National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Visual Arts Level 2

This exemplar supports assessment against:

Achievement Standard 91305

Demonstrate an understanding of methods and ideas from established practice appropriate to design

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

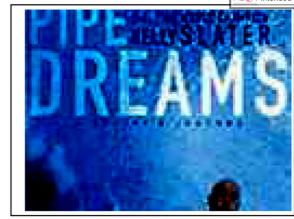|	Grade Boundary: Low Excellence
1.	For Excellence, the student needs to demonstrate an in-depth understanding of methods and ideas from established practice appropriate to design.
	This involves identifying and documenting particular information through the analysis of methods and ideas from established practice, in order to explain how and why artworks are related to the context in which they are made, viewed and valued.
	In this extract the student has investigated the graphic design work of David Carson.
	The student explains how a range of design features are used to create specific effects or communicate meaning, for example by explaining Carson's methods and ideas about colour (3).
	The student also makes reference to contexts in which Carson's work was viewed (e.g. *RayGun* and surfing magazines), and relates this to other magazine contexts (*Vogue* and *Time*), in order to explain how Caron's '*rough*' and '*disrupted*' use of typeface is distinct from the '*clean*', '*careful*' and '*clear*' text of other magazines of the time (2).
	The student shows in-depth understanding of the context of Carson's work, identifying specific influences that can only be found by researching appropriate sources, for example with references to Dada and Wabi Sabi (1).
	For a more secure Excellence, the student could support all statements with evidence from appropriate research sources. For example the statement '*He wanted to start a revolution against the fake design that had no soul*' (2) would need the support of a specific relevant quote from Carson himself.
	The student could also explain how the generic discussion of text on page two (4) specifically relates to the RAW double page spread being analysed.

Title: HELP   **Date:**

Title: RAY GUN Cover   **Date:**

Title: Pipe Dreams – Kelly Slater   **Date:**

Techniques

How does colour contribute to the messages the works communicate?

Carson usually uses very muted colours – often a limited colour range to create unity of the design – he often uses blues or yellows like the ocean sand and sky because he is a surfer and loves the beach culture – But also because a lot of his subjects are surf magazines and stuff so the colours fit that theme.

How does the juxtaposition of subject matter (including focal points created, complexity and postion) contribute to the messages the works communicate?

The word help is isolated like it needs help to be saved

The P drops off the end and needs help or is coming to help, or going to get help
The p dropping reflects the curve of the wave creating a visual repetition.

How does the text (including size, weight, and placement) contribute to the messages the works communicate?

Size weight and placement is everything –Carson mixes it all up to create visual interest. With the most important words being bigger or bolder.

How does image manipulation (including layering of images and cut and paste) contribute to the messages the works communicate?

Words are cropped to create tension and draw the eye in. Sometimes you can't quite read the words but the overall message is still very clear – the feeling, style, emotion of the work

Carson is famous for saying the "Legibility is not the same as communication"
So in the help design we don't have to read all the words to get a sense of isolation
Some images are very bad quality because Carson left the camera in the sun on the dash of his car (A Porsche 911 was he cashed his retirement in to buy) But he liked the effect so used the images in his NINE INCH NAILS CD cover design.

Concepts and common themes informing David Carson's work

Who or what influences have informed David Carson's work?

David Carson is self taught but was influenced by a course in did in Europe where they stared to question the established rules of design. He is very influenced by street culture and things like pealing posters and faded ripped magazines which looked cool.

What ideas or themes does David Carson often work with?

Carson works with youth culture

A lost of grunge style comes into his work with ripped things, faded colours, dirty bits, hand made stuff, that reflects the kind of things kids would make for themselves.

Most regular themes are with surfing and music – but not always the big established names – often the really cool alternative stuff.

What subject matter or settings does David Carson often use? What is the significance of this?

Music people surfing waves urban street scenes because of the subject matter

Very California style – cool hip people not posh rich banker like in New York

Links to other artists:

What similar techniques does Neville Brody use?

They both use text as important way to create visual interest. They both break text up to make visual elements that cannot always be easily read. They both use limited colours and have small amounts of different colours to draw the eye.

What other artists use similar techniques?

Carson was unique when he started but now lots of people imitate him.

Maybe he is like DADA artists that stuff everyone thinks is low art and ugly – and turns it into admired designs.

Japan has WABI SABI where people admire the beauty in things that have aged and weathered.

①

MESSAGE

This is an article about David Carson's gallery exhibitions.

His main clients for these images were the RayGun magazine and surfing magazines which means the target audience were mainly young people interested in cool action events like music concerns and extreme sports.
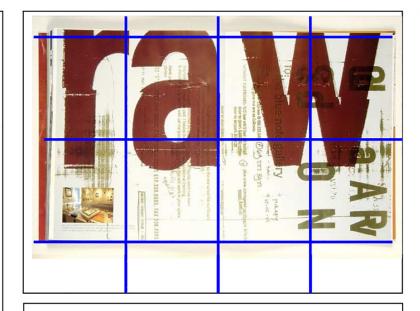
The design style was directed at these clients and the exact opposite to the corporate official style seen in other news and fashion magazines like vogue and Time.

Vogue – Time = clean text, careful layouts, easy to read, clear photographs of attractive people with airbrushing etc

Carson = disrupted, stressed typography, overlapped and clutter hard to read text, bleached and blurred photos, rough cuts, stains, broken bits

I think the RAW is very effective at summarising this different approach. The style of Carson's design is very RAW compared to that of other magazines at this time. RAW has connotations of being real, honest, in touch with grass roots ideas, not polluted/corrupted/civilised like the official style of grown ups.

He wanted to start a revolution against the fake design that had no soul ②

Designer: David Carson **Design studio:**
Title: RAW **Date:**

COLOUR

The colour is very muted

The off white paper and earthy red look like unprocessed sugar and organic dyes – kind of hippy natural so its very RAW ③

The red stands out from the background very strongly with the greenish letters providing 'simultaneous contrast' where the warm/cold colds contrast and intensify each other.

Everything makes the red RAW standard out – colour, size, tone, placement etc

The red ink is quite transparent so some of the green letter can be seen through it. This creates a layer effect that Carson uses a lot so it looks more real (not polished) and like layers of posters on the walls of streets and kids drawing things on top of posters – deliberately trying not be too finished

COMPOSITION CONSTRUCTED ELEMENTS

The two main constructed elements in this composition are the grid and use of negative space.

GRID – see the blue lines onto of the design

The design does look very geometric because its all rough and grungy. But actually if you look carefully you can see that things line up mostly with the horizontal and vertical. The RA are on one side of the centre line which is where the page folds and the W is on the other. The little square photograph on the left balances out the green letters on the right - The vertical lines of text act like a scaffold that links and connects all the big structural elements.

NEGATIVE SPACE

There is a lot of negative space in parts but I think there are two types of negative space.

The first is the pure white areas the provide a rest from the busy text areas

The second – is more overall. If you blur your eyes a bit then there is a balance between the heavy dark areas RAW and bigger green letters and the light yellowish areas

IMAGERY

The only photograph is of the interior of the gallery for the exhibition. But the image is so small you can hardly see it with all the attention going to the huge RAW work.

Carson likes to suggest a 'feeling' rather than show the 'answer'. This is kind of mysterious that make the audience want to find out more

The images and words are a bit transparent so you can see what is underneath. This means you can see how the design has been made which is very honest.

This is in complete contrast to the photos in glossy magazines where the girls don't even look like themselves because they have been so airbrushed. Carson is rebelling against this commercial establishment lies in the design industry. He wanted to start a revolution against boring fake design that had no soul.

TEXT

Some words can't be read - but they still communicate an atmosphere and strong feeling - David Carson said "Legibility is not the same as communication" which means just because you can read the words does mean its good desing - Design needs to enage the viewer and make them think about the topic ④

	Grade Boundary: High Merit
2.	For Merit, the student needs to demonstrate an informed understanding of methods and ideas from established practice appropriate to design.

This involves identifying and documenting particular information about how methods and ideas from established practice are used, with reference to the context in which artworks are made, viewed and valued.

In this extract the student has investigated the work of Neville Brody.

The student demonstrates informed understanding by explaining how particular design features are used to create specific effects and/or communicate meaning. For example, the student identifies that small amounts of red are used to direct the viewers' attention to key parts of the design (1).

The student links Brody's work to wider contexts, such as the Bauhaus and Swiss typography movements (2).

In discussing the advertising design for the *Oceans 11* and *12* films, the student explains how the designer has refrained from highlighting individual actors, to reflect the fact that the film has an ensemble cast (4). This shows informed understanding of how art works are viewed.

To reach Excellence, the student could provide fuller explanations of how other design movements (2) have influenced Brody. For example, the student could note the use of typical Bauhaus features in the *Oceans 11* and *12* posters, such as the sans serif font, and the black, red and white colour scheme.

The student would also need to use particular information to support their statements. For example the reference to the 50s feel of the design (3) could be supported with a citation from a film review that refers to this aspect of the film. |

Title: **Freedom**	Title: **Neville Briday Art**	Title: **Nike Add**
Date:	Date:	Date:

Techniques

How does **colour** contribute to the messages the works communicate?

Brody uses limited colour. He often uses just black and white with small amounts of intense RED that draws the viewer's attention and places emphasis on particular words. In the Nike add the tiny bits of red in the ZAP and NIKE logo move the eye around the page. ①

How does the **juxtaposition of subject matter** (including focal points created, complexity and postion) contribute to the messages the works communicate?

Brody mainly uses text in lots of different ways as images in themselves. He also uses large abstract shapes or distorts and fragments text so much they become abstract elements in there own right. It is similar to the constructed elements of El Lissitzky and Swiss typography.

How does the **text** (including size, weight, and placement) contribute to the messages the works communicate?

It all about text size weight and placement. Bigger larger central texts are more important than smaller a word which creates a hierarchy. The arrangements can also create an effect like in the NIKE add where the letter all jump around like a basket ball player.

How does **image manipulation** (including layering of images and cut and paste) contribute to the messages the works communicate?

I don't think there is much meaning but they do make it look more interesting and holds your attention. Brody often uses a grid system to provide structure and stability to his designs.

Concepts and common themes informing Neville Brody's work ②

Who or what influences have informed Neville Brody's work?

Brody is influenced by the typographic experiments of the Swiss Typographers in the 1960s and by Bauhaus and constructivist design in the 1920s. The Bauhaus got rid of SERIFs and lead to modern typefaces which Brody uses. There is also a bit of early 20th century concrete poetry where the shape and arrangement of letters reinforces the meaning of words.

What ideas or themes does Neville Brody often work with?

He works mainly in the commercial magazine world which deals with modern culture – movies, music, sport

What subject matter or settings does Neville Brody often use? What is the significance of this?

Brody uses some photography but mainly layering of shapes and colours to create patterns and visual interest. His works are often quite abstract with the text elements being the main points of visual interest.

Links to other artists: What similar techniques does David Carson use? What other artists use similar techniques?

The canges in font size and unusuall placment - all over the place to create pictures is similar to the constructivist style of El Lisitsky and the Bauhuas typogrpahers from the 1920s.

And Swiss typogrpahy from after WW2 but brody takes even more risks.

And the 'concrete poetry' of dada artists wehre the layout of wrods comminicates the meaning of the text.

MESSAGE

This design is advertising the Oceans 11 and Oceans 12 films.

Normally a movie poster would show the actors especially when they are famous like brad Pitt and George Clooney and Julia Roberts – but here Brody chooses to just show figures walking around which relates to the secret mission theme of the film.

Also the style is a bit similar to the films Reservoir Dogs and Catch me if you Can which were very cool.

The target market is very wide with the film appealing to all ages.

The cultural context is western society and very AMERICAN so its gat an urban men in suits feel.

I think its very interesting and makes you want to find out more about the film..

Designer: Nevill Brody

Title: Oceans 11 and 12

Design studio:

Date: 2004

COLOUR

There is mainly just black and white with carefully placed red elements. The big number in red and then selected words in red to create some visual interest and separate them for the black words.

The colour and tones are flat like old fashioned poster where they didn't have computers and used screen-print or lithography. This gives it a slightly old fashioned 1950s feel which is quite trendy and indicates degree of sophistication – so the film is clean and clever rather than grungy and realistic like the Sopranos.

③

COMPOSITION CONSTRUCTED ELEMENTS

The poster uses very simplified human figures so they become similar to the style and flat colours of the letter forms.

There is a contrast between the organic forms of the figures and the geometric formats of the letters

There is a strong sense of diagonal in the letters, curves and figures which creates movement but is stabilised by the horizontals of the actors' credits and dates.

The use of negative space is carefully considered with big empty areas balancing out the busy typography elements of the actors names and dates.

There is a sense of space and depth created in the left side by the diagonal perspective and the right hand side is looking down from above which gives a sense of vertigo.

This is slightly similar to the stylistic effect of the Saul Bass design for Hitchcock suspense movies which means the film is going to be classy.

Some parts bled of the edge of the page like the number and figures – this is fine because we still know what is going on – the names of the actors and sponsors are all complete because these have to be.

IMAGERY

The imagery is crisp and clear and very clean

The effect is minimalist like Brody's early work for Arena Magazine

Not used identifiable faces but that may be because this is an 'ensemble' cast so give one or two actors star status would be unfair to the others. Also its maybe because the film is about the group action rather than individuals action.

④

TEXT

The biggest elements are the numbers and then the main stars.

The catch phrase "are you in or out" is about the movie and getting the eleven criminals to rob the casino – but it is also directed at the audience as to weather they are going to watch the film or not – so they can feel like they are part of the gang.

There is some other text elements like the studio and sponsors but these are as small as they can be so they don't interfere with the design. I like Brody would leave them off if he could.

	Grade Boundary: Low Merit
3.	For Merit, the student needs to demonstrate an informed understanding of methods and ideas from established practice appropriate to design.

This involves identifying and documenting particular information about how methods and ideas from established practice are used, with reference to the context in which artworks are made, viewed and valued.

In this extract the student has investigated the work of Neville Brody and David Carson.

The student shows some consideration of the relationship between the work and a wider context, with reference to the 'youth culture' market (3). The quote (1) is evidence of the personal research (books, magazines, internet) needed to show the informed understanding required.

An informed understanding of generic design methods is shown in the discussion of how particular design features are used to create specific effects. For example how negative space has been used in the Brody design (2).

For a more secure Merit, the student would need to make stronger connections between the technical features and communicative intention of particular design approaches. For example, for the Carson design, Blue Note Gallery is mentioned (4), but no explanation is provided for how the stylistic features communicate ideas about the client.

More regular and explicit use of supporting references from research sources is also needed for a secure Merit. This may include appropriate quotes from David Carson, and/or commentaries about his work from books, magazines or design websites. |

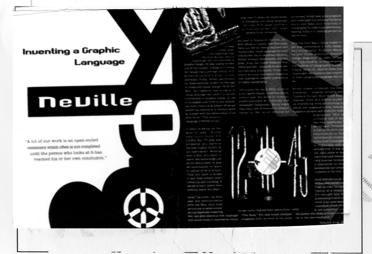**Resource 4: Task 2 – Design Analysis Sheet – Neville Brody**

Purpose: looking at a digital market, to setup information for students and designers regarding digital communications.

Client: students and designers design students, buisnesses that want designers to do designs for them, contempory visual communications.

Target market: contempory society.

Cultural context: western culture, global cultures. You don't have to speak a certain language to like a certain design.

Evaluation: I like the way Neviles last name "Brody" is linked in with the design - this technique is very effective.

Designer: Neville Brody   Design studio:
Title: Date:

COMPOSITION

Proportion: main image / text – Neville Brody - stands out, bold, large, effective.

Contrast with the use of black and white (black on white, white on black).

There is breathing space (negative/blank space)
Contrast between detail and lots of detail..
Negative/breathing space creates balance within the design.

②

TEXT
1 – Heading 2 – Subheading and/or pullout quotes
3 – Body text

heading – Neville Brody
subheading – inventing a graphic language.
Body text – The opposite page (right side) - body text on the other page.
         small text.
         white print.
         hard to read.

"Typography is a hidden tool of manipulation within society" - Brody ①

COLOUR

If this design imperticular had colour it would not work. You would have no focal point.
The main focal point in this design is the black and white colour.
Once you see the colour you don't tend to look at the rest of the design after that.
Because this design is just black and white the design is much more effective.

IMAGERY
Digital processing

combination of type and images (designs) on the right side of the design.
layered images. images (shapes) have been repeated to make the design more effective.

Brody was one of the first to make full advantage of the new diogital technologies which where very different to traditional print processes. But he didn't get all supe fancy but showed great restraint - simplicity = a classy outcome.

CONSTRUCTED ELEMENTS

negative space/breathing space creates a frame and balance within the design.

-use of a simple grid system, for basic magazine layouts/compositions.

Resource 6: Task 2 – Design Analysis Sheet

Student _____

MESSAGE

Purpose (What is the page communicating in terms of product/service, atmosphere, style, culture, values?):
an article about David Carson's gallery expedition.
communicating with youth culture
These are conveyed through the useage of colour (dark red, black, yellow beige) the imagery and the layout.

Client:
Ray gun buyers.
People interested in David Carson and his work

Target Market:
Youth culture, anti-establishment, cool and Ray gun buyers.
People interested in David Cason's designs.
design companys

Cultural Context:
Youth culture, anti-establishment, relates to the kind of photos the audience takes themselves ③
- portrayed through the layout and grungy text/type.

Evaluation (How effective is the design?):
effective: "RAW" - stands out, very bold grungy type
This design successfully delivers its intended messages by using type, colour

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Designer: David Carson   Design studio:
Title: Date:

COMPOSITION
Proportion: - "RAW" is the largest image/type in this design, drawing our focus to this point.
This design is a little bit busy, but it also gets straight to the point.
Space: the negative space balances the design gives the readers eyes a place to rest (focal point).
contrast with the use of colour - red (deep red), black, and a yellow beige.
The arrangement of the type and images help the composition of the design.

TEXT Ray gun magazine.
1 – Heading – "Raw"
2 – Subheading and/or pullout quotes "The Blue note gallery" ④
3 – Body text
Font - bold text, expressive, easy to read.
Format - Not curved, straight, grungy
Filters - pixelated
Transparency - main words are easy to read, small print is subtle.
black text.

COLOUR
Main focal point (RAW) - dark/deep red
black type behind the deep red "RAW"
Yellow beige colour for the background.

Red text/type stands out from the yellow beige colour background.
Emphasises the word "Raw" with the deep red colour.

IMAGERY
The main type/focal point "Raw" is a very grungy text/type.
The images in this design are not cleaned up
David Carson has used type as a primary source.

main type/focal point helps the audience identify what this cover spread is about.

CONSTRUCTED ELEMENTS
David Carson has used grid lines to create this design to create more effect.
The use of negative space balances the design well.
Images and type are both set out very simply.

	Grade Boundary: High Achieved
4.	For Achieved, the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to design.

This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued.

In this extract the student has investigated the work of Neville Brody and David Carson, systematically unpacking the visual and technical features of both artists. For example the discussion of positive and negative space (4) shows a sound understanding of how design principle has been used.

Some passages begin to present more informed understanding of particular ideas and meaning. For example, the '*red text…*' (1) is an Achieved level descriptive response. However the reference to *Blood spent…*' (2) begins to show Merit level understanding of the ideas that underpin the design. This second point indicates that appropriate research has occurred.
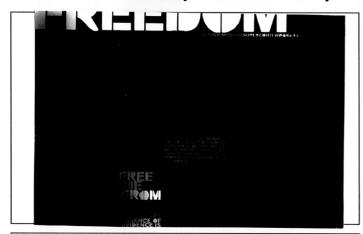
To reach Merit, the student could support their comments about design features with explanations of how features are used to communicate ideas. For example, the student states that the design '*would not need colour*' (5) without explaining the reasons for making the design black and white.

The student relies on pictorial intelligence rather than information from research sources. For example, the student states that Ezer and Bauhaus (3) use similar techniques. A reference to a research source explaining the relationships or influences of these artists would show the informed understanding required for Merit. |

Resources

Resource 1: Task 1.1: Summary Sheet for Neville Brody

Student:

Title:	Date:

Title:	Date:

Title:	Date:

Techniques

How does **colour** contribute to the messages the works communicate?

Red text on black and white background is eye catching for words of importance. ①

Red - blood spent on freedom. ②

How does the **juxtaposition of subject matter** (including focal points created, complexity and position) contribute to the messages the works communicate?

The black contrasts of background with white text (and vice versa) gives contrast. To engage our brain (capture attention) and keep us interested.

How does the **text** (including size, weight, and placement) contribute to the messages the works communicate?

The movement of letters in a word create movement and the hierarchy of word importance. eg: 'Bounce', and 'Just zap it'. Important words larger or coloured.

How does **image manipulation** (including layering of images and cut and paste) contribute to the messages the works communicate?

Creates intensification and concentration on an image. Closely cropped areas to show emotion - close up effects.

Concepts and common themes informing Neville Brody's work

Who or what influences have informed Neville Brody's work?

Text, music, film, literature, sport politics.
Typography, making text - common theme used in these designs.

What ideas or themes does Neville Brody often work with?

Modern culture, social issues the african american face showing how the seriotype is that they are all good at basketball.

What subject matter or settings does Neville Brody often use? What is the significance of this?

Photography, layered shapes, variety of type faces.

Links to other artists:

What similar techniques does David Carson use?

Typography
Text heirachy. - Layering.

What other artists use similar techniques?

Oded Ezer, Bauhaus, David Carson. ③

Resource 4: Task 2 – Design Analysis Sheet – Neville Brody   Student _____

Purpose: Inform about didgital communication for students and designers (client).

Client: Designers, Design students, Buisnesses advertising.
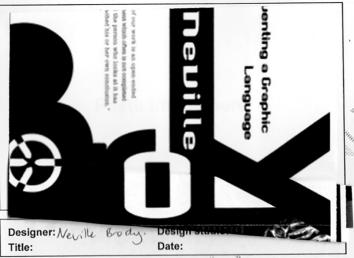
Target Market: Contemporary society

Cultural Context: Western + Global cultures – visual language. No matter what language you speak – everyone can understand and appreciate visual language.

Evaluation: Effective typography, using his name in the design is very effective.

Designer: Neville Brody.
Title: Date:

COLOUR

Would not need colour. ⑤

There is no focal point in the image where colour would be useful for attention grabbing.

If this design contained hard colour it wouldn't work – there would be no focal point.

Black/white makes it effective.

COMPOSITION

Contrast of each side with use of black + white.

Space to 'breathe' on left side.

Contrast with space on each side.

Play between positive and negative in the 'O' which can be read as either a solid letter or empty space ④

IMAGERY
Digital processing

Combination of images + text.

Layered Image – Photomontage.

Shape repetition.

Uses and creates hand made images for works.

Photomontage.

TEXT
1 – Heading 2 – Subheading and/or pullout quotes
3 – Body text

1 – Neville Brody

3 – Right hand side

2 – Inventing graphic language.
– Crisp, clear type.
Whilst many of his designs are busy and abstract, but he always remembers that his designs must have meaning and be functional.

CONSTRUCTED ELEMENTS

Negative Space

Linear, geometric shapes.

Used simple grid system.

To balance the composition, linear, geometric and typographic elements are purposefully placed in relation to body text.

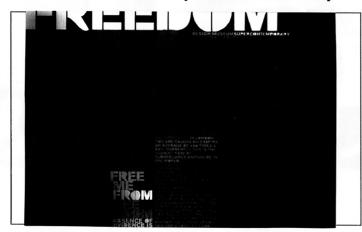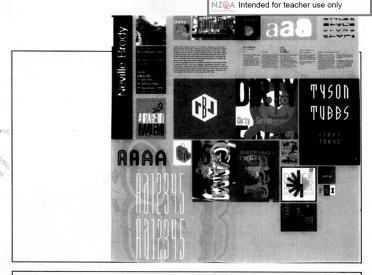|	Grade Boundary: Low Achieved
5.	For Achieved, the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to design. This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued. In this extract the student has investigated the work of Neville Brody. The student makes some comments that show understanding about the relationship between design features and communicative intentions. For example a statement on page one (1) explains how cropping has been used as a focal device. The complete sample presents four pages of analysis with the template ensuring that both the *methods* (colour, composition, imagery, text) and *ideas* (message, client, target market) are discussed. For a more secure Achieved, the student could move beyond the identification of design features to describe how they are used to communicate ideas. For example, in the second page the identifies design features by stating that '*Images use negative spaces around them to gain attention*' (3). A secure Achieved response could then go on to explain the design principle of balancing intense action with quiet areas, and may use specific terms like '*breathing space*'. The student could also include information from research sources rather than relying on a general knowledge of design methods and ideas. For example typing 'Neville Brody, Inventing a Graphic Language' (2) into a search engine would identify several commentaries and discussions about the designer and this work.

Resources

Resource 1: Task 1.1: Summary Sheet for Neville Brody

Student:

Title:	Date:	
Title:	Date:	
Title:	Date:	

Techniques

How does **colour** contribute to the messages the works communicate?

Gives a good point of focus (initial)

Red flows through design, highlights important aspects. Between white, provides irony (freedom in red).

How does the **juxtaposition of subject matter** (including focal points created, complexity and postion) contribute to the messages the works communicate?

African-American man with white text compared to a white background. shows all backgrounds. mainly centred text with main text standing out.

How does the **text** (including size, weight, and placement) contribute to the messages the works communicate?

Hierachy of type. Important words larger and/or coloured.

How does **image manipulation** (including layering of images and cut and paste) contribute to the messages the works communicate?

Closely cropped intensifies the emotion & symplifies the entire image making it has have less to focus on and therefore becoming more effective.

①

Concepts and common themes informing Neville Brody's work

Who or what influences have informed Neville Brody's work?

Type is the common theme. Typography - modern day culture. music etc.

What ideas or themes does Neville Brody often work with?
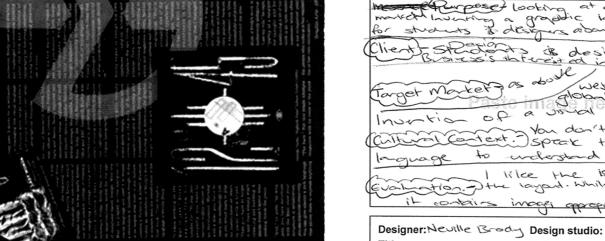
Type. movies - music - modern culture.

What subject matter or settings does Neville Brody often use? What is the significance of this?

Photography, Layered shapes, Text, Type faces.

Links to other artists:

What similar techniques does David Carson use?

What other artists use similar techniques?

Resource 4: Task 2 – Design Analysis Sheet – Neville Brody   *Student _*

Inventing a Graphic Language

neville

②

~~Message~~ Purpose looking at a digital market Inventing a graphic language Info. for students & designers about digital communication

Client Students & designers Business's interested in contemporary ~~regular~~ communication

Target Market as above western & global cultures. Invention of a visual language.

Cultural Context You don't have to speak the same language to understand an image

Evaluation I like the 1st page of the layout. While it is this name it contains images appropriate to the text.

Designer: Neville Brody   Design studio:
Title: Date:

COMPOSITION

Contrast between black & white.
Negative Space

Contrast between two pages
– detailed on right-hand side.
– not detailed on the left.

COLOUR

There ~~is not~~ are no focal images.
The focal point of the image is the fact that it is black & white, colour would become distracting & draw attention away from the image rather than towards it.

IMAGERY
Digital processing

Combination of type & imagery.
==Images ~~use~~ ^negative. Space around them to gain attention.== ③

Image in 'B' repeated as a positive image ~~&~~ over type.

Images framed with negative space.

TEXT
1 – Heading 2 – Subheading and/or pullout quotes
3 – Body text

① Neville Brody – Inventing a graphic language – Clever design using his name.

② Opposite page – fit around the image and uses a positive image on top of the writing which we ca see the text through.

CONSTRUCTED ELEMENTS

Framed Images by negative space.
Using Design Grid.
Simple shapes to create more complicated ones.

	Grade Boundary: High Not Achieved
6.	For Achieved, the student needs to demonstrate an understanding of methods and ideas from established practice appropriate to design. This involves identifying and documenting information about methods and ideas from established practice, with reference to the context in which artworks are made, viewed and valued. In this extract the student has investigated a work by Neville Brody and a work by David Carson. The student has started to make connections between the stylistic devices used and the communicative intentions of the selected designs. For example, the student makes a connection between the '*out of focus*' images and how armature photography may appeal to the target audience (4). The student correctly identifies that the use of negative space and monochrome values are important in designs by Neville Brody (1). The student attempted to describe design features (colour, text, layout, etc) and intentions (message, client, target market). To reach Achieved, the student could present more sustained documentation of the methods and ideas of the identified designers. It is expected that a student would need to discuss at least two works by each designer, or research a third artist, in order to demonstrate sufficient understanding. Further, the student could document information about the relationships between methods and ideas rather than simply identify and describe features in isolation. For example, the first and second points about Carson's composition (2) are simple descriptive statements. The third statement (3) begins to discuss an intended effect. For Achieved, this effect could be more fully explained, and supported with evidence from a research source.

Resource 4: Task 2 – Design Analysis Sheet – Neville Brody

Purpose: "Graphic language" - To set up
information for students and designers
regarding digital communication.

Client: students / designers / business wanting
design
advertising. Contemporary
Design
Society.

Target market!

cultural context: Western and global culture.
It is the invention of the
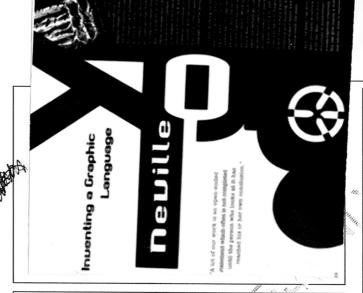language of imagery and text.

Evaluation: ~~any~~ ~~culture~~ any culture could understand the
design. Clever use of Design for
"Brody" Name.

Designer: Neville Brody **Design studio:**
Title: **Date:**

COMPOSITION

- contrasting use of Black and White.
- page one has alot of space
left leaving it simple but
effective.
-

①

TEXT
1 – Heading 2 – Subheading and/or pullout quotes
3 – Body text

1) Neville Brody

2) "Inventing a graphic language"

3) second page (the article itself)
in the white
type.

COLOUR
- for colour to be included in
this image the colour will
distract the eye from detail.
The white space and type
creates the focal point for
the eye.

IMAGERY
Digital processing
- Type and imagery have been
~~colour~~ combined
- repetition of shapes
- frame is created around
images by negative space.

CONSTRUCTED ELEMENTS
- a simple grid system is
used for basic magazine layout.
-

Resource 5: Task 2 – Design Analysis Sheet – David Carson

MESSAGE

Purpose (What is the page communicating in terms of product/service, atmosphere, style, culture, values?):
Ray Ann magazine pages.
Design is communicating contempory culture.

Client: Ray Ann Magazine.

Target Market: Magazine aimed at Contempory culture interested in the arts, music etc...

Cultural Context: – anti establishment of youth, relates to the kind of photos' the audience takes themselves.

Evaluation (How effective is the design?): appeals to its market with the photographs and type. the design reflects the Genre of the band.

Designer: David Carson   **Design studio:**
Title: **Date:**

COMPOSITION

- Over lapping, cut off images. ②
- variety of fonts.
- arrangement of text becomes decorative to & allow reader to take in the design. ③
- the text is arranged around the image.

TEXT
1 – Heading
2 – Subheading and/or pullout quotes
3 – Body text

1) Ray Ann /Stick
2) Blur
3) additional information.

COLOUR
- contrast of blue sky and black and white.

- blue (bright) creates tension for the image of snowboarder.

IMAGERY
- appeals to youth (cool, anti establishment.)

- photographs are out of focus that look like "amature" photography which also appeals to the youth culture as this type of photography is the kind youth culture is capable of. ④

- lead singer positioned at front with band smaller in the background

CONSTRUCTED ELEMENTS
- The grid system is used but to the reader this is not obvious.
- simple digital process, would be easy to re-create through cropping, erasing, copy and paste etc...
- type has parts taken away and added to eg- "Stick"