

# **Scholarship**

## **2010 Assessment Report**

### **Graphics**

## COMMENTARY

For the first time since the introduction of NCEA Scholarship Graphics, there was not a significant improvement in the standard of work required for attaining scholarship. In fact the total mark for the Scholarship cut-score was reduced for 2010, after being at its highest ever level the previous year. Some editing to the schedule did not significantly alter the judgements applied compared to previous years, though it provided for greater discrimination around and just below the cut-score.

At the top end, the quality of Outstanding Scholarship submissions continued to match the highest levels of a select number of exceptional submissions that have been received in past years. For the top ranking submissions, their varied approach and strengths showed again that there is no single approach in attaining outstanding success.

There also continues to be a significant proliferation of digitally based evidence. However, candidates do need to be aware that well-presented work in itself does not automatically ensure success in Scholarship. The clear evidence of high level thinking remains paramount at this level, while the use of advanced graphic and presentation skills can be beneficial in aiding the effective communication of such thinking.

Many of the successful submissions maintained a significant emphasis on manual visual communication modes, primarily freehand sketching and mock-ups, that was often supplemented by instrumental drawings (traditional and digital based). The depth and detail of visual communication remains paramount to effective candidate evidence. The need for extensive design drawings as well as the more polished, finished drawings has been shown to be the basis for a successful submission. The comprehensive use of design drawings (whether done by hand or digitally) best expresses the design intent of a candidate in the depth and detail required.

Submissions that were prone to the excessive use of annotation tended to employ notes at the expense of the sufficient visual communication. Quite often the evidence looked polished, but lacked detail and full consideration that the candidate may have given to the project. Candidates who effectively employed visual diaries did tend to meet with greater success in terms of expressing a fuller range of ideas and a more in-depth and coherent design thinking.

In terms of refined presentation, candidates should restrict this particular aspect to design outcomes or key points (for example; a series of concept ideas presented to a client) rather than applying it consistently at a high level throughout the complete project. The latter approach can be a time-intensive repetitive process that tends to create a workload burden at the expense of allowing greater time for deep and explorative design thinking. Provided that there is some evidence of high quality presentation shown, the rest of the work just needs to be clearly readable and easy to follow to be deemed sufficient.

The aspects concerned with drawing conventions and qualities associated with formal drawing also apply in digital media. The resolution of images and the communication and presentation of ideas is still important to ensuring success. There were examples of poor quality computer-generated drawings or inappropriate software being employed in providing the evidence for presentation.

The key to success remained with candidates engaging with manageable problems that were well-defined, not too large scale, yet open enough to allow the freedom to explore and generate ideas creatively and thoroughly. Projects that were of a substantial scale or complexity would tend to suffer from a lack of depth in design thinking as candidates were led to addressing a broad range of

aspects in a superficial and basic level rather than addressing any particular aspects in an in-depth manner. This also meant that solutions would tend not to be adequately resolved. Projects that were too tightly defined would tend to follow a restricted and predictable fashion, making it quite difficult for candidates to explore their own ideas and thinking in an imaginative fashion.

Candidates who attained Scholarship demonstrated a clear understanding of the design brief and were able to generate and graphically articulate their thinking in a relevant and integrative manner. These submissions proved compelling and convincing in their articulation, showing a confidence and assurance in their demonstration of skills and principles, and a clear understanding of the problem, its associated design considerations, and the skills and knowledge required to develop a well-defined solution.

## **SCHOLARSHIP WITH OUTSTANDING PERFORMANCE**

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

- articulated ideas that were imaginative and very well considered
- expressed design thinking that showed a thorough grasp of the brief situation and approached it in a lateral and creative manner
- applied a highly cohesive design process that synthesised design thinking and visual communication techniques
- explored design ideas in ways that were either quite divergent or exceptionally well considered
- articulated design ideas and thinking convincingly, with proficient visual communication skills that were highly assured and purposeful
- employed presentation techniques with a visual impact that was convincing and left a lasting impression.

## **SCHOLARSHIP**

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

- worked with an appropriate brief, thoroughly understanding the design issues involved
- applied a cohesive and holistic design process which explored a range of ideas and allowed the creative development of ideas, leading to a well-considered design outcome
- employed research material in a focused and informative manner that integrated effectively with the generation and refinement of ideas
- made good use of the study of existing practitioners' work to help with initial thinking and to guide thinking throughout the design process
- effectively generated design ideas using creative approaches (drawing from nature, word association, designers for inspiration, redrawing to simplify)
- articulated ideas and design thinking confidently, working in a way that reflected their own strengths and interests
- articulated confidently, the clear communication of ideas using suitable sketching, model-making and/or formal drawing (digital and/or manual) techniques
- explored design ideas from a variety of angles with sketches that, at times, communicated design development in an in-depth and detailed fashion, that explained the full intent of the idea or thinking without the need to read supporting annotation
- used advanced drawing skills as a thinking tool as well as a communicating tool, best shown through the use of exploratory design sketching
- used presentation techniques, either traditional or digital modes and media, to show final ideas.

## **OTHER CANDIDATES**

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

- lacked a suitable brief, that was either excessively prescriptive, too simplistic or far too substantial and complex
- applied a design process that was difficult to follow
- used a basic design process that had been worked through in a linear way, lacking the necessary depth of thinking
- showed examples of design thinking and processes that were disjointed and did not visually communicate effectively
- lacked the ability to research effectively, showing a distinct lack of purposeful connection between research and the development of a suitable outcome
- showed a considerable amount of research that was not used to inform the exploration and refining of their design ideas in any way
- lacked any degree of design development towards a refined solution through a lack of detailed consideration, idea selection and refinement, or directed exploration and experimentation
- showed details of the design explored independently without considering how they may affect the overall design
- used development to explain how the design idea would function, rather than exploring the idea further for the purposes of improving the final outcome
- lacked a well considered or resolved design solution, often ending up with a predetermined solution without sufficient consideration or influence of alternatives
- lacked skills in visual communication as a key element in describing design ideas, showing design development and in the production of refined outcomes
- showed an over reliance on notes to the detriment of effective visual communication that made it difficult to ascertain the actual visual qualities of their ideas
- showed a distinct lack of understanding demonstrated with regards to the principles associated with composition, layout and visual communication.