

Assessment Specifications

Scholarship Design and Visual Communication 2024

Published in March 2024

Performance Standard:	93602
Assessment method:	Portfolio
Assessment medium:	Physical submission
Final date of submission:	30 October 2024

[Design and Visual Communication subject page](#)

[National secondary examinations timetable](#)

Format of the assessment

Assessment will be in the form of a portfolio. A portfolio is an organised collection of evidence that clearly communicates the candidate's knowledge, understanding, and skills relevant to the Design and Visual Communication Scholarship performance standard. Evidence may be drawn from one major unit of work, or multiple units of work, provided they are linked and integrated in generating a coherent body of material.

A candidate may submit a portfolio of work using a variety of media in any form, and up to a maximum size of A2 (420 × 594 mm). **Material submitted on USB drives will NOT be assessed.** Where mock-ups, prototypes, and models have been used, only comprehensive photographic evidence should be submitted.

A Scholarship portfolio **should not exceed 60 pages**. Animations accompanying work should not exceed 3 minutes.

The following presentation formats are recommended:

- A2 or A3 sheets – **A2 sheets will need to be folded to A3 size**
- presentation boards – **limited to 4**
- laminated material – **limited to 6 pages**.

The following are **not acceptable**:

- submission material contained in clear files
- an entirely laminated submission
- additional packaging, e.g. boxes
- models – only photographs are to be submitted.
- visual diaries.

Candidates should develop their ideas within the context of a design brief or briefs, which should draw evidence on any aspect associated with spatial or product design. Candidates will need to produce evidence at an advanced level and of an in-depth nature specifically in one of these areas.

Candidates should send the best evidence possible of their work. When submitting photographs of exhibition pieces, the images should be large and contain suitable detail and definition. Larger presentations on paper can be folded to fit into the A3 bags. Do not send models, work on cardboard mountings or within folders.

Submission requirements

Evidence may be submitted as physical submissions only.

Animations accompanying work should be video files (MP4) that should not exceed 3 minutes. These must be submitted on DVD/CD or digitally submitted to NZQA.

Digital submissions for Level 3 91627 that include Scholarship material will NOT be forwarded for Scholarship marking.

Candidates should refer to [Further Guidance for Submission Responses](#) for further information.

Further submission instructions and authenticity requirements will be provided for schools in Term 3, Week 1.

Conditions of assessment

The use of chatbots, generative AI, paraphrasing tools, or other tools that can automatically generate content is not permitted and material generated by these tools should not be submitted as part of the candidate's work. **CAD applications may be used.**

Special notes

Candidates will need to demonstrate the ability to:

- generate a series of *design ideas* that consider and interrogate divergent and convergent possibilities, utilising *idea initiation*, material and strategies
- evolve ideas in response to a *design context* that *integrate and synthesise* relevant design considerations
- resolve design ideas creatively with depth of consideration and *insight*
- use *visual techniques and strategies* to communicate the on-going act of designing and the *design narrative*
- employ presentation techniques to promote selected ideas in a *coherent* and *convincing* manner with visual impact.

The essential nature of evidence being sought lies in the clear demonstration of quality idea generation; idea refinement and resolution; visual communication of design thinking; and the visual promotion of selected ideas.

Teachers and candidates should refer to the New Zealand Scholarship Design and Visual Communication Performance Standard to familiarise themselves with the increased demand of skills for Scholarship as opposed to a Level 3 submission.

Coherent refers to range of different elements and considerations that are brought together effectively as a set, with a logical consistency, clarity and unity of thought, purpose, or narrative.

Convincing / convincingly means intentions are conveyed in a compelling or detailed manner with little doubt and with utter assuredness/conviction.

Design context is typically defined by a brief situation and specifications – extends to relatable environmental, social, historical, cultural considerations.

Design ideas refers to individual ideas that have design qualities that relate to both aesthetic and functional considerations as related to a design context.

Design narrative refers to the visual story-telling of the design practice that has taken place.

Design thinking refers to a series of design ideas that consider and interrogate divergent and convergent possibilities – can be empathetic, purposeful, or meaningful to a design context.

Idea initiation refers to initial ideas that have been generated, regenerated, and explored from initiating sources – can be aesthetic, pragmatic, or theoretical.

Innovative refers to ideas that lead to something new and / or different, whether it is something original or renewed, in terms of either aesthetics or function.

Insightful refers to perceptive design thinking that challenges the conventional in order to extend and transform design ideas.

Integrating and synthesising refers to taking a diverse range of design ideas, knowledge, and skills, blending them into a coherent whole or combining them in a new way so as to produce an effective outcome aesthetically and functionally.

Purposefully refers to the production of a body of design work that has clear intention and engages considered decision-making.

Sophisticated means to engage a complexity of design thinking or visual literacy.

Visual techniques refer to the modes, media, and methods associated with visually communicating information.

Visual strategies refer to the visually based approaches that act as design tools for the initiating and evolving of design ideas.