

# **Scholarship**

## **2011 Assessment Report**

### **Visual Arts: Design**

## COMMENTARY

The range of practice that was awarded Scholarship included strong formal conceptual investigations of the following types of design: typography, illustration, poster design, magazine, publication, textile design, identity design, packaging design, web design, graphic novel, animation. They all exuded an attitude that was knowing, innovative, and original in their articulation and expression.

The depth of work submitted for Scholarship often extended the work presented on the L3 portfolio. In some instances, candidates produced a parallel body of work that gave evidence of in-depth research, further analysis, new ideas, and risk-taking. Other candidates used their Scholarship workbook to thoroughly reflect on their design process and provided evidence of lateral thinking and independent, creative investigation.

It was impressive to see how many candidates began with an articulate and thoughtful brief – one that was written intelligently, was clear and concise, and often personal to the candidate's experience. These propositions located a strong sense of purpose, which in turn enabled a convincing and explorative series of decisions and development and communication outcomes. These candidates used their workbook to outline their proposal / topic and the ideas that underpinned the concept being discussed. They also included a range of interesting starting points that involved YouTube clips, well-directed photo-shoots, name and slogan brainstorming, etc.

Successful candidates were decisive in the way they approached the production of work; they weren't over-reliant on craft but instead used craft to purpose. For example, they invented their own typeface pertinent to the central ideas and aesthetics under investigation; they understood the intended audience and made intelligent decisions accordingly; they continued, when necessary for the development of ideas, to direct additional photo-shoots on board 3 and/or in the workbook. They never stopped searching for new opportunity and ways to expand the terrain of their propositions / briefs. These candidates synthesised earlier work, new models, and new ideas with fluency. They developed ideas beyond the models, creating their own vocabulary and original work. They took risks and delivered a body of work where ideas for potential extension were discussed and where the design proposal was open-ended. The learning was in-depth and there was a sense of ownership resulting in original and inventive outcomes.

Students who are performing at Merit or Excellence at L3 are encouraged to enter Scholarship. Even with a somewhat limited workbook, a candidate can still be competitive within the field given that it is a holistic view of the two sites of evidence (folio and workbook) that determine the award of Scholarship.

## SCHOLARSHIP WITH OUTSTANDING PERFORMANCE

**Candidates who were awarded Scholarship with Outstanding Performance typically:**

- produced work that was both driven by the ideas and fluent in its intent and graphic communication
- referenced a large range of artistic models from design and other disciplines in relevant and purposeful ways that both widened and contextualised the brief e.g. music video directors, film, historical and contemporary designers e.g. Bauhaus

- analysed their chosen models and also discussed how these artistic models helped extend their own work, informed the ideas behind the brief, and/or helped solve design problems
- found intelligent and creative formats to broaden the design outcomes appropriate to their brief, such as shifting two-dimensional ideas into three-dimensional formats and vice-versa
- used a wide range of drawing strategies that were either experimental or built on the candidate's strengths, such as an array of photographic conventions, formal device manipulation and interplay, typeface development, montage of vector and photographic elements, mixed media, cropping and scale, dye-cuts, pop-ups, and visual language conventions like colour, form, light, shape, pattern, texture
- recognised and then emphasised any unanticipated outcomes with insight and intelligent application
- critiqued work intelligently, using specialist design language, skill, and discernment i.e. appropriately understood the language being utilised and was able to articulate intentions with proficiency and understanding.

## **SCHOLARSHIP**

### **Candidates who were awarded Scholarship but not Scholarship with Outstanding Performance commonly:**

- made critical decisions across the folio about what to develop further and what to discard, leading to a consolidate and well-researched inquiry
- submitted a body of work that built and grew consistently in direction across the three folio boards, evidencing fluency and understanding of visual language and concept
- produced outcomes that confidently communicated their intent
- synthesised ideas as a natural progression on the folio, which enabled sophisticated and highly crafted outcomes
- included work in the workbook that trialled new options or extended ideas on the folio (as well as discarded options)
- reinforced in the workbook the creative learning taking place on the folio through a productive level of analysis and reflection
- submitted a folio that was thoroughly edited and thoughtfully presented in a format relevant to their brief premise.

## **OTHER CANDIDATES**

### **Candidates who were not awarded Scholarship or Scholarship with Outstanding Performance commonly:**

- submitted a very lean workbook, which undermined the folio and entire endeavour as a whole
- repeated in their workbook most of the images/work already presented on the folio without adding any sense of depth or purpose
- displayed an over-reliance on artistic models without establishing their own repertoire of language to communicate their own ideas
- relied too much on other people's images rather than creating their own image bank to pursue new lines of inquiry
- submitted workbooks that were impossible to read because the notes were illegible, e.g. in light pencil, too small to read and/or very untidy

- lacked clarification and submitted a folio where the message being communicated was unclear and/or confused
- presented text-heavy workbooks that focused on descriptions of artists and artistic periods, with little or no evidence of the relationship to their own work. Workbooks should be visual documents with appropriate notation and figurings, not an essay in their own right
- submitted folios that lacked any real direction or subject-related skill.