# DESIGN

# Stage 3

# WACE Examination 2014

# Marking Key

Marking keys are an explicit statement about what the examiner expects of candidates when they respond to a question. They are essential to fair assessment because their proper construction underpins reliability and validity.

**Section One: Short response** **15% (48 Marks)**

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**Question 1** **(6 marks)**

(a)    Define the phrase 'form follows function'. (3 marks)

| Description | Marks |
|---|---|
| Detailed definition of the phrase 'form follows function'. | 3 |
| Adequate definition of the phrase 'form follows function'. | 2 |
| Superficial definition of the phrase 'form follows function'. | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |

Notes:
Function certainly influences form in many designs. Following the rule of 'form follows function' means that functionality will always be considered first over aesthetics.

Two ways to interpret the phrase 'form follows function':
•    Descriptive: beauty results from purity of function;
•    Prescriptive: aesthetic considerations in design should be secondary to functional considerations.

'Form follows function' is often taken to mean that the designer should first gather the requirements from the client and then determine the aesthetics of the product based on those 'functional' requirements.

'Form follows function' allows for ornamentation as long as it serves a function.

'Form follows function' works well as an aesthetic guide and many designers believe that beauty arises from functional considerations.

The Bauhaus concept of 'form follows function' has become the basis of today's design culture where function shapes the form of a design. The concept entails that the function naturally shapes the form of the design and the idea persists that this method portrays the true beauty of the innovation.

Solutions are not exhaustive and therefore candidate's responses should be considered.

(b)  Explain how 'form follows function' is commonly applied within your context.  (3 marks)

| Description | Marks |
|---|---|
| Detailed explanation of how 'form follows function' is commonly applied in their context | 3 |
| Adequate explanation of how 'form follows function' is commonly applied in their context | 2 |
| Superficial explanation of how 'form follows function' is commonly applied in their context | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |

Notes:
**Photography:** The best way to communicate the message has to considered before choosing the talent, location (interior/studio or outside/on site) and how the subject is lit.

**Graphic Design:** Hierarchy, typographical styles and placement need to be considered as the function when communicating a design.

**Dimensional Design:** Relies on the functionality of the space and the environment, and the materials used to shape such designs contribute their natural aesthetics to enhance the functions. Or fashion design where one's ability to manipulate the details of materials such as the patterns in fabrics which create the energy and flow of the article and from there, develops the functionality.

**Technical Graphics:** Is emphasised through the choices made during the concept development phase of an architectural design task. Making decisions on the transition of users in the space must be driven by the need for effective and efficient use of trafficable areas.

Solutions are not exhaustive and therefore candidate's responses should be considered.

**Question 2**                                                      **(16 marks)**

(a)     Name **two** design principles that were used in the design product and explain how they were applied to communicate the message.            (6 marks)

| Description | Marks |
|---|---|
| Appropriate design principle identified | 1 |
| No appropriate design principle identified | 0 |
| **Description** | **Marks** |
| Adequate explanation of how the design principle was applied to communicate the message | 2 |
| Superficial explanation of how the design principle was applied to communicate the message | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |

| Description | Marks |
|---|---|
| Appropriate design principle identified | 1 |
| No appropriate design principle identified | 0 |
| **Description** | **Marks** |
| Adequate explanation of how the design principle was applied to communicate the message | 2 |
| Superficial explanation of how the design principle was applied to communicate the message | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |

Notes:
Repetition and rhythm (of computer parts – emphasis of concept of natural and digital memory), emphasis ( of elephant image to reinforce concept of elephants long memory), dominance (of elephant image), contrast (of light cold computer parts and elephant against dark background, similarity (of components elephant is constructed from), hierarchy (of elephant), unity (created through repetition of computer components), correspondence( link between elephants memory and digital memory, natural and digital methods).

Figure/field (image of leaf or image of plane), correspondence (link between leaf = natural, photosynthesis, use of $CO_2$), equilibrium, balance (symmetrical nature of plane and leaf shape), contrast against plain white background.

Balance, equilibrium (symmetrical – link to symmetry body), proportion (to fit human head), unity and harmony (of colour, material, form and line), continuation (curved lines lead eye over and around form).

Solutions are not exhaustive and therefore candidate's responses should be considered.

(b)       Using the same **two** design principles, discuss how you could alter their application to change the meaning of the message in that design product.        (6 marks)

| Description | Marks |
|---|---|
| Each principle maximum 3 marks. 2 principles x 3 marks | |
| Detailed discussion on how they could alter their application of design principle to change the meaning of the message in that design product | 3 |
| Adequate discussion on how they could alter their application of design principle to change the meaning of the message in that design product | 2 |
| Superficial discussion on how they could alter their application of design principle to change the meaning of the message in that design product | 1 |
| Inappropriate response | 0 |
| **Total** | **6** |

Notes:
Source 1:
**Repetition** – The computer/technology etc imagery is used repetitively to build the elephant image and the symbolism of the elephant having a long memory references computer memory.
**Contrast** – The dark background contrasts with the light palette of the elephant so that part of the composition becomes the focal point in the design, emphasising the computer-laden elephant image. The heavy, blocky-ness of the elephant image contrasts with the wispy lines used in the foliage referencing the Zoo environment.

Source 2:
**Figure/ground** – The airplane has been captured in the leaf with positive and negative shapes emphasising the concept that plants are a necessary part of the environmental cycle as they capture the $CO^2$ pollutants air flight causes.
**Contrast** – The dark green leaf contrasts with the light paper so that the symbolic imagery can be emphasised and read as a strong message.

Source 3:
**Symmetry** – The form is balanced with like elements on both ends of the headset.
**Emphasis** – The repetitive use of curves and rounded edges in the form has been used to create a feel of useability and/or comfort.

Solutions are not exhaustive and therefore candidate's responses should be considered.

Question 2 (continued)

(c)    Analyse the typographical choices made by the designer to enhance the meaning of
       that design product.                                                      (4 marks)

| Description | Marks |
|---|---|
| Detailed and insightful analysis of the typographical choices made by the designer to enhance the meaning of that design product | 4 |
| Detailed analysis of the typographical choices made by the designer to enhance the meaning of that design product | 3 |
| Adequate analysis of the typographical choices made by the designer to enhance the meaning of that design product | 2 |
| Superficial analysis of the typographical choices made by the designer to enhance the meaning of that design product | 1 |
| Inappropriate response | 0 |
| **Total** | **4** |

Notes:
**Source 1:** Decorative digital font related to imagery of computer parts. Colour linked to company logo. The computer-based typography has been used to reinforce the message and reference the technological theme in the design.

**Source 2:** Sans serif font – contemporary for a contemporary issue, related to logo, clean lines reminiscent of message. Colour relates to nature-based solution. The crisp hard edge typography and the hollow lettering in the company logo reinforce the message and reference the environmental theme in the design.

**Source 3:** Digitised decorative font related to technological concepts of product. Colour also indicative of technology. The computer-based typography has been used to reinforce the message and reference the technological theme in the design.

Solutions are not exhaustive and therefore candidate's responses should be considered.

**Question 3** **(6 marks)**

(a) Identify a specific production material within your context and detail the parameters **or** requirements that would be necessary in planning the production of your product using this material.

(3 marks)

| Description | Marks |
|---|---|
| Appropriate production material identified | 1 |
| No appropriate production material identified | 0 |
| **Description** | **Marks** |
| Adequate information on parameters or requirements that would be necessary in the planning for the production of your product was given | 2 |
| Superficial information on parameters or requirements that would be necessary in the planning for the production of your product was given | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |

Notes:
Graphic – creating a PDF document for printers, using pantone or CMYK, including ratios, conventions in measurement etc

Dimensional – Material samples, using pantone or CMYK, conventions in measurement, CAD drawing with dimensions, etc

Technical – ISO conventions, material samples, using pantone or CMYK, conventions in measurement, CAD drawing with dimensions, site analysis, etc

Photography – Paper type and quality, using pantone or CMYK, etc

Solutions are not exhaustive and therefore candidate's responses should be considered.

(b) Cite **one** example of a material you might use. Outline how planning the production process for this material had to incorporate safe work practices. (3 marks)

| Description | Marks |
|---|---|
| Appropriate example identified | 1 |
| No appropriate example identified | 0 |
| **Description** | **Marks** |
| Adequate outline of how planning for the production process had to incorporate safe work practises | 2 |
| Superficial outline of how planning for the production process had to incorporate safe work practises | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |

Notes:

Possible solutions
Safe work practices are generally written methods outlining how to perform a task with minimum risk to people, equipment, materials, environment, and processes. Safe work practices should be developed as a result of completing a Hazard Assessment and should closely reflect the activities most common in the company's type or sector of construction.
All safe work practices should be kept in a location central to the work being performed and readily available to the workforce. Some safe work practices will

require specific job procedures, which clearly set out in a chronological order each step in a process.

e.g. Hazardous materials.

Designers should maintain a safe working environment in which they are not exposed to hazards such as toxic materials.

There should be installation and maintenance of good ventilation and exhausts systems if an area is enclosed where they are working. A Material Safety Data Sheet (MSDS) should be available on site for all substances considered to be hazardous. The container holding the substance should be clearly labelled to prevent accidental use.

The risk assessment must include, as far as practical:

- identification of each hazardous substance used at the workplace;
- a review of the MSDS and label for the substance;
- a review of how the substance is actually being used;
- assessment of the likelihood and seriousness of injury or harm that may occur as a result of exposure; and
- the outcome of the assessment must be recorded in the hazardous substances register (see below).

Where a risk assessment for a hazardous substance finds there is a significant risk of injury or harm occurring, a report, including action items, must be prepared.

Risk assessments must be reviewed if it appears that there is an increase in the risk, or when it has been five years since the last assessment was completed.

Making mocks, models and templates out of medium density fibre board is a common practice in design studios. Although this is a recognised practice, the safe working of this material is paramount due to the carcinogenic nature of the bonding agents used in the manufacturing of the product. The environment has to comply with the manufacturing standards relating to the safe capture and collection of any airborne particles that are created through processes such as cutting and abrasive removal techniques. Tooling needs to be specifically engineered to minimise the risk of particle release into the atmosphere. Additionally, the filtration of workshop atmosphere is highly recommended. Those operating any tooling or machinery must be appropriately trained and provided with the correct PPE for the situation, including but not limited to a Class 2 respiratory device.

Solutions are not exhaustive and therefore candidate's responses should be considered.

**Question 4** **(7 marks)**

(a)  A client has asked you to work from another designer's original commercial design.
Explain the legal requirements that need to be addressed in this scenario.   (3 marks)

| Description | Marks |
|---|---|
| Detailed explanation of the legal requirements that need to be addressed when working from another designer's original commercial design | 3 |
| Adequate explanation of the legal requirements that need to be addressed when working from another designer's original commercial design | 2 |
| Superficial explanation of the legal requirements that need to be addressed when working from another designer's original commercial design | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |
| Notes: <br> 1.  Need to change design so not visually similar to original, apply and pay for copyright - acknowledge creator and give an economic acknowledgement, use the same ideas but not the same media or imagery. <br> 2.  Code of conduct - Ethical guidelines; policy for behaviour in a workplace; work rules are considered and followed. <br> 3.  Copyright Licence - The registered permission has been sort prior to using the other designer's original commercial work. <br><br> Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(b)     Discuss how planning for environmental impacts **or** sustainable practices would
influence the mass production of a product or service in your context.        (4 marks)

| Description | Marks |
|---|---|
| Detailed and insightful discussion on how planning for environmental impacts or sustainable practises would influence the mass production of a product or service in your context | 4 |
| Detailed discussion on how planning for environmental impacts or sustainable practises would influence the mass production of a product or service in your context | 3 |
| Adequate discussion on how planning for environmental impacts or sustainable practises would influence the mass production of a product or service in your context | 2 |
| Superficial discussion on how planning for environmental impacts or sustainable practises would influence the mass production of a product or service in your context | 1 |
| Inappropriate response | 0 |
| **Total** | **4** |

Notes:
Efficiency with materials
Materials should be environmentally friendly i.e. use printing inks that are vegetable or soy based
Many white papers are bleached via a chlorination process that releases dangerous chemicals and pollutants into the water
The printing industry is the single largest air polluter and the third-largest consumer of fossil fuels in the world after automobiles and steel manufacturing
Adhesives, bindings, and foils used in printing and packaging can render the final product unrecyclable, virtually guaranteeing that it will end up in a landfill
Many of the solvents, shellacs, driers, and other solutions employed in producing film, printing plates, and cleaning the presses are toxic pollutants that can cause chronic health problems
Another solution might be to eschew printing in favor of online marketing, therefore cutting paper out altogether and not relying on printed marketing campaigns for support and publicity.
Use of PDF to get client approval, send PDF file direct to local printer, use of bio-degradable inks and substrates, higher quality/lower number printing amounts.

Solutions are not exhaustive and therefore candidate's responses should be considered.

**Question 5** **(13 marks)**

(a) Explain the inquiry process that the designer could have followed to gather source information for the design solution for **one** of the products illustrated above. (3 marks)

| Description | Marks |
| --- | --- |
| Detailed explanation of the inquiry process that the designer could have employed to gather source information that influenced the design solution in **one** of the products above | 3 |
| Adequate explanation of the inquiry process that the designer could have employed to gather source information that influenced the design solution in **one** of the products above | 2 |
| Superficial explanation of the inquiry process that the designer could have employed to gather source information that influenced the design solution in **one** of the products above | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |
| Notes: Mood boards, image collection and annotation, collecting designs and inspirational objects, research, interviews, journal articles, trends, target audience preferences…. <br><br> Meeting with the client to know the expectations and constraints – ensure there is an understanding of the clients needs, purpose of the product and that the target audience is clear. <br> Brainstorm the theme and develop thumbnail sketches. <br><br> For copyright reasons this image cannot be reproduced in the online version of this document. <br><br> Research skills would include the collection of imagery appropriate to the design brief, explore the theme, explore the typical design formats, sample texts, colour palettes and textures, exploring digital processes. Analysing examples of other designers to get examples of how a concept might be articulated. <br><br> Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(b)   Construct documentation to reflect the design development and refinement stages of the design process. Each stage must indicate the progressive nature of the design process. Use sketches, annotations and key reference terms from within your context to articulate your answer. (6 marks)

| Design development stage | |
|---|---|
| **Description** | **Marks** |
| Displays a high standard of sketching skills and detailed annotative text to illustrate the design development stage and reflecting the progressive nature of the design process | 3 |
| Displays an appropriate standard of sketching skills and adequate annotative text to illustrate the design development stage and reflecting the progressive nature of the design process | 2 |
| Displays a basic standard of sketching skills to illustrate the design development stage and reflecting the progressive nature of the design process | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |

| Refinement stage | |
|---|---|
| **Description** | **Marks** |
| Displays a high standard of sketching skills and detailed annotative text to illustrate the refinement stage and reflecting the progressive nature of the design process | 3 |
| Displays an appropriate standard of sketching skills and adequate annotative text to illustrate the refinement stage and reflecting the progressive nature of the design process | 2 |
| Displays a basic standard of sketching skills to illustrate the design stage refinement and reflecting the progressive nature of the design process | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |

Notes:
Design Development could show similar ideas with variation from application of elements and principles. Refinement could show one design having colour or type style or size variations.

Key reference terms could include:
Talent, location/environment, atmosphere, typographical styles, hierarchy, colour theory (harmonies, complementary, monochromatic, triads), colour psychology (what sells etc), compositional layout choices, leading lines, focal point, cropping
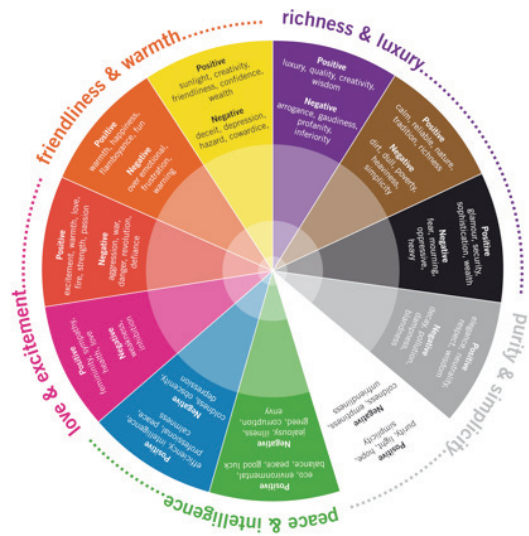
Solutions are not exhaustive and therefore candidate's responses should be considered.

(c)     Discuss how colour can be used to reinforce **or** challenge representations in society.
        Refer to your design development and refinement illustrations.     (4 marks)

| Description | Marks |
|---|---|
| Detailed and insightful discussion of how colour theory can be used to reinforce **or** challenge representations in society | 4 |
| Detailed discussion of how colour theory can be used to reinforce or challenge representations in society | 3 |
| Superficial discussion of how colour theory can be used to reinforce or challenge representations in society | 2 |
| Adequate discussion of how colour theory can be used to reinforce or challenge representations in society | 1 |
| Inappropriate response | |
| **Total** | **4** |

Notes:
Colour reinforcers – similar colours to nature/reality, warm colours, softer less saturated analogous colours
Colour challengers – vibrant, contrasting colours, saturated, complementary, discordant colours, unnatural colours.
Colour theory and the psychological implications that effect choice:



Solutions are not exhaustive and therefore candidate's responses should be considered.

**Section Two: Extended response**                                    **35% (54 Marks)**

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**Question 6**                                                          **(21 marks)**

Refer to **one** design project you have undertaken this year that focused on cultural values, ideologies and/or belief systems. Use this design project to answer all parts of the question.

(a)     Explain how you integrated visual language into your design solution to meet the requirements of your client brief.                                    (4 marks)

| Description | Marks |
|---|---|
| Detailed and insightful clarification of how they integrated visual language into their design solution to meet the requirements of the client brief | 4 |
| Detailed clarification of how they integrated visual language into their design solution to meet the requirements of the client brief | 3 |
| Adequate clarification of how they integrated visual language into their design solution to meet the requirements of the client brief | 2 |
| Superficial clarification of how they integrated visual language into their design solution to meet the requirements of the client brief | 1 |
| Inappropriate response | 0 |
| **Total** | **4** |
| Notes:<br>For example elements and principles of design, Gestalt principles, symbolism, target audience, typography, etc need to be referenced and links made to specific examples in the client brief.<br><br>Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(b)     Discuss how you have used a communication model **or** theory to influence the end receiver in your project.                                    (4 marks)

| Description | Marks |
|---|---|
| Detailed and insightful discussion of how they used a communication model or theory to influence the end receiver in the brief | 4 |
| Detailed discussion of how they used a communication model or theory to influence the end receiver in the brief | 3 |
| Adequate discussion of how they used a communication model or theory to influence the end receiver in the brief | 2 |
| Superficial discussion of how they used a communication model or theory to influence the end receiver in the brief | 1 |
| Inappropriate response | 0 |
| **Total** | **4** |
| Notes:<br>A communication model should be named and discussed with reference to the needs of the target audience. These could include: Shannon and Weaver, Berlo, Schramm, etc.<br><br>Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(c)     Identify and discuss how you used visual codes to represent a cultural value **or** belief to
        an intended audience in your project.                                                  (4 marks)

| Description | Marks |
|---|---|
| Appropriate example identified | 1 |
| No appropriate example identified | 0 |
| **Description** | **Marks** |
| Detailed discussion of how they used visual codes to represent a cultural value or belief to an intended audience | 3 |
| Adequate discussion of how they used visual codes to represent a cultural value or belief to an intended audience | 2 |
| Superficial discussion of how they used visual codes to represent a cultural value or belief to an intended audience | 1 |
| Inappropriate response | 0 |
| Total | 4 |
| Notes:<br>Semiotics – signs, symbols<br>Representations versus stereotypes<br>Type style<br><br>Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(d)     Assess how the process of refinement improved the outcomes for this project.  (4 marks)

| Description | Marks |
|---|---|
| Detailed and insightful assessment of how the process of refinement improved the outcomes of this project | 4 |
| Detailed assessment of how the process of refinement improved the outcomes of this project | 3 |
| Adequate assessment of how the process of refinement improved the outcomes of this project | 2 |
| Superficial assessment of how the process of refinement improved the outcomes of this project | 1 |
| Inappropriate response | 0 |
| Total | 4 |
| Notes:<br>Refinement should show subtle variations with respect to the brief including client directions to justify the specific message for the audience. e.g. Which shade of a colour? Which font within a type style? Interactive process with client through market research.<br><br>Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(e) Produce an annotated illustration of an alternative design solution for this project that would have a negative impact on the intended audience. Use the space provided below.
(5 marks)

| Description | Marks |
|---|---|
| High level of communication techniques employed to develop a solution with a negative impact on the audience | 2 |
| Basic level of communication techniques employed to develop a solution with a negative impact on the audience | 1 |
| **Description** | **Marks** |
| Displays a high standard of sketching skills and detailed annotative text | 3 |
| Displays an appropriate standard of sketching skills and adequate annotative text | 2 |
| Displays a basic standard of sketching skills and annotations | 1 |
| Inappropriate response | 0 |
| **Total** | **5** |
| Notes: Must show some understanding of beliefs of cultural values so as to negate them. The concept of they need to "know the rules to break the rules". Solutions are not exhaustive and therefore candidate's responses should be considered. | |

**Question 7** **(18 marks)**

(a) Create a comprehensive brainstorm diagram to develop the design product for that role using the stimulus material provided. (4 marks)

| Description | Marks |
|---|---|
| Detailed and insightful creation of a comprehensive brainstorm to develop the design product for that role, utilising a discerning selection of the stimulus material | 4 |
| Detailed creation of a comprehensive brainstorm to develop the design product for that role, utilising a deliberate selection of stimulus material | 3 |
| Adequate creation of a brainstorm to develop the design product for that role, utilising an appropriate selection of the stimulus material | 2 |
| Superficial creation of a brainstorm to develop the design product for that role, utilising very little of the stimulus material | 1 |
| Inappropriate response | 0 |
| **Total** | **4** |
| Notes: This may include sketches, diagrams, concept maps, word maps, word lists and/or annotations. Primary, secondary and tertiary information and their interrelationships. Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(b)    Justify your selection of **two** ideas for the design product to present to the client.

(6 marks)

| Description | Marks |
|---|---|
| **Maximum 3 marks for each selection. 2 x 3 marks.** | |
| Detailed justification given for the selection of the idea to present to the client | 3 |
| Adequate justification given for the selection of the idea to present to the client | 2 |
| Superficial justification given for the selection of the idea to present to the client | 1 |
| Inappropriate response | 0 |
| **Total** | **6** |
| Notes:<br>Show understanding of different directions that the design brief could take, ensuring that the communication needs are met.<br><br>Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(c)    Choose **one** of the ideas discussed in part (b) and draw an annotated illustration of it in the space provided below.                                                                   (3 marks)

| Description | Marks |
|---|---|
| Displays a high standard of sketching skills and detailed annotative text | 3 |
| Displays an appropriate standard of sketching skills and adequate annotative text | 2 |
| Displays a basic standard of sketching skills and annotations | 1 |
| Inappropriate response | 0 |
| **Total** | **3** |
| Notes:<br>Clear and direct image making, detail shown through colour or use of tone, annotated with clear links to the design brief.<br><br>Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(d)   Apply a process of critical reflective analysis to refine the idea you have developed in part (c).                                                              (5 marks)

| Description | Marks |
|---|---|
| Highly analytical application of a process of critical reflective analysis to refine the idea they have developed | 5 |
| Detailed and insightful application of a process of critical reflective analysis to refine the idea they have developed | 4 |
| Detailed application of a process of critical reflective analysis to refine the idea they have developed | 3 |
| Adequate application of a process of critical reflective analysis to refine the idea they have developed | 2 |
| Superficial application of a process of critical reflective analysis to refine the idea they have developed | 1 |
| Inappropriate response | 0 |
| **Total** | **5** |

Notes:
Evaluating and analysing the ideas represented in the design such as modifications, relevance, directions, connections to other concepts, client feedback, target audience, market research etc.

Solutions are not exhaustive and therefore candidate's responses should be considered.

**Questions 8, 9, 10** and **11**                                                   **(15 marks)**

(a)   Analyse how the designer manipulates visual codes in order to present a viewpoint for an audience. Refer to the image above in your answer.                     (5 marks)

| Description | Marks |
|---|---|
| Highly analytical assessment of how the designer manipulates visual codes in order to present a viewpoint for an audience | 5 |
| Detailed and insightful assessment of how the designer manipulates visual codes in order to present a viewpoint for an audience | 4 |
| Detailed assessment of how the designer manipulates visual codes in order to present a viewpoint for an audience | 3 |
| Adequate assessment of how the designer manipulates visual codes in order to present a viewpoint for an audience | 2 |
| Superficial assessment of how the designer manipulates visual codes in order to present a viewpoint for an audience | 1 |
| Inappropriate response | 0 |
| **Total** | **5** |

Notes:
Semiotics – signs, symbols
Representations vs stereotypes
Elements and principles of design

Solutions are not exhaustive and therefore candidate's responses should be considered.

(b)     Analyse critically the suitability of the materials/production tools which may have been
        used by the designer of the photograph/magazine cover/spatial design/foyer.   (4 marks)

| Description | Marks |
|---|---|
| Detailed and insightful critical analysis of the suitability of materials/production tools which may have been used by the designer | 4 |
| Detailed critical analysis of the suitability of materials/production tools which may have been used by the designer | 3 |
| Adequate critical analysis of the suitability of materials/production tools which may have been used by the designer | 2 |
| Superficial critical analysis of the suitability of materials/production tools which may have been used by the designer | 1 |
| Inappropriate response | 0 |
| **Total** | **4** |
| Notes: Examining why materials/production tools are selected, referencing the target audience and the communication need.  Solutions are not exhaustive and therefore candidate's responses should be considered. | |

(c)     Create **two** detailed key questions to gather information from the target audience to
        justify the suitability of the choices made during the production of the
        photograph/magazine cover/spatial design/foyer.                          (6 marks)

| Description | Marks |
|---|---|
| **Maximum 3 marks per question. 2 x 3 marks.** | |
| Creates a detailed question to survey the target audience that would gather information to justify the suitability of the choices made during production | 3 |
| Creates a adequate question to survey the target audience that would gather information to justify the suitability of the choices made during production | 2 |
| Creates a superficial question to survey the target audience that would gather information to justify the suitability of the choices made during production | 1 |
| Inappropriate response | 0 |
| **Total** | **6** |
| Notes: Questions should be pitched to gather specific information about the characteristics of the target audience and how they are best represented in the design solution. Communication models, semiotics, symbolism, interests and fears could be explored.  Solutions are not exhaustive and therefore candidate's responses should be considered. | |

# ACKNOWLEDGEMENTS