



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship, 2004

Graphics (93602)

National Statistics

Assessment Report

Assessment Schedule

Graphics, Scholarship, 2004

National Statistics

Number of Results	Percentage		
	Not Achieved	Scholarship	Outstanding
175	86.9%	10.9%	2.3%

Assessment Report

Assessment Criteria

The schedule was developed not only to the Graphics Scholarship standard criteria and explanatory notes and its accompanying assessment specifications, but also in line with the general Scholarship profile applicable across all subject fields.

The schedule articulated six criteria points that were required for the Scholarship level to be attained. It should be noted that these criteria points did not necessarily stand separately with each requiring a specific outcome, but that they could also be inter-related and the nature of evidence allowed could not only be widely varied, depending on the nature of the design brief context, but could also feed towards more than one particular criteria point at a time.

The six criteria points were essentially developed to cover the six dimensions of graphics deemed necessary to achieve the Scholarship standard. These were as follows:

- to demonstrate clear visual communication that left little doubt as to the qualities of the design and intention of the designer
- to demonstrate the skills of applying a wide variety of Graphics modes
- to demonstrate integration and synthesis of Graphics knowledge in an innovative and coherent manner
- to demonstrate valid decision-making and effective solution generation
- to articulate ideas and solutions with full justification
- to present ideas and solutions effectively with visual impact.

The schedule was applied to one Graphics area (generally one brief), which also had supporting evidence from a second area. This was generally not an issue, as by nature, design sources information from a range of areas.

Submissions

Candidate submissions represented a wide range of project ideas, many of which highlighted the benefits of a contextual approach as students demonstrated quality research and design skills for a local project. An effectively applied negotiated brief provided opportunities to broaden the scope of the design brief, informing both the student and the local community involved as to the impact and relevance of design throughout society as a whole. Candidates who were able to effectively engage in on-going negotiation with a real client frequently generated work of a highly in-depth and relevant nature, to the benefit of their submission towards Scholarship.

The challenge for the candidates entering Scholarship remained being able to attain all the criteria at the required level. This essentially involved a level of engagement, in-depth analysis, articulation, and execution of techniques not necessarily required at the lower levels. There were many instances where candidates would reach Scholarship level in some but not all of the criteria.

The nature of the design brief/context is a key ingredient in submitting evidence for Scholarship. There were many instances where candidates were working through quite large problems that made it more difficult for them to work to the necessary level of depth of engagement. A large problem normally resulted in the candidate attempting to cover all aspects with broad yet superficial strokes, rather than focusing thoroughly in one particular area. It is important to recognise the capabilities of the candidate and the timeframe available in determining the brief context the candidate will be working within. Likewise, a brief cannot be too simple or constrained, allowing little scope for the candidate to explore and extend their design ideas.

It needs to be recognised that quality rather than quantity is important to achieving success at this level. This is in keeping with the notion of in-depth engagement being more beneficial than broad superficial strokes. By its very nature, in-depth engagement will generate the necessary quantity.

There were many instances where candidates would demonstrate a high level of engagement and in-depth analysis in research, but this would not be carried throughout the rest of the design process to the same level. In fact, in most cases, the integration of research material into the rest of the design work was lacking. Candidates need to recognise that the purpose of research is to inform and enhance design ideas and solutions, not simply be an exercise in the in-depth gathering of knowledge about a topic or context that is relevant to the brief.

In some candidates' submissions, the design stages were not linked through full justification or reason for design decision-making, which tended to make the final solution sometimes appear in isolation from previous events. Even within particular stages of the design process, there were instances where ideas occurred in a discrete fashion as stand-alone ideas, with little flow between them. An effective design process empowers the designer to develop a highly refined and well thought through solution to the problem, and the evidence of this remains paramount.

The criterion that proved most difficult to attain was that regarding the integration and synthesis of knowledge with innovation. A submission that showed a sequential process with quite discrete ideas tended to not be able to articulate the necessary integration of ideas, elements and principles. In some cases, a linear design process may not be considered as quite as helpful for generating this type of evidence. In terms of innovation, a degree of creative thinking allied with the integration of appropriate knowledge tended to provide the recipe for success.

A common scenario that occurred was where candidates were expressing their ideas through an extensive use of annotations. This is acceptable provided that there is a good amount of supporting graphic modes of visual communication (sketches, drawings, models, etc). There were instances where the annotations took essay form and the student became overly reliant on their notes in the articulation of their ideas. Accordingly, the use of supporting drawings was lacking and it then became difficult to actually grasp the visual qualities of the ideas. It is important that visual communication remains the primary mode of communication, as is normally deemed necessary for the type of design contexts candidates will be working within.

When working with design problems of a three-dimensional nature, the use of appropriate pictorial modes of visual communication needs to be stressed. There were many instances, particularly in interior, landscape and architectural design contexts, where candidates were limited in their expression of their ideas with appropriate pictorial modes, tending to restrict their evidence to an abundance of floor plans along with some elevations and sections. This tended not to be an issue with briefs for product and industrial design and is generally not a concern in media design.

There were examples of submissions that developed a solution through an effective design process but were let down by a lack of quality final drawings that best represented the design ideas/solution. The nature of the final presentation of ideas could vary, provided that it was appropriate to the brief. Examples of how solutions were presented included formal drawings, artist impression sketches, Power-Point displays, computer animations and modelling.

When working with computer software, the resolution of the final solution, especially in media design, is an important aspect for the demonstration of the accurate execution of skills. Image file size, printer settings and type, and quality of printing paper are all key ingredients required to ensure success in this area.

Scholarship

Candidates who achieved this standard demonstrated higher level critical thinking by analysing their design ideas and moving them on through in-depth design dialogue (whether drawn or annotated), abstraction and generalisation through free exploration of initial ideas. They showed the ability to integrate, synthesise and apply knowledge, skills, understanding and ideas within complex situations through in-depth research about the project requirements and identification of client needs.

Success was generally achieved through manageable problems that were well defined, not too broad, yet open enough to allow the freedom to explore and generate ideas creatively and thoroughly. Most of the Scholarship submissions were based on evidence generated from the negotiated brief that utilised a real client in a legitimate and relevant context.

Candidates who attained Scholarship demonstrated a clear understanding of the design brief, were able to generate and graphically articulate their thinking effectively, and add a degree of innovation through well-defined solutions. These submissions proved compelling and convincing in their articulation, showing a confidence and assurance in their demonstration of Graphics skills and principles.

Scholarship with Outstanding Performance

The four outstanding scholars essentially differentiated themselves from the rest of the Scholarship candidates through the exceptional level of sophistication and innovation demonstrated throughout their work and through their design ideas and solutions.

These candidates were also able to clearly demonstrate, through a variety of highly effective communicative modes, a depth of analysis and clarity of thinking matched by few other Scholarship candidates.

Nonetheless, each of the four submissions is extremely diverse, with the nature of their outstanding performance being equally divergent and not directly comparable.

The deciding factor for the ranking has been determined on the level of coherence of thinking throughout the project and the clarity of visual communication. This is placed above the inherent sophistication and innovation present in each of these submissions that have got them to Scholarship with outstanding performance in the first place.

It is worth noting that all of these submissions were three-dimensional in nature. While a strong media design could readily attain Scholarship, it seems that for outstanding performance, a media project would perhaps need something additional to its inherent visual qualities, perhaps something more conceptual and esoteric in nature.

Summary

It is clear that schools will need to review the types of skills and student engagement necessary for this level of study, to encourage a higher standard of graphics achievement. It is necessary to build ways of developing thinking and interactive dialogue that helps to support a depth of purpose and design meaning associated with authentic projects.

Those candidates who did engage with a real client, and kept in contact during the development and presentation stages, clearly enjoyed the experience as the general design dialogue tended to express a vibrancy and excitement when quality and valued feedback was evident. The client often encouraged further exploration and helped firm ideas when students submitted a variety of ideas.

Given the breadth of design, it is encouraged that students work to their strengths and be given the opportunity to present their own voice. What this assessment process has demonstrated is that there is no single method or approach that will assure success. Many of the candidates who gained Scholarship, and in particular the top scholars, have all been able to articulate their own voice, confidently and emphatically, with superb results accordingly.

Assessment Schedule

Scholarship Graphics (93602)

Evidence Statement

Scholarship	Scholarship with Outstanding Performance
<ul style="list-style-type: none"> Design ideas and solutions are clearly communicated through highly refined and accurately detailed drawings and notes. Design ideas and solutions use a wide variety of graphics modes, applied with an accurate execution of skills. Design work demonstrates application of design processes and principles, integrating and synthesising knowledge in an effective and innovative manner, with a good degree of coherence and understanding. Design decisions are valid in leading to the most appropriate solution that demonstrates a good level of resolution. Design ideas and solutions are fully justified in terms of aesthetics, function and project requirements. Presentation of design ideas and solutions use graphic techniques and principles with visual impact that are coherent and effective. 	<ul style="list-style-type: none"> As with Scholarship. Design ideas and solutions use a wide variety of graphics modes, applied with an accurate execution of skills consistently across all modes. Design work demonstrates a comprehensive application of design processes and principles, integrating and synthesising knowledge in a highly effective and innovative manner, with a high degree of coherence and understanding. Design decisions are valid in leading to the most appropriate solution that demonstrates an excellent level of resolution and innovation. As with Scholarship. Presentation of design ideas and solutions use outstanding graphic techniques and principles with visual impact that are highly coherent and effective.

Clarification of terminology:

Integrating and synthesising – Taking a diverse range of design ideas, graphics knowledge and skills, blending them into a coherent whole or combine them in a new way so as to produce an effective outcome.

Coherence – A diverse range of elements and ideas that are brought together effectively as a unit, with a logical consistency, clarity and unity of thought and/or purpose.

Innovation – Ideas and solutions that lead to something new and/or different, whether it is something original or renewed, in terms of either aesthetics or function.

Resolution – Solutions that are fully resolved (problems are minimized), highly refined and detailed, leaving little doubt as to their qualities and application.

Graphic Modes – Freehand Sketching, annotations, and instrumental drawings.