; consider the need for simplicity and clarity to satisfy this purpose; use two-dimensional or three-dimensional drawings to visualise ideas and present the marker

use an existing promotional postcard and reproduce it at three different sizes: business card, postcard and poster; compare the visual effectiveness of each, e.g. legibility and ability to attract attention by placing them in locations to observe; take photographs as a record and for further analysis

refer to specific examples to identify and describe a range of methods used to create visual communications, including manual and digital techniques; develop a line of enquiry to question why each method has been used, including which characteristics of the target audience may have an impact on this decision, and devices that gain attention and maintain engagement

create a range of visualisation drawings and refined studies of production methods by re-creating sections of examples, using similar materials and media; analyse their expressive qualities, with reference to how the design elements and principles help communicate ideas or make impressions; substitute alternative methods in examples and evaluate their effectiveness, e.g. use illustration to substitute photography in a magazine advertisement, or use a digital image to substitute illustration on a book cover

compare different contexts and formats for real estate information such as an agent's brochure with photographs and floor plans with limited text, a newspaper advertisement for a new house with floor plans and a perspective sketch, posters in window displays and a website for an architectural firm with examples of buildings; analyse the methods and conventions used; consider if they comply with Australian Standards; discuss the reasons for the different types of drawings used and how they may affect the response of the audience

redesign an existing brochure for a plumbing or an electrical company, to inform the audience of their services, to depict examples of their work and to promote the company; analyse how the existing example has used design elements and principles and consider what improvements could be made to create a more visually appealing communication design; alternatively, create a home page for the company's website

use the existing floor plan of a house to create a planometric drawing showing potential energy efficiency solutions of the house; include it in a display poster for a company's retail space; insert the final poster into a photograph of the interior

analyse a double page spread for an interior design magazine, showcasing for example a new restaurant or shop interior design; imagine the exterior of the space and make a two point perspective sketch of it; draw up a floor plan and elevation using an appropriate scale and correct line conventions based on the photographs shown in the article

analyse the layout and typography used in a magazine advertisement for a new product, e.g. a fruit juicer

analyse a furniture company's catalogue which includes two- and/or three-dimensional drawings and photography; use simple diagrams to instruct an audience on how to assemble flat pack furniture or toys; place them into a layout for an instructional booklet with minimal written information

Detailed example

ANALYSING AN ADVERTISEMENT

Analyse the layout and typography used in a magazine advertisement for a new product, for example a fruit juicer.

Students describe the hierarchy and the differences in the use of typeface style and size. They make notes from discussions that identify the reasons for these choices in terms of context, purpose and audience. Students create a similar advertisement using their own photographs of a different object. They explore alternative layouts and changed hierarchy, using visualisation drawings before assembling. They use a combination of digital design programs.

Students compare the new product in the advertisement to an existing example. They describe the design differences using sketches and annotations. They then measure the existing product and complete a scaled third angle orthogonal drawing. Finally, students make quick visualisation drawings in isometric and/or planometric of their own design ideas to create a new product using the SCAMPER thinking strategy as a starting point.

AREA OF STUDY 2: Design industry practice

Outcome 2

Describe how visual communications are designed and produced in the design industry and explain factors that influence these practices.

Examples of learning activities

investigate professional settings for a range of design disciplines including graphic design studios, advertising agencies, working environments of freelance illustrators, photographers, and architects; compare the size of each business in relation to the number of people employed and the structure of the organisation; describe the skills of each type of designer

interview a 'real' client who has had work done by a professional designer; complete a short report describing what they sought from their designer – communication needs, constraints and expectations; note the frequency of meetings and what was discussed at each; describe the methods used by the designer to communicate ideas at each meeting; discuss the effectiveness of the designer's presentations

interview two designers to discuss the range of clients for whom they have produced visual communication solutions, comparing the nature of the task to the methods of production used throughout the design process; discuss how the details of the brief are developed and documented, and how these influence the working process and decisions made by the designer

look through examples of visual communication solutions to various briefs, and identify the specialist skills applied, e.g. a catalogue that uses the skills of a graphic designer (concept, typography and layout), photographer (images), stylist (detailing), and copywriter (captions, text, information); consider the role of the designer in collaborating with these specialists

consider the relationships between the work of different fields of practice, e.g. design studios that produce identity design and applications such as stationery packaging, and signage, industrial designers who design products, and architects who work with environments in comparison to the branding and promotional nature of advertising; through class discussion, brainstorm ways a single client may require the services of different types of designers for different purposes

look at case studies on websites such as BusinessVictoria, or read reviews of recent work of industrial designers in journals such as *Curve*; select a range of cases where digital media was used in the visual communication presentations and consider the reasons for this choice; issues such as purpose, context and target audience should be discussed; repeat this exercise, discussing the reasons for the choices made regarding materials, as well as design elements and design principles

investigate the meaning of terms such as intellectual property, copyright and trademarks; develop clear definitions and identify them in a range of examples where influences from other sources are evident or used deliberately to associate it with the original

set up a class debate on the ethical use of images that are borrowed

investigate and complete a report on an environmental concern related to a design field, e.g. use of water in printing processes, or excessive use of materials and resources in packaging, or waste associated with product design; find examples of good practice where these issues are addressed effectively

investigate design careers including communication design, digital media design, advertising, illustration, package and surface design, brand identity, landscape design, architecture, interior design, exhibition and display and service event design; identify and describe the type of work undertaken in these disciplines and the skills needed; find examples of Australian and international designers and their work in these fields whose work is of particular interest

select an area of design from the fields of practice, and research existing companies or individuals in that field; consider the size of the businesses, i.e. individuals or small, medium or large companies, local or international; discuss how the nature of the business may impact on marketing opportunities and methods of competing in the market place, e.g. budget constraints, target markets that are too narrow or too broad

examine case studies from the web, e.g. BusinessVictoria, or research design studios and advertising agencies in Australia; read their profiles and make note of the identity of each practice and the nature of the work produced; post findings on a blog to open discussion with class members

conduct interviews with local design practitioners within the community; discuss the types of work undertaken, and the process followed and skills applied; investigate whether collaboration or support is provided by other specialists; present an oral report to the class with visual support

study the hierarchical structure of an advertising agency, highlighting the role of those who develop budgets, timelines, and research concepts and visual representations; compare these findings with a study of a designer who works individually in a studio environment and who draws on the skills of others as needed or one who is employed for specific skills that contribute towards an overall design, e.g. an illustrator

investigate the ethical concerns of design such as environmental impact, waste, sustainable business practices

Detailed example

INVESTIGATING PROFESSIONAL PRACTICE

Investigate two professional practitioners from different design fields: communication design, environmental design and industrial design, through videos, guest speakers, public talks and direct contact.

Using their case studies, students identify the stages of design process followed, and the skills used throughout. Describe the roles and responsibilities of the designer, the client, and the practices and processes used in writing a brief.

Students use open-ended questions to clarify what factors influence how the designer makes decisions as they work through a project. Questions should also include when and who the designer calls upon for specialised skills to complete jobs.

Students should investigate the legal requirements of designers such as copyright responsibilities. They describe the evaluation techniques used to assess effectiveness of ideas, and the ongoing relationship with the client and reference to the brief.

Presentations/interviews are written up as a report, short and extended responses, structured questions and/or an annotated visual report. Students may present their work to the class. Similarities and differences in working practices of different designers should be noted, with some reasons proposed as to why this is so.

AREA OF STUDY 3: Developing a brief and generating ideas

Outcome 3

Apply design thinking skills in preparing a brief, undertaking research and generating a range of ideas relevant to the brief.

Examples of learning activities

topics may address communication design, industrial design and/or environmental design that require two distinct communication needs for a single client, e.g. program and set design for an opera production or play; identity design and a new product for a company that makes beach furniture; interior design and magazine advertisement for a ski resort; packaging and promotional billboard for chocolates; website and merchandise for an exhibition or a special event

select a client – an individual, a small business or large corporation – that manufactures products, provides services etc.; investigate existing companies or invent a background history and profile for an imagined client; investigate branding strategies by looking at case studies on the Business Victoria website or other popular brand names; use this to develop a client profile and outline the communication needs

identify and describe distinctly different communication needs for the client; the projected outcome of the work in terms of its purposes and contexts; pose enquiry based questions on how best to reach the audience; detail the purpose of the visual communication using study specific terminology; find examples that show effective communication in context; evaluate the effectiveness of this format in reaching the target audience

define the target audience, describing key characteristics using study specific terminology; investigate and gather samples of patterns in spending behaviours and interests that link to the client; compile a cohesive visual reference that illustrates the visual language of this target audience; make quick sketches from these to help identify design elements and principles that are used consistently

take one stimulus source and quickly and loosely sketch with a fineliner; apply water with a brush to 'bleed' the ink, creating a quick tonal effect

make quick drawings using ink with a brush to capture a linear profile of a form, e.g. the sweeping curve of a pebble to generate an idea for a logo for a landscape design company

referring to research material, explore proportion and hierarchy by using geometric shapes drawn with marker, then sketch with pen over it to show some details

use creative thinking strategies such as mind maps, brainstorming, SCAMPER, word associations to extend idea generation

list key requirements from the brief on small notepaper to keep in view while generating ideas; evaluate the potential of ideas to solve the requirements of the client against this list

visit locations intended for visual communication solutions, e.g. physical geography of sites, retail spaces, public buildings, locations for signage, posters, billboards; observe and/or interview people using the space and site, note surrounding context; sketch and/or photograph observations

complete refined observational drawings of existing examples of visual communications in their location, recording information such as scale in relation to the surrounding environment; consider different views for best visual impact on the target audience; use a range of methods, materials and media

use school and public libraries to research design books, journals and periodicals, for visual information of existing examples of visual communication formats, by local and international designers; use the web to gather a wide range of innovative applications of visual communication formats; focus on examples that target a similar audience as the one intended in the brief; where appropriate, include unconventional methods used to attract the attention of the audience

gather visual information on the aesthetic appeal suited to the target audience; look for a range of production methods, materials and media and for distinctive visual language used to communicate with this target audience; include a range of contexts and formats

list probable activities and interests of the target audience that may have a bearing on the brief; consider historical references that carry suitable aesthetics and style to appeal to the target audience

analyse collected material through written annotations and sketches, identifying dominant design elements and principles that are effective in communication, as well as effective use of methods, materials and media to attract the attention of the target audience; consider how these examples could be used as a starting point or adapted for your own ideas

create a 'palette' of design details, assembling a page of type styles, colour schemes, and other design elements and principles as a form of visual annotation

create quick simple gestural drawings to make a note of the dynamic or stable essence of a design

use visualisation drawing to generate a range of responses stimulated by the research material; consider reassembling pieces from the visual palette, or building onto a segment; use diagrams and/or freehand sketching methods; add colour, tone and texture quickly; focus on communicating different concepts rather than details

use two-dimensional and three-dimensional drawing as appropriate, including third angle orthogonal, perspective and paraline drawing systems

use thinking strategies to reflect on how details of the brief have been addressed such as relevance and appeal to the target audience, ability to prompt action, effectiveness in the context and competition

Detailed example**WRITING A BRIEF**

Select an existing household item that has a broad target audience and suffers a lack of clear identity in a contemporary market. Study its current market standing by observing its placement in the retail context, i.e. shelf location, immediate competition, price, and visual appeal. Analyse its current packaging, summarising its strengths and weaknesses.

Research the company by visiting the website; note what other items are produced and how the brand is presented to the public. Use this to begin writing the brief with a client description. Introduce the need for a specialised segment to differentiate products as boutique or designer, attracting a high income target audience, with particular taste for contemporary aesthetics and high quality. Describe the aim of this marketing strategy (to change the perception of an otherwise uninterested audience to this brand and attract it to its products).

Research and describe the target audience, including lifestyle habits and interests that relate to this item.

Detail the product, outlining the purpose and the context; how it will reach the target audience, and what it must achieve. Develop a strategy to create awareness of the new look product, identifying the packaging and surface design as the focus, and the subsequent need to advertise and promote to the target audience.

Identify any constraints and expectations that may limit the development of visual communication solutions such as budget, materials and deadlines. Expectations of what needs to be presented to the client at various stages of development can be planned and dates proposed.

The brief may take the form of a letter from the client to the designer or as a structured document. Formalise the written document with dated signatures of both the client (teacher) and designer.

SAMPLE BRIEF**Client**

Doug Brown, founder and director of Bayblue. Bayblue is a website and organisation dedicated to independent music, creativity, current issues and youth culture. The client, through Bayblue, has organised several live music events, promoted upcoming musicians and created an online discussion forum with a focus on such issues. Bayblue's latest project is a summer music festival to be situated around Balnarring, Victoria in January, intended to cater for around 7000 people.

Client need

The client requires information in the form of the booklet to be distributed within the festival, and a basic menu design to be incorporated into a small food stall.

Audience

The audience for the music festival is males and females, aged between 15 and 35. The characteristics of the audience are people of this gender and age group, interested in alternative contemporary culture, live music and the environment. The demographics of the intended audience are predominantly well educated, middle and working class socio-economic status. They live mainly in Victoria due to the location of the festival, although the Bayblue Music Festival is dedicated to Australian music and the website itself is aimed at the youth of Australia.

Presentation 1: Information booklet distributed on arrival at the festival.

Purposes

To inform the audience of the festival's rules, events and features.

To identify and promote the corporate identity of the organisation and website, through the use of a logo and advertising.

continued

Detailed example (continued)**Audience**

Those attending the festival (see above audience description).

Context

The information booklet will be distributed to each person upon entering the festival, to provide them with details of the festival and doubling as a souvenir.

Expectations and constraints

The booklet should include information on the organisation and website, featuring contact details and web link. Also included should be general information and details of the festival. The booklet should feature information and photographs of performing artists.

The client insists that the booklet contains details of the festival that must include camping information, prices, events timetable, and rules. The booklet must also feature a brief biographic paragraph, and photograph of each of the headlining performing artists. The booklet must include the correct information: the festival is to be located on a private, 90 acre property in Merrick/Balnarring, Victoria, on the 6th–8th January, and confirmed local headlining artists include Dan Slayer, Tosh Laws, Tex & the True Believers.

For promotional reasons, the client insists that the booklet must contain basic information regarding the organisation and website, including its aims, features and contact details. The client also requests that a new logo is designed to be featured repeatedly within the booklet.

Research will be undertaken into existing festival promotional material from similar festivals such as the Falls and Port Fairy Folk Festivals. A number of options will be trialled during the design process.

Proposed presentation format

A booklet to be printed in colour.

Presentation 2: Menu board for a small vegetarian food stall, located within the festival grounds.

Purpose

To attract the target audience to the food stall through the use of a new, individual logo for the stall itself.

To display the selection of foods available, in the form of a menu.

To promote the identity of the larger organisation 'Bayblue' through inclusion of the logo, as the organisation runs the particular food stall.

Audience

The above mentioned audience characteristics, demographics and socio-economics, with an added liking for alternative food, such as vegetarian and/or vegan.

Context

A menu board to be displayed at the 'Bayblue' food stall at the festival.

Expectations and constraints

The menu board should ensure that the text is clear and legible. The designer must consider the best location for the sign on the stall. The menu must include both the new logo of the organisation along with a new logo design for the stall itself.

During the design process the designer will need to explore the possible materials for the construction of the actual menu board. Imagery and colour options explored should reflect the wholesome, vegetarian, natural feel of the food stall. It will also need to include foods to be sold and prices.

Proposed presentation format

The menu design may be presented as a three-dimensional model or concept presentation drawing.

Unit 4: Design development and presentation

The focus of this unit is the final stage of the design process where final presentations are produced and presented. The pitch provides students with the opportunity to reflect on their work and articulate how the visual communication addresses the client needs. The pitch aims to promote the features of each final presentation.

In Area of Study 1, students review the range of ideas developed in Unit 3 and develop distinctly different design concepts that address each identified client need and the requirements of the brief. They apply creative, critical and reflective thinking to select ideas and refine them in consultation with the brief. This area of study provides the opportunity for a careful examination of the requirements of the brief. Students consider the functional and aesthetic value of each concept using mock ups to support the preferred option. Manual and digital techniques support the design process and assist students to interpret a variety of design solutions to address the client needs.

In Area of Study 2 students resolve two separate visual communication final presentations, further refined and produced from the selected concepts developed in Area of Study 1. Final presentations should demonstrate the most creative approach and appropriate materials, methods and techniques to best address the client needs and requirements of the brief. The manufacture of functional prototypes is not a requirement of this study.

In Area of Study 3 students reflect on their work and develop a story that articulates the merits of their final presentations and identifies how best they have addressed the needs of the client in each presentation. A pitch is a simulation of a marketing strategy to promote the design solutions resolved in the final presentations and to sell them to the client. Students are required to review their design process and annotations to extract evidence that will support their pitch presentations. The brief is referred to when extracting the most important aspects of the design process that will be used in the pitch.

The pitch should be both pithy and interesting to maintain the interest of the audience. It would be helpful for teachers to support students in developing a checklist to identify the most important aspects and features of the final presentations that will appeal to a client and therefore be valuable to include in the pitch. There is no requirement to develop elaborate powerpoint presentations, but a strengthened focus is required on the content of the pitch and the presentation of appropriate language and terminology reflective of the study design.

For the School-assessed Task, assessment criteria are provided in the February [VCAA Bulletin VCE, VCAL and VET](#) each year. Teachers should note these criteria when developing learning activities.

AREA OF STUDY 1: Development of design concepts

Outcome 1

Develop distinctly different design concepts for each need, and select and refine for each need a concept that satisfies each of the requirements of the brief.

Examples of learning activities

create a selection process, developing clear checkpoints developed from the brief with reference to the client's needs, purpose and audience; evaluate each of the ideas generated for their effectiveness; use a scaling or rating device to assess and compare concepts; select those with the greatest potential to solve the requirements of the brief that offer innovative and creative thinking; select a variety of possible directions to further pursue

show a range of ideas generated to a client as manually or digitally produced visuals, colour rendered and including detail to communicate ideas clearly; refine production methods to explore how these may be developed and evaluate their effectiveness in conveying the desired message, or satisfying the purpose

annotate concepts, explaining the thinking behind ideas; how they will satisfy the requirements of the brief – specifically how it appeals to the intended audience, satisfies purpose and conveys style

present concepts to class as mock client presentation

use separate design processes to develop and refine concepts for two final presentation formats

utilise feedback to develop a range of concepts to satisfy each of the communication needs identified in the brief; methods should be selected to enable clarity of communication and suitability for context, purpose and audience; consider two-dimensional and three-dimensional approaches

develop proficiency in a range of methods, materials and media, selected according to the feedback from the client

trial two-dimensional and/or three-dimensional final presentation formats to size or to scale; apply design elements and principles to refine composition; manage, manipulate and apply type, testing effective legibility and composition; refine digital methods

show creative, critical and reflective thinking in annotations during development and refinement of ideas through considered evaluation and reflection; regular reference should be made to the brief, and feedback from the client and target audience may be sought

test legibility and visual impact on sample target audience groups; make adjustments and refinements where necessary

Detailed example 1**CONCEPT PRESENTATION/FEEDBACK**

Present a range of concepts to the class as mock client presentation. Articulate ideas concisely, explaining the thinking behind them, with original drawings or digital images, with any supporting background information. Other research may be used as evidence to demonstrate the impact concepts may have in given environments and the expected responses from the target audience.

Teacher and class members provide verbal responses in terms of the strengths and

weaknesses of concepts. Conversation/dialogue should continue during feedback sessions, stimulating further investigation and applying critical and reflective thinking.

Comments can be sought regarding appropriateness of methods, media and materials, and the choice of presentation formats. Responses should be recorded in a diary or log for reference, and added to developmental work in annotations.

Detailed example 2**DEVELOPING PROFICIENCY IN METHODS**

Students develop proficiency in a range of methods, materials and media, selecting these according to feedback.

A thorough study and research of the target audience, context, purpose and format provides a range of references and inspiration from which to identify suitable methods, material and media. Feedback and evaluation also provides clear direction. Students select at least two methods in which to develop proficiency. These may include manual and digital methods of generating visuals, photography, printing, three-dimensional mock ups or mixed media collage.

Create several small exploratory works before building compositions, adding type as required, and using a variety of materials and media. Apply

design elements and principles, experimenting with hierarchy and evaluating visual, physical and intellectual impact on the target audience.

For example, if photography is one of the methods to be used, the various capabilities of a digital camera may be utilised – focus, micro/macro, panorama, fisheye etc. while compositional consideration should be shown through angles, close ups, wide shots etc. as well as a sensitive use of natural and artificial lighting, and an awareness of background distractions. Images can be further enhanced and manipulated using digital imaging programs and sized to fit proposed presentation formats. Use of digital design applications is documented and hardcopies annotated, applying critical and reflective thinking.

AREA OF STUDY 2: Final presentations

Outcome 2

Produce final visual communication presentations that satisfy the requirements of the brief.

Examples of learning activities

create two distinctively different final presentations – they must be different in intent, purpose (where appropriate), context and presentation format

use best options from refinement work, demonstrating proficiency in methods and use of design elements and design principles and appropriate selection of suitable media and materials; these may be two-dimensional or three-dimensional presentations

Detailed example

FINAL PRESENTATION FORMATS

Proposed formats may include posters, magazine advertising, flyers, packaging, architectural plans. They must be different in intent; for example, a magazine advertisement or billboard may intend to raise awareness of a new product with a concept that projects an impression or a promise, while the packaging of the product itself in a retail context aims to generate interest by standing apart from the competition.

Make presentation formats such as magazine advertisements to full size, selecting suitable publications allowing the visual communication to reach the intended target audience effectively. Accurate page dimensions should be used, and if possible a stock that resembles publication pages. Digital methods can be used for a realistic representation, which may include generating components with vector and raster programs as well as scanning, enhancing and editing manually

produced visuals and inserting photographed models or images from photo shoots.

Make packaging samples using nets – printed, cut, scored, folded and assembled. These can be placed on simulated shelving to assess visual impact. Similarly, posters and billboards can be placed in context by layering them into a sourced image with an image-based program.

Environmental design presentations may be constructed as three-dimensional scale models, either in white card to show overall form or in coloured and textured materials for a more literal representation.

Many other proposed formats can be created as samples or mock-ups such as stationery, CD covers, book covers and pages, flyers, brochures menus etc.

AREA OF STUDY 3: Evaluation and explanation

Outcome 3

Devise a pitch to present and explain their visual communications to an audience and evaluate the visual communications against the brief.

Examples of learning activities

research criteria for an effective pitch; watch videos sourced from the web of designers presenting a pitch to a client; take notes on the use of visual support, presentation techniques such as voice, body language, how the concept is explained and how interest is held; note the connections made with the client and the brief

review the brief and the criteria used for evaluation throughout the developmental work; identify and clearly mark critical decision making points and explain the reasons for these choices

work in pairs or small groups to practice explaining concepts with opportunities for questions to help clarification

evaluate all final presentations to ensure they have met the required communication needs, satisfy the purpose/s and are effective formats for the audience and context

present a pitch to class using final visual presentations, in the form of a mock presentation to the client; explain how ideas were conceived and developed, referring to research or other support material; explain the reasons for decisions made at critical points of the development, including the finals

Detailed example

RESEARCH AND PREPARE TO PITCH VISUAL COMMUNICATION PRESENTATIONS

Students research documents online that support class discussions about strategies for effective pitch presentations.

Students discuss the purpose of the pitch to make a visual and audible impression upon the client. The pitch needs to simulate a sales presentation to sell the visual communication presentations. The pitch does not require a separate powerpoint presentation and should be able to be presented aurally with or without speaker notes and supported by the two completed visual communication presentations. The aim of this pitch is to offer students the experience of speaking convincingly about their finished presentations.

Students refer to their brief to identify the needs of the client. They examine and analyse their visual

communication presentations to identify how best they have achieved the needs, constraints and purpose defined in the brief.

Students should refer to their folio annotations made throughout the design process to speak clearly about the design elements and principles, and the methods, media and materials employed to develop the visual communications. They explain the thinking behind the concepts they have developed. The pitch should be informed and use appropriate terminology to communicate effectively. An effective pitch is pithy, interesting and succinct.

Students can present their pitches to the whole class or smaller groups who may use an assessment guide to evaluate the effectiveness of the pitch.