

Sample portfolio

**NCFE Level 1 Technical Award in Graphic
Design (603/0844/8)
NCFE Level 2 Technical Award in Graphic
Design (603/0845/X)**

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Introduction

This sample portfolio is designed to help Teachers understand the requirements of grading and provide guidance of how a portfolio could look in the chosen learning outcomes for the following qualifications:

- NCFE Level 1 Technical Award in Graphic Design (603/0844/8)
- NCFE Level 2 Technical Award in Graphic Design (603/0845/X).

The chosen learning outcomes exemplified within this sample portfolio are:

- **Unit 02** – Graphic design practice
 - **Learning outcome 1** – Understand the work of recognised graphic designers
- **Unit 03** – Responding to a graphic design brief
 - **Learning outcome 1** – Understand the requirements of a graphic design brief.

Learner evidence is provided for each learning outcome, with an accompanying commentary written by an External Quality Assurer (EQA) to explain the awarding of the grade and how the learner could go on to achieve a higher grade.

Each learning outcome is exemplified through learner evidence at the following grades:

- Level 1 Pass
- Level 2 Pass
- Level 2 Merit
- Level 2 Distinction.

We would encourage the use of our Evidence and Grading Tracker document which is available on our website ncfe.org.uk, although any method which clearly records the evidence against the assessment criteria may be used.

Unit 02 Graphic design practice (Y/615/3951) – Level 1

Learning outcome 1

The learner will:

understand the work of recognised graphic designers

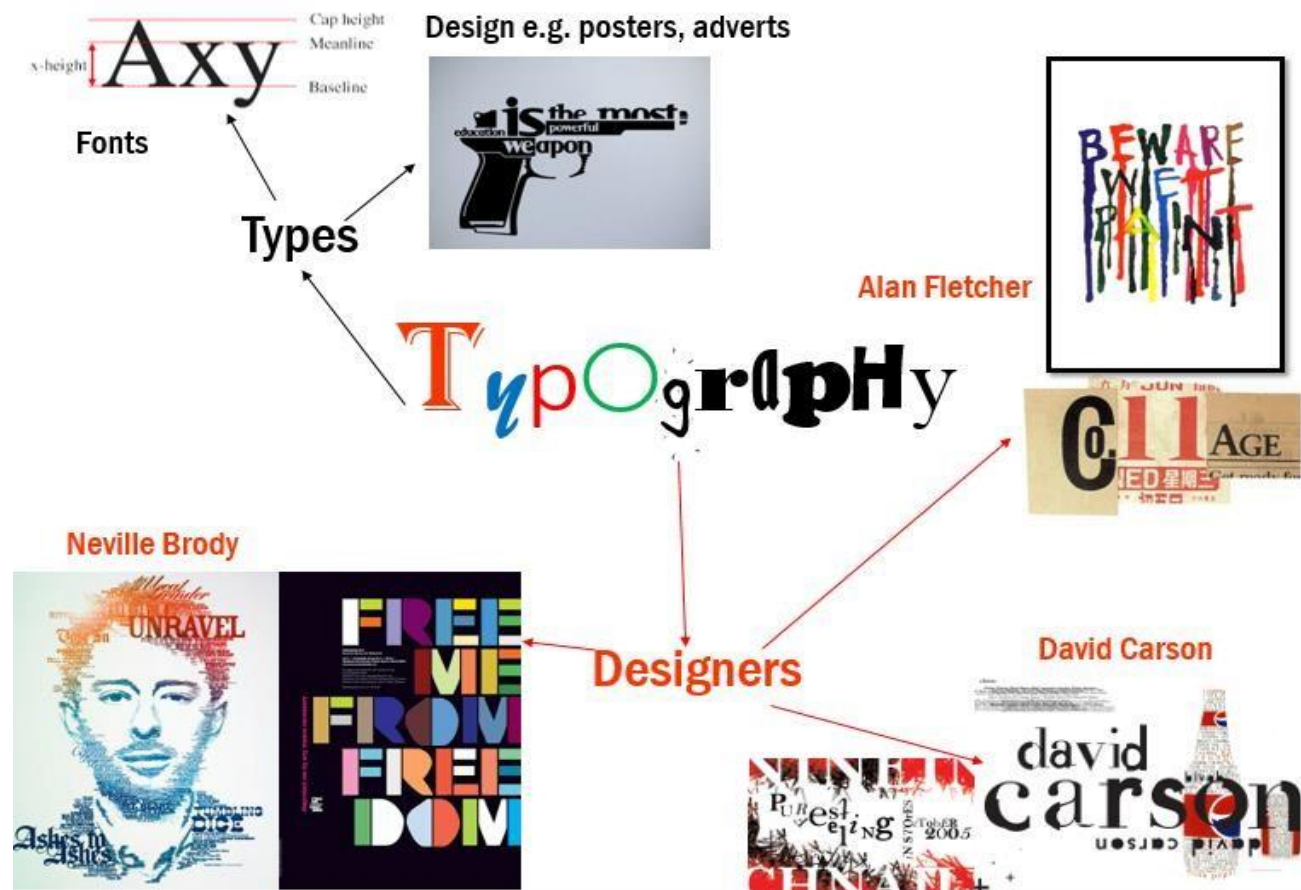
The learner must know about:

- examples of design practice in a chosen discipline
- recognised graphic designers in a chosen discipline

Grading descriptors	Example
Pass: Uses information from one source	Learners will use information from only one source to recognise graphic designers from their chosen discipline and some of their practice.
Merit: Uses information from at least two different sources	Learners will use information from at least two different sources, to recognise graphic designers from their chosen discipline and some of their practice.
Distinction: Summarises information from at least two different sources	Learners will provide a summary of the practice of graphic designers from their chosen discipline, using information from at least two different sources.

Learner 1 evidence

Slide 01



Learner 1 evidence (cont'd)

Slide 02

The image shows a screenshot of a Wikipedia page titled 'Neville Brody Research'. The page content includes a portrait of Neville Brody, his title 'Graphic designer', and a biographical summary: 'Neville Brody is an English graphic designer, typographer and art director. Neville Brody is an alumnus of the London College of Communication and Hornsey College of Art, and is known for his work on ... Wikipedia'. It also lists his birth date (23 April 1957), books ('Fuse 1-20'), education (London College of Communication, Middlesex University, Hornsey College of Art), and organization founded (FontShop International). To the right of the Wikipedia page are four typographic posters by Neville Brody: 'od', 'AMOM 72', 'UNRAVEL', and 'FREE ME FROM FREEDOM'.

As part of my research I got information on Neville Brody from Wikipedia.

EQA commentary

The evidence submitted is two PowerPoint slides.

On the first slide the learner has considered typography in spider diagram form; mentioning two types of typography fonts and design (eg posters and leaflets), and three typography designers. This provides evidence that the learner understands recognised graphic designers in a chosen discipline and some of their practice. Although the work is visually engaging, the learner has provided very little written information to demonstrate understanding.

On the second slide the learner has researched the work of Neville Brody, using the internet to visit Wikipedia. Although there is evidence the learner can find key information about Neville Brody's practice, the information provided is print screens from the website visited. This provides evidence the learner has used information from only one source to recognise graphic designers from their chosen discipline and some of their practice.

Grade awarded for this learning outcome – **Level 1 Pass.**

To achieve a higher grade the learner would need to use information from at least two different sources to recognise graphic designers from their chosen typography discipline and some of their practice. In addition to this, the learner would need to provide a summary of the designers practice to be assessed at a Level 1 Distinction grade.

Unit 02 Graphic design practice (A/615/3957) – Level 2

Learning outcome 1

The learner will:

understand the work of recognised graphic designers

The learner must know about:

- examples of design practice in a chosen discipline
- recognised graphic designers in a chosen discipline
- the characteristics of design practice

Grading descriptors	Example
Pass: Relates information from at least two sources.	Learners will communicate some defining characteristics of design within their chosen discipline, using at least two sources to obtain information.
Merit: Relates information from different formats from at least two sources	Learners will communicate the main characteristics of design within their chosen discipline, using information from at least two sources and in at least two different formats.
Distinction: Relates information from different formats from different types of sources commenting on the credibility of sources	Learners will communicate the main characteristics of design work within their chosen discipline using a range of different sources from different formats to obtain information. They will state which sources have the most value and why.

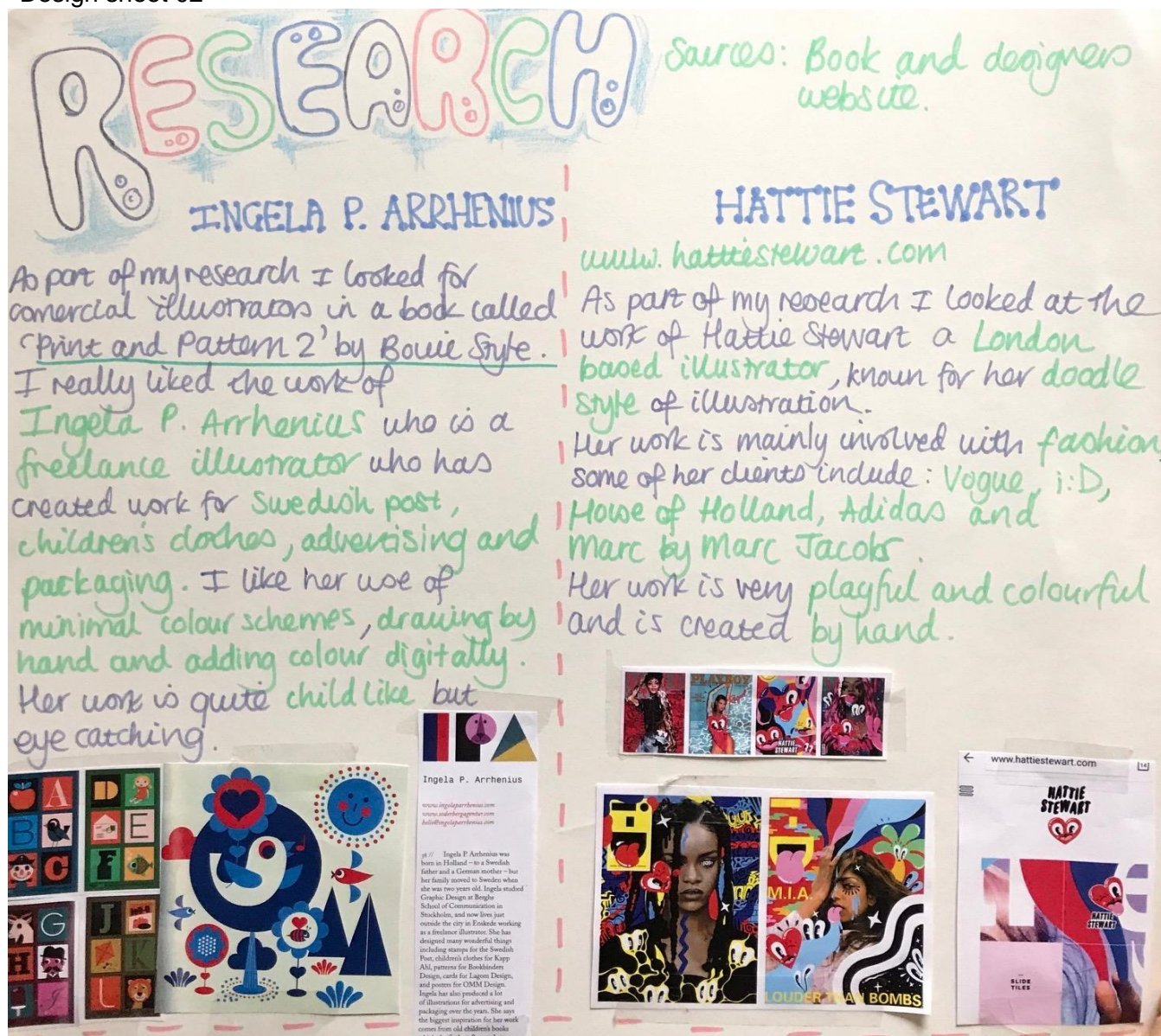
Learner 2 evidence

Design sheet 01



Learner 2 evidence (cont'd)

Design sheet 02



EQA commentary

The evidence submitted is two large A2 design sheets.

On the first design sheet the learner has researched 'illustration' looking at the definition of the word and the key characteristics of illustration, mentioning how 'it can be produced by hand or using ICT'. The learner also mentions some of the tools that can be used and that illustrators can have their own style. This is presented in brief bullet form. The learner has highlighted on the board why they chose to research illustration and some of the different forms of advertising illustrations can be found in, mentioning magazines and posters. This gives evidence that the learner has communicated some defining characteristics of design within their chosen discipline.

On the first design sheet the learner has also highlighted five recognised illustrators, although these are just in bullet point form, and has used some key words to describe the characteristics of the designer's work.

On the second design sheet the learner has chosen two recognised designers from the list on the first design sheet, to research in more detail. Looking at the work of Ingela P. Arrhenius using a book called 'Print and Pattern', the learner has gathered some information and examples of her practice, mentioning how the work is produced and who the designer has produced work for. The learner has then researched the work of Hattie Stewart by visiting her website, again gathering some information about her practice and visual examples of her work. The learner describes the characteristics of her work in some brief detail. This provides evidence that the learner has identified some recognised illustrators and the characteristics of their work using two sources in two different formats to gather information: a book and a website.

Grade awarded for this learning outcome – **Level 2 Pass.**

To achieve a Level 2 Merit this learner would need to give more information and detailed description of the characteristics of illustration, using more vocabulary linking to the graphics elements. The grade could be increased by including recognised designers who create different styles of illustration.

Learner 3 evidence

PowerPoint slide 01

DESIGNERS

- Saatchi & Saatchi
- Alan Fletcher
- Mother
- Milton Glaser
- Saul Bass
- Adhemas Botista

DEFINITION

The art or skill of combining text and pictures in advertisements, magazines or books.

(From "What is Graphic Design? An Introduction to Graphic Design and Its Many Applications" by April Dossan, July 20th 2017.)

In the 1900s, graphic design and advertising techniques were employed in newspaper ads, and over the 18th and 19th century, these techniques were developed not only in newspapers, but trading cards, public notices and classified ads.

Advertising Graphics ...

Characteristics of design practice

- COLOUR: to deliver a message, link to a product
- TOGETHER: layout, shade
- LINKS TO GRAPHIC ELEMENTS
- COMPOSITION: layout, images, balance
- TYPOGRAPHY: font, letter form, linking to what is being advertised

DIFFERENT FORMS

- Point of sales
- Leaflets
- Flyers
- Websites
- Posters
- Billboards

PURPOSE

- convey information
- create sales
- attract attention eg. target audience
- message
- Show visual links to something

SAUL BASS

ALAN FLETCHER

MILTON GLASER

SAATCHI & SAATCHI

LABOUR STILL ISN'T WORKING

VERTIGO

JAMES STEWART KIM NOVAK IN ASSURED HITCHCOCKS MASTERPIECE

THE MAN WITH THE GOLDEN ARM

What is Graphic Design?

An Introduction to Graphic Design and Its Many Applications

the balance What is Graphic Design?

By April Dossan Updated July 20, 2017

The dictionary definition of graphic design is: The art or skill of combining text and pictures in advertisements, magazines, or books. While that's accurate, it also barely scratches the surface of what graphic design really is, and how important it is to modern society.

A Brief History of Graphic Design

Learner 3 evidence (cont'd)

PowerPoint slide 02

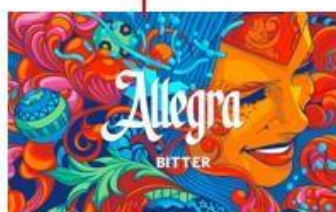
ADHEMAS BATISTA

As part of my research I visited Adhemas Batista's personal website which he uses to promote and advertise his work.

<http://www.adhemas.com/>



Bright colour schemes



Often actual product is in the advert

Mainly posters

Complex composition: lots of layers of pattern

I found out that Batista is a Designer, Director and Illustrator living in Los Angeles. He has advertised for many huge brands such as Absolut Vodka, Puma, Adidas and Coca Cola.

"I explore vibrant and colorful concepts, with inspirations of urban art and pop culture. I currently work as freelancer."
-Adhemas Batista



Learner 3 evidence (cont'd)

PowerPoint Slide 03

MILTON GLASER








Milton Glaser's Legacy

by JEFF OLDIZIA

"A classically trained artist who studied under the painter Giorgio Morandi, Glaser creates instantly recognizable images — like the psychedelic silhouette he made of Bob Dylan in 1966 — that blur the line between fine art and graphic design. He has conceived book jackets for Philip Roth, album covers for Nina Simone and branding for the Winter Olympics, and in 2009, he became the first graphic designer to receive the National Medal of the Arts. Here, a look at the indelible mark of Manhattan's most colorful campaigner."



As part of my researched the work of Milton Glaser, I chose him as he is an iconic Advertising Graphic Designer, who's career has span over many years and has included logo design to magazine front covers. Often his work includes use of silhouette portraits, bold fonts and minimal compositions.

Timeline of Glaser's achievements

EQA commentary

The evidence submitted is three PowerPoint slides of research, the first including a photograph of an A2 design sheet.

On the first slide the learner has explored the theme of 'advertising graphics'. On their design sheet the learner has found a definition and brief history from a magazine article titled 'What is Graphic Design?' published in July 2017, a recent and relevant source of information. The learner also explores the characteristics of advertising in detail, mentioning six different examples of the different forms of advertising graphics. The learner then considers the purpose of advertising graphics, demonstrating good understanding by mentioning five different examples. Finally, the learner links this to graphic components. This provides evidence that the learner can confidently communicate the main characteristics of design within their chosen discipline and some of the key characteristics. Finally, on

this slide the learner highlights some key examples of recognised advertising designers, mentioning six different examples and showing a visual example of each.

On the next two slides the learner researches the work of Adhemas Batista and Milton Glaser, using an artist's website and a New York Times newspaper article to gather information. The learner analyses each illustrators practice, providing artist quotes, key examples of their practice and looking at the characteristics with some reference to graphic elements. This provides evidence the learner knows about examples of graphic designers and characteristics of their practice. They have also used information from at least two sources and in at least two different formats.

Grade awarded for this learning outcome – **Level 2 Merit.**

To achieve a Level 2 Distinction the learner would need to use a greater range of sources to find examples of advertising graphic designers and mention which sources of information have the most value and why.

Learner 4 evidence

Slide 01

ILLUSTRATION






Illustration by definition refers to 'the action or fact of illustrating something.' in Graphic Design, illustration can be created using a range of equipment, materials and techniques including hand-drawn and digital processes. Tools of the hand drawn illustrator could be traditional art materials used for rendering, such as pencil, ink, watercolour; whereas digital techniques and characteristics could include drawing with a Graphics tablet or a smart pen; or editing, altering or creating an illustration, using a computer programme such as Adobe Photoshop or Illustrator.

illustration
/ɪləˈstreɪʃ(ə)n/ noun

1. a picture illustrating a book, newspaper, etc.
"an illustration of a yacht"
synonyms: picture, drawing, sketch, figure, graphic; More

2. the action or fact of illustrating something.
"by way of illustration, I refer to the following case"
synonyms: exemplification, demonstration, showing, instancing; More

Illustrations could also be created for a range of purposes, such as to create a portrait of someone, or to illustrate a story or text. Illustrators are often commissioned by companies to create imagery for a specific cause or purpose; therefore although illustrators most likely have a house style, this could be applied to several different subject matter.



Slide 02

BOOK ILLUSTRATORS (HAND DRAWN)

Roald Dahl

Beatrix Potter

Nick Sharratt

BOOK ILLUSTRATORS (DIGITAL)

Chip Kidd

JURASSIC PARK

MICHAEL CRICHTON

THE LOST WORLD

ILLUSTRATION

LOST IN SPACE

POSTERS

Jorge Alderete

SPRINGFLING

PORTAITURE

Pablo Lobato



Learner 4 evidence (cont'd)

Slide 03



Learner 4 evidence (cont'd)

Slide 04


PABLO LOBATO

Pablo Lobato is a superb example of an illustrator who uses some of the key characteristics and principles of Graphic Design to convey meaning. In his celebrity portrait illustration he carefully selects angular shapes and a colour scheme to reflect the subject of his portrait, giving clues to their personality and identity, or perceived conceptions people may have of them.

ILLUSTRATION CHARACTERISTICS


COLOUR

(application and selection of colour to create meaning/deliver a message)



Celebrities illustrated – Pablo Lobato

By [The GROUND Editors](#) On July 5, 2012 In [Art](#), [Editorial Submissions](#)



"Pablo Lobato is a graphic designer and illustrator from Buenos Aires, Argentina. Soon after finishing his studies, Pablo started working as a graphic designer for different magazines. This, however, only lasted five years, since total boredom drove him back to his first passion – illustrations. Today, Pablo has made quite a name for him self in Argentina where he lives and works.

His work is truly amazing, I love the colors, shapes and his "Picasso" vibe. For more info about Pablo Lobato and to check out his full portfolio visit his agency AGM website."

Slide 05



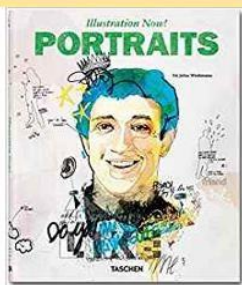
Learner 4 evidence (cont'd)

Slide 06

"My relationship with 'the portrait' changes substantially for me when the portrayed person ceases to be an unknown person, and becomes someone in my immediate surroundings"

Artist quote, taken from 'Illustration Now! Portraits,' Ed. Julius Wiedemann, Taschen

As part of my research I explored this book, it was an invaluable source of research as it holds an encyclopaedia of designers who all produce portraiture illustrations. It is also selected by Julius Wiedemann who had previous background working in Tokyo for digital design magazines; again making it a very trusted source for this kind of research.



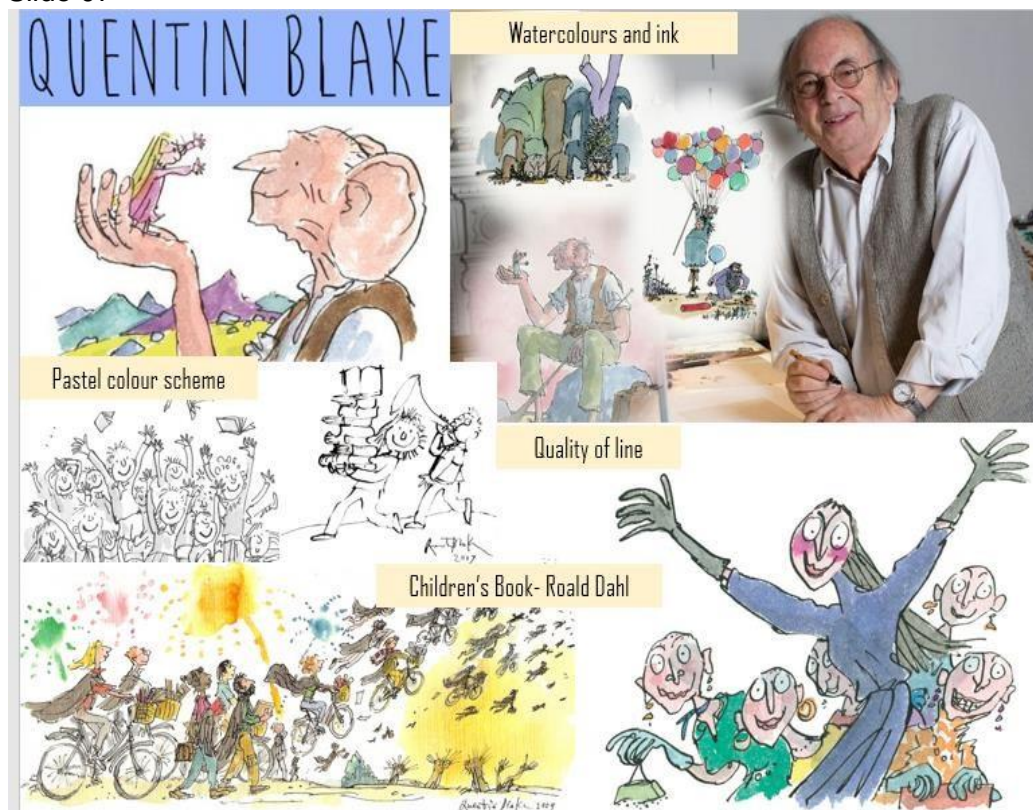
JORGE ALDERETE



ILLUSTRATION CHARACTERISTICS

- Colour- Minimal colour scheme often based around colour theory, e.g. hot/cold colour scheme contrasted with a black portrait.
- Pattern- often pattern is used to add colour and structure to the illustration. The artist tends to use repeat patterns made up of geometric shapes such as circles.
- Composition- layers are a key component to make up this digital illustration technique, with the portrait almost being used as a stencil to the colourful pattern underneath.

Slide 07



Learner 4 evidence (cont'd)

Slide 08

JERWOOD GALLERY

WHAT'S ON VISIT ABOUT COLLECTION NEWS SUPPORT SHOP HIRE CAFÉ CHANNEL & BLOG

Home / What's On / The Only Way to Travel

QUENTIN BLAKE



QUENTIN BLAKE THE ONLY WAY TO TRAVEL

14.06.2017-15.10.2017

This major UK exhibition of new works by celebrated artist and illustrator Sir Quentin Blake (b. 1932) explores challenging issues from mental health to the refugee crisis.

The Only Way to Travel features extraordinary beasts, machines and narrative scenes, exploring themes such as dislocation, loneliness and depression. Speaking about the title of the exhibition, Blake said: *'I chose the title because it gives me the opportunity of doing a number of different kinds of pictures on related themes. Many are comic fantasy, some are more decorative and others have a suggestion of metaphorical significance, which allows me to explore human situations and feelings. I thought also that the idea of ways of travelling was something that almost anyone of any age might relate to, and help to lead them into the pictures'.*

As part of my research into illustration I visited a Quentin Blake exhibition to see a range of illustrations by one artist in a gallery. I was particularly interested in this exhibition as it showed how a very famous illustrator renowned for children's book illustrations, could be versatile and deal with emotive and difficult subject matter. It was a rewarding experience to see an illustration face to face and take in its tactile nature and visual qualities.

EQA commentary

Evidence consists of seven PowerPoint presentation slides.

In the first slide the learner explores the theme of 'illustration' providing a detailed summary with reference made to various processes, equipment and materials used to create different styles of illustration. The learner also considers the various purpose of illustrator work in industry. This is evidence of a deep understanding of the characteristics and design practice of their chosen theme.

The learner then explores the work of illustrators in visual form, creating a mood board. The mood board looks at the work of children's book illustrators such as Quentin Blake, Nick Sharratt and Beatrix Blake; before contrasting these with digital book illustrators such as Chip Kidd. The learner then looks at illustration as a form of portraiture and how illustrators are used in the advertising industry through posters. This piece of work provides evidence that the learner can confidently give examples of recognised graphic designers in a chosen discipline.

The learner then explores the work of Pablo Lobato, Jorge Alderete and Quentin Blake, creating a mood board with key words associated with the graphic elements for each. The learner also creates detailed written research and analysis, using three different sources in three different formats; a magazine article, a book and a gallery visit (making reference to the gallery's website). This provides evidence that the learner can communicate the main characteristics of design work within their chosen discipline, using a range of different sources from different formats to obtain information. The learner has also clearly stated throughout their work, which sources have the most value and why, in reference to illustration.

Grade awarded for this learning outcome – **Level 2 Distinction.**

Unit 03 Responding to a graphic design brief (H/615/3953) – Level 1

Learning outcome 1

The learner will:

understand the requirements of a graphic design brief

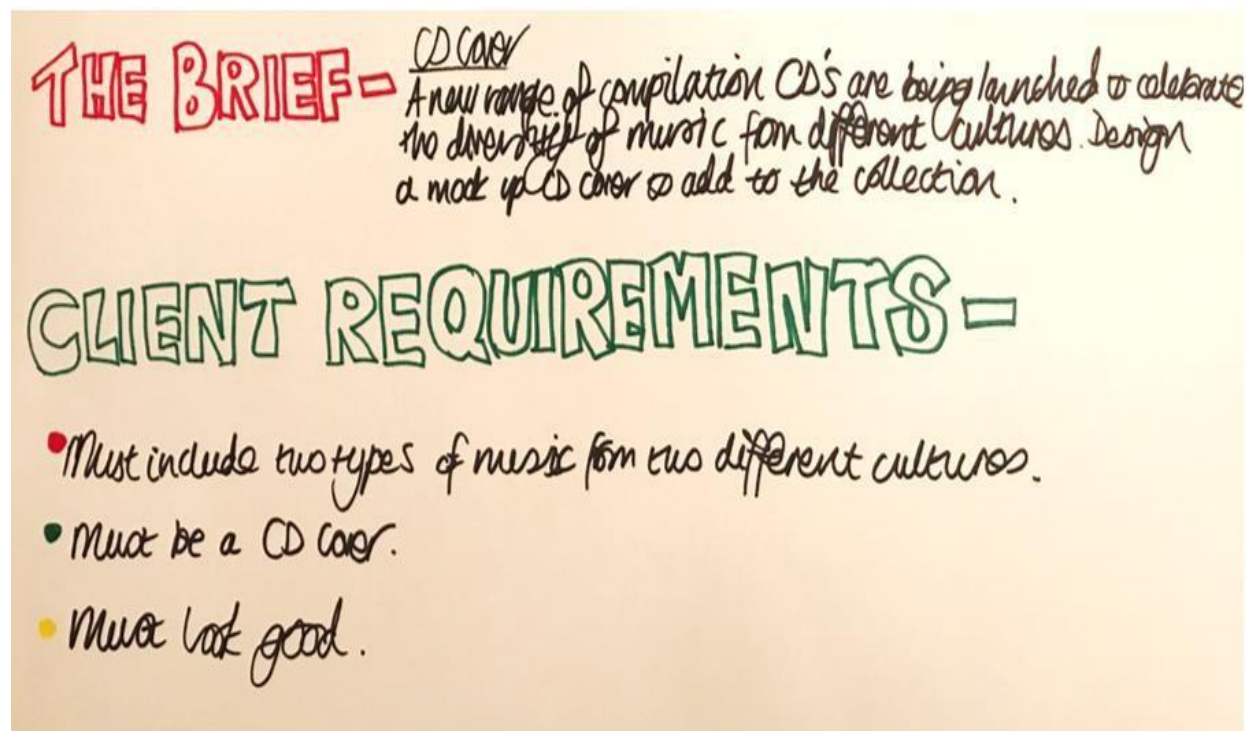
The learner must know how to:

- respond to a brief
- develop ideas

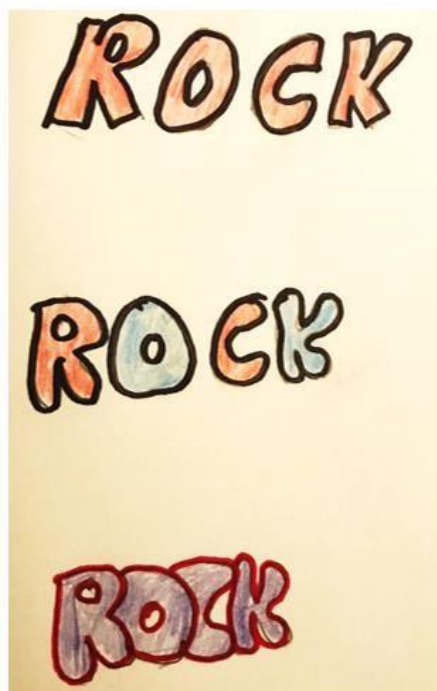
Grading descriptors	Example
Pass: Makes general conclusions	Learners will make general conclusions about the requirements of the brief and will develop straightforward possible ideas. These may be inaccurate and not meet all of the requirements of the brief.
Merit: Makes simple conclusions	Learners will make simple conclusions about the requirements of the brief and will develop some straightforward and effective ideas. These may be inaccurate and not meet all of the requirements of the brief.
Distinction: Makes simple conclusions related to the brief	Learners will make simple conclusions about the requirements of the brief and will develop straightforward and effective ideas. These may be inaccurate in places, but most ideas meet the requirements of the brief.

Learner 6 evidence

A3 sheet of card



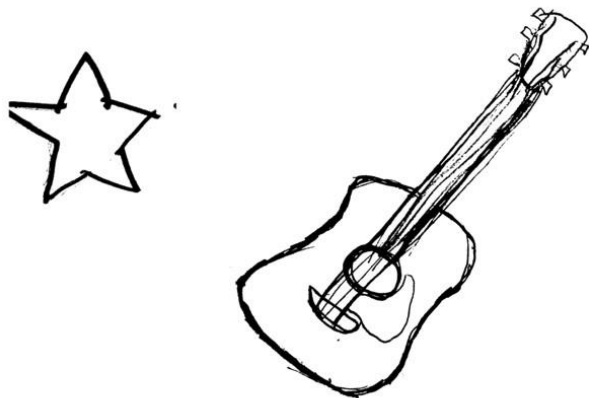
A3 drawing sheet 01



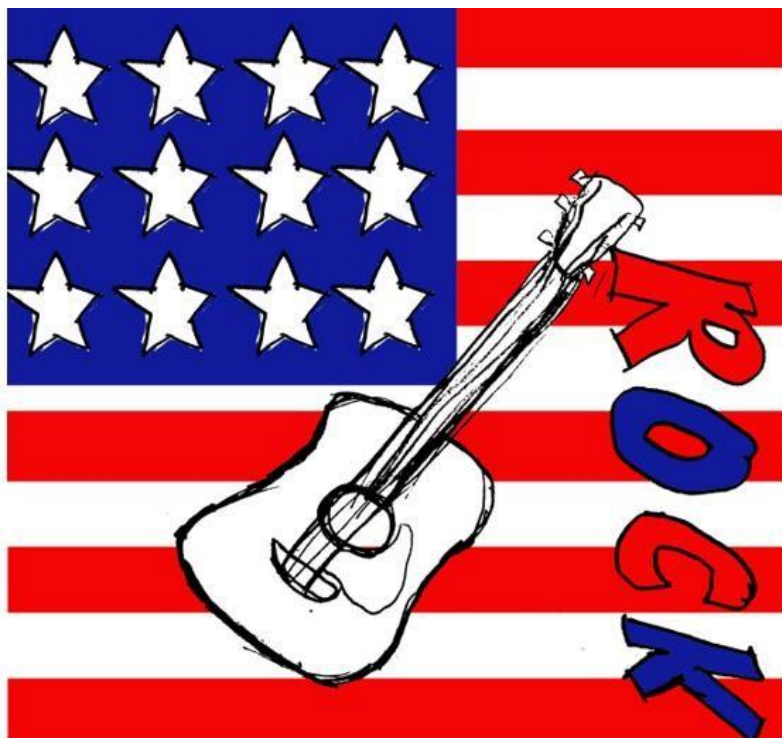
Learner 6 evidence (cont'd)

A3 drawing sheet 02

MY DRAWINGS



CD cover design



EQA commentary

The evidence submitted is an A3 sheet of card, two A3 drawing sheets and a digital CD cover design produced using Adobe Photoshop.

In the first A3 sheet the learner has analysed the design brief, looking at the client requirements. This provides evidence that the learner can make some general conclusions about the requirements of the brief.

On the next two sheets the learner creates hand drawn text designs for a 'rock' music genre, adding colour with coloured pencils in an American colour scheme, using slightly different fonts. The learner has then completed a drawing of an acoustic guitar and a star to use within their design. This shows some understanding to their chosen American rock genre of music and therefore meets some of the requirements of the brief.

The learner then produces a design idea for a CD cover, using Adobe Photoshop to edit their earlier hand drawn designs. We can see in the design that the learner has chosen their best text design to edit and add colour to, and has created an American flag design to add as a background. This provides evidence that the learner has developed straightforward possible ideas. The learner's designs only focus on the genre of rock music and therefore do not meet all the requirements of the brief, which was to include a fusion of two types of music from different cultures.

Grade awarded for this learning outcome – **Level 1 Pass.**

To achieve a Level 1 Merit, the learner would need use their drawing ideas to develop more than one idea in response to the brief. The learner would also need to make simple conclusions from the requirements of the brief, rather than general ones. To achieve a Level 1 Distinction grade the learner would need to develop straightforward but effective ideas, the majority of which meet the requirements of the brief.

Unit 03 Responding to a graphic design brief (F/615/3958) – Level 2

Learning outcome 1

The learner will:

understand the requirements of a graphic design brief

The learner must know how to:


- respond to a brief
- develop ideas

Grading descriptors	Example
Pass: Makes accurate conclusions based on some information	Learners will analyse the brief and demonstrate their understanding of its requirements. Their conclusions will be accurate but will only take into account some of the client's requirements. The ideas developed in response to the brief will only be based on some of the client's requirements.
Merit: Makes accurate conclusions based on all the information	Learners will analyse the brief and demonstrate their understanding of its requirements. Their conclusions will be accurate and take into account all of the client's requirements. The ideas developed in response to the brief will be based on all of the client's requirements.
Distinction: Makes accurate conclusions weighing up all the information	Learners will analyse the brief and demonstrate that their understanding is based on an examination of all of its requirements. Their conclusions will be accurate and effectively balance all of the client's requirements. The ideas developed in response to the brief will successfully resolve all of the client's requirements.

Learner 7 evidence

Slide 01

Cd Cover Project
A new range of compilation Cd's are being launched to celebrate the diversity of music from different cultures. Design a mock up CD cover to add to the collection.
The client requires a Cd cover design that fuses together two different types of music from two different cultures and must include image and text within the design.



CLIENT REQUIREMENTS:

- Cd cover mock up to be produced.
- It must show different music.
- It must have image and text.



Slide 02

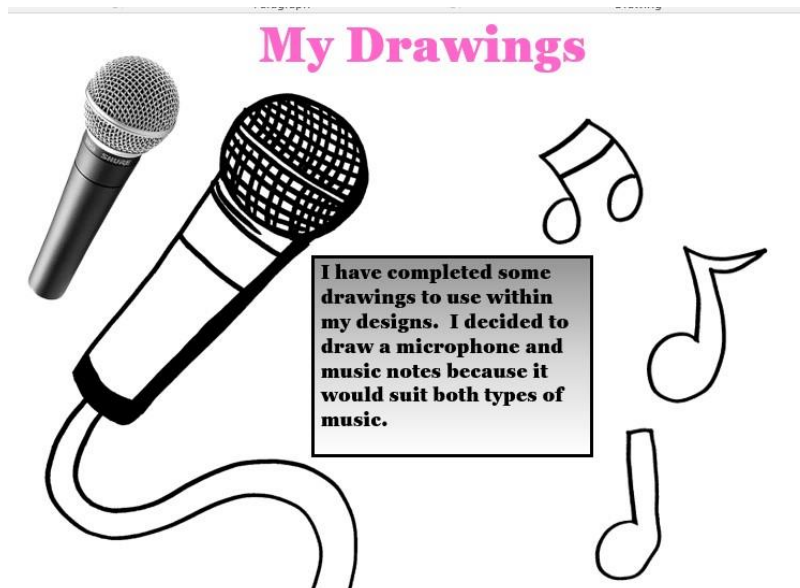
Rock Vs. Pop

I have decided to mix rock and pop in my designs, because I like the similar colours and think they will work well together.



Learner 7 evidence (cont'd)

Slide 03

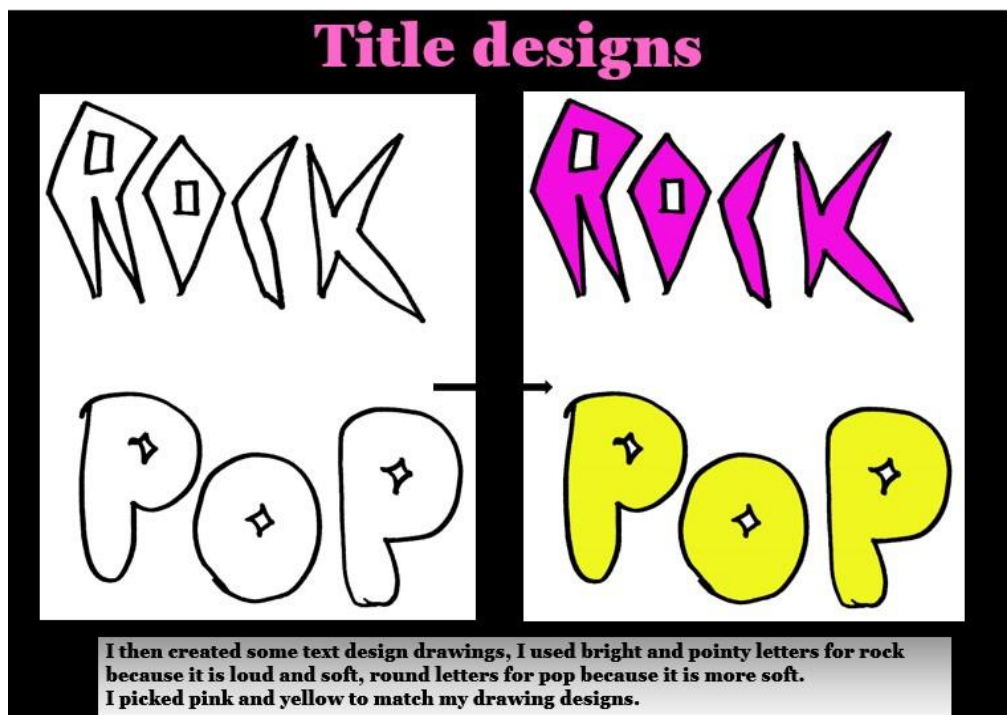


Slide 04



Learner 7 evidence (cont'd)

Slide 05



Slide 06

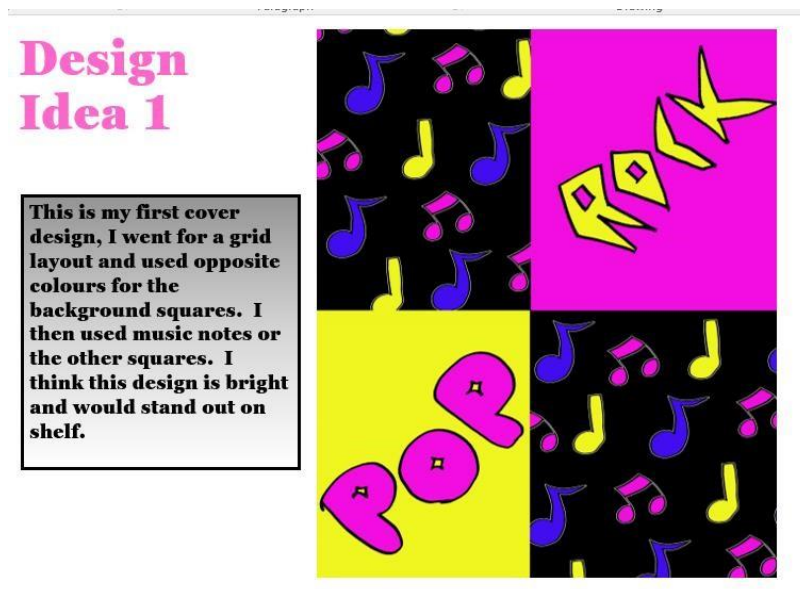
Background Design



I then used my colour music note and duplicated them lots of times to make a repeat pattern, I made the background black to suit my rock idea.

Learner 7 evidence (cont'd)

Slide 07



Slide 08



Learner 7 evidence (cont'd)

Slide 09



EQA Commentary

The evidence submitted includes nine PowerPoint slides, which feature the learner's own drawings and design work produced using Adobe Photoshop.

In the first slide the learner analyses their design brief. This is evidence that the learner has understood the requirements of the brief. Their conclusions are clearly accurate but only take into account some of the client's requirements. This can be seen when the learner only mentions two different types of music, rather than two types of music from two different cultures, and doesn't acknowledge the need to fuse imagery together from both.

The learner then goes on to produce a mood board linking Rock and Pop music imagery, explaining why they have chosen these two types of music to merge in their designs. This again demonstrates some awareness of the requirements of the brief. The learner then produces drawings to use within their designs, however these are rather generic and don't clearly demonstrate visual links to their chosen type of music genres, although the learners' text designs show a difference in the style of font used to represent each music. The drawings are then edited using Adobe Photoshop to add colour.

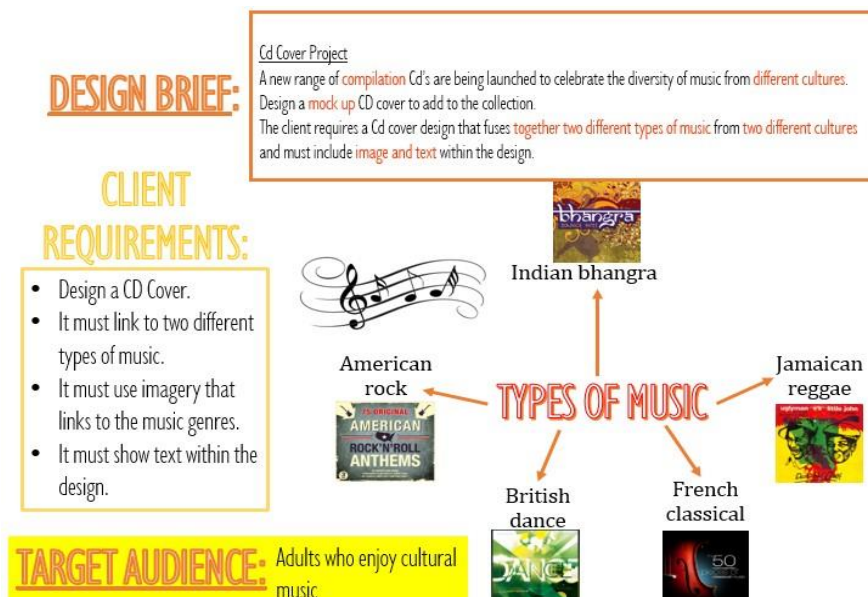
The learner then produces a background design using their music note drawing and creates three different CD cover designs for their final CD. Each design is colourful and produced using the learners own drawings and are showing they are clearly developed in response to the brief. However, they are only based on some of the client's requirements, for example, the learner shows no cultural links to their chosen music genres.

Grade awarded for this learning outcome – **Level 2 Pass**

To achieve a Level 2 Merit, the learner would need to take into consideration all of the requirements of the design brief and show this throughout all ideas produced.

Learner 8 evidence

PowerPoint 01



PowerPoint 02

IMAGE BOARD: Jamaican Reggae and British Dance



Learner 8 evidence (cont'd)

PowerPoint 03

TEXT DESIGNS



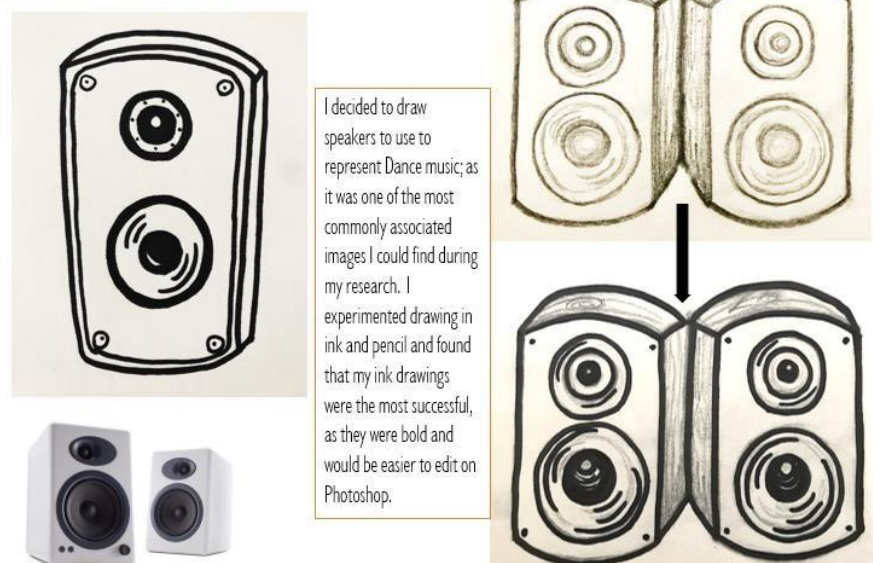
Here I have produced a range of text designs using Adobe Photoshop CC 2015, with my dance text designs I tried to use a bold, block capital font to reflect the loud music. I also used bright colours or cold colours in my designs as I found out that those colours tend to be used in existing dance imagery. I used a range of tools on Photoshop, such as warp text, gradient overlay and stroke to make my text look 3D and bold enough to stand out on my cover designs.

Here I have produced a range of Reggae text designs using Adobe Photoshop CC 2015. I have tried to use a reggae colour scheme of red, yellow and green throughout my designs. I feel my best designs were the ones which used the 3d text effect on Photoshop; which would make my text look industry standard on my cover design.



PowerPoint 04

DANCE DRAWINGS

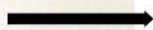
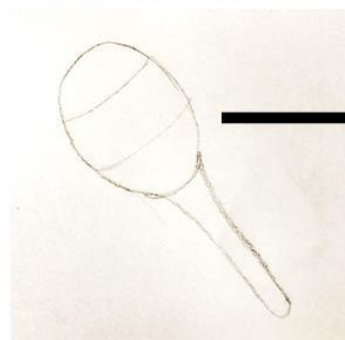


I decided to draw speakers to use to represent Dance music; as it was one of the most commonly associated images I could find during my research. I experimented drawing in ink and pencil and found that my ink drawings were the most successful, as they were bold and would be easier to edit on Photoshop.

Learner 8 evidence (cont'd)

PowerPoint 05

REGGAE DRAWINGS



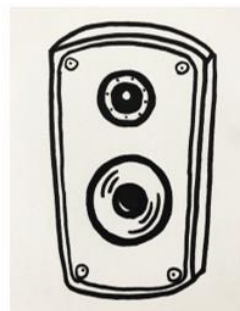
I decided to draw a maraca to represent Reggae music, as I thought it would be a relatively easy shape to edit and apply colour to. I originally created a drawing in pencil but realised this wouldn't be bold enough to stand out against digital design work, so I experimented with markers to make my design look more striking.



PowerPoint 06

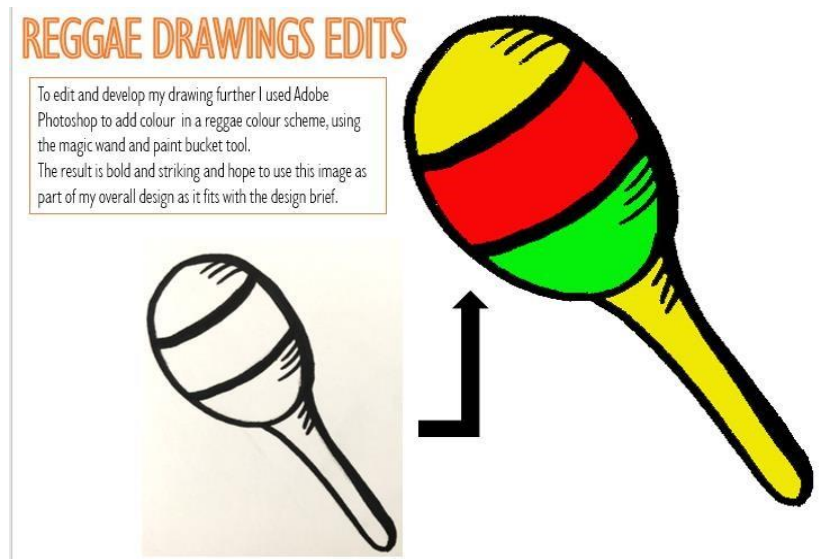
DANCE DRAWINGS EDIT

As part of my idea development, I decided to add colour to my speaker drawing using Adobe Photoshop. I chose a reggae colour scheme of red, yellow and green and experimented with using the gradient tool. I was really pleased with the result as it combined a dance image with a reggae colour scheme. I also experimented with duplicate layer to create a speaker pattern to use within my designs.



Learner 8 evidence (cont'd)

Powerpoint 07



PowerPoint 08



Learner 8 evidence (cont'd)

PowerPoint 09

DESIGN IDEA 1:

In this design I have incorporated my maracas into my speaker pattern, trying to achieve a symmetrical effect.

I think the overall effect is eye catching and fits the brief of representing two different types of music from two different cultures. To improve I will need to add a title and perhaps more detail in the background.



PowerPoint 10

DESIGN IDEA 2:

In this design I have incorporated text, using two different fonts to represent the different types of music.

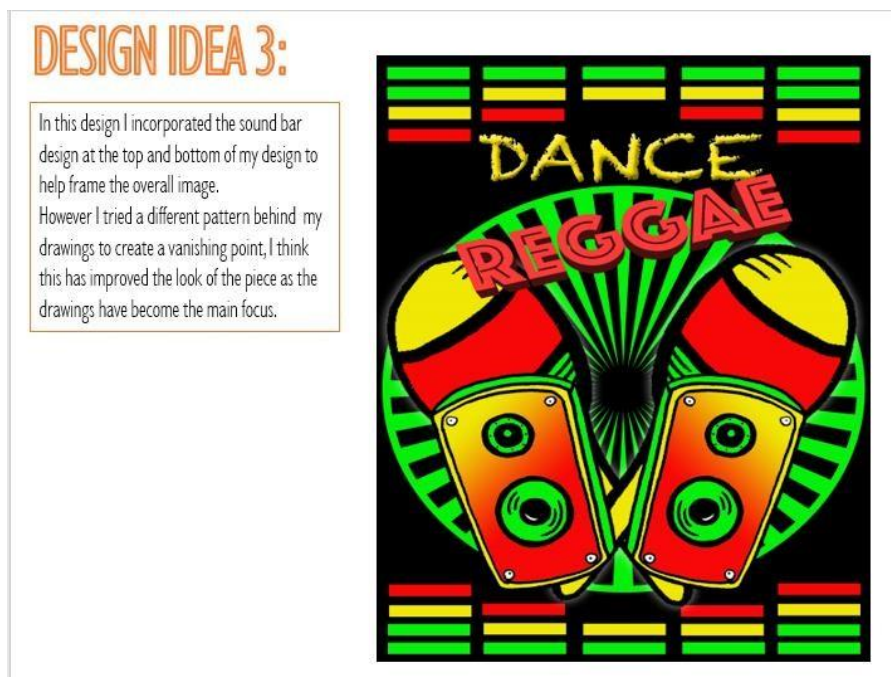
I then added further detail to the background, drawing out a sound bar design using the rectangular marquee tool.

I think this image is a much more successful design as the composition has more depth.



Learner 8 evidence (cont'd)

PowerPoint 11



EQA commentary

The evidence submitted includes 11 PowerPoint slides, which feature the learner's own drawings and design work produced using Adobe Photoshop*.

In the first slide the learner analyses their design brief, demonstrating their understanding of its requirements in a creative way. They have underlined key words from the brief and clearly listed the client's requirements, with reference to their target audience; also listing possible types of music from a range of cultures they could use within their designs. This provides evidence that the learner has drawn clear, accurate conclusions from the design brief and that they have taken into account all of the client's requirements.

The learner then goes on to produce a mood board linking reggae and dance music imagery. They explain which types of musical instruments could be used to represent each genre, referring back to the design brief. This provides evidence of awareness of all of the requirements of the brief. The learner then produces drawings to use within their designs, linking them to each type of music. The imagery the learner has chosen to draw, are carefully considered and explained, before being edited on Adobe Photoshop. The learner demonstrates skill in doing this and annotates all development work to explain their ideas in reference to the brief.

The learner also produces detailed text designs for their CD cover designs, which provides evidence of a strong awareness of the brief. All ideas clearly link to the requirements of the client.

Finally, the learner produces several CD cover designs using their earlier developmental work. These designs are of a good standard, are well annotated and take into consideration all of the requirements of the brief.

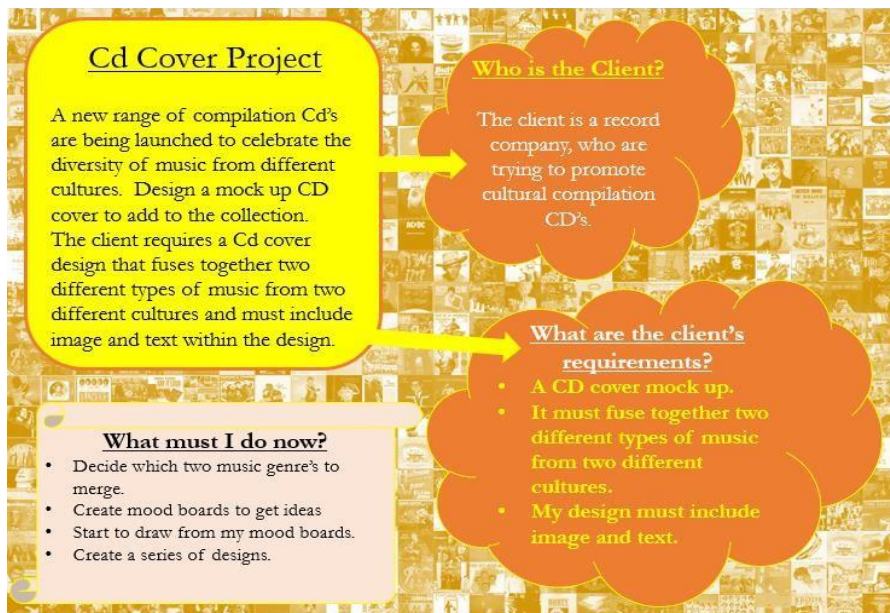
Grade awarded for this learning outcome – **Level 2 Merit**

To achieve a Level 2 Distinction the learner would need to demonstrate they have effectively weighed up all of the client's requirements, by examining what has been asked of them. They would also need to ensure that their ideas developed in response to the brief have successfully resolved all of the client's requirements.

*The learner has chosen to use Adobe Photoshop, it is not a requirement.

Learner 9 evidence

Slide 01



Slide 02



Learner 9 evidence (cont'd)

Slide 03



Slide 04



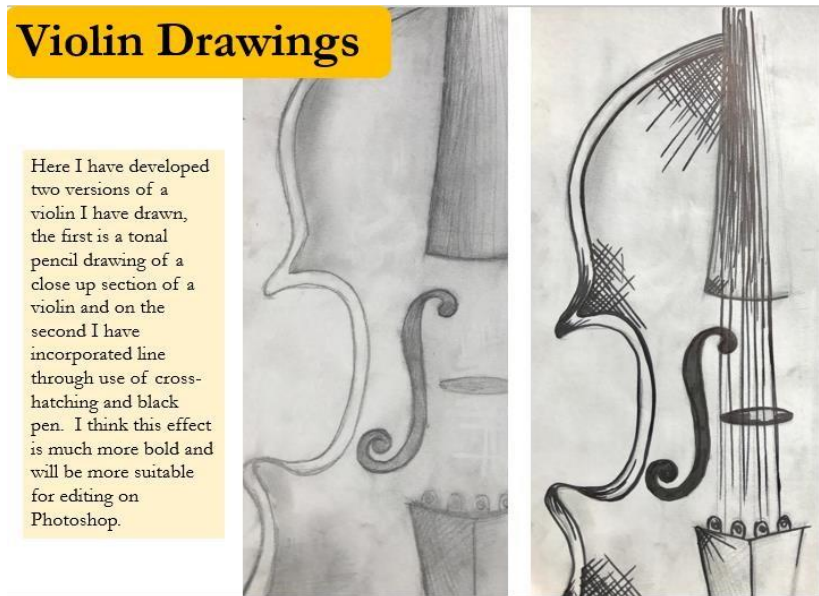
Learner 9 evidence (cont'd)

Experimentation board

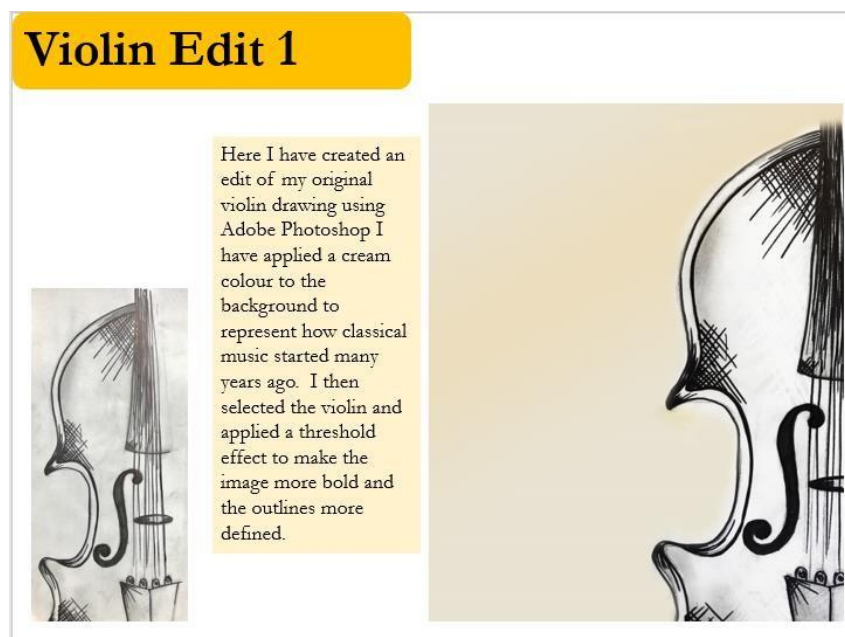


Learner 9 evidence (cont'd)

Slide 05



Slide 06



Learner 9 evidence (cont'd)

Slide 07

Violin Edit 2



Here I have tried to incorporate an Indian inspiration to the violin, to represent the merge of the two cultures and music. To do this I photographed a section of the mehndi pattern I drew on my experimentation board and used duplicate layer to create a repeat pattern. The result is extremely effective and fits the clients needs around imagery.



Slide 08

Violin Edit 3

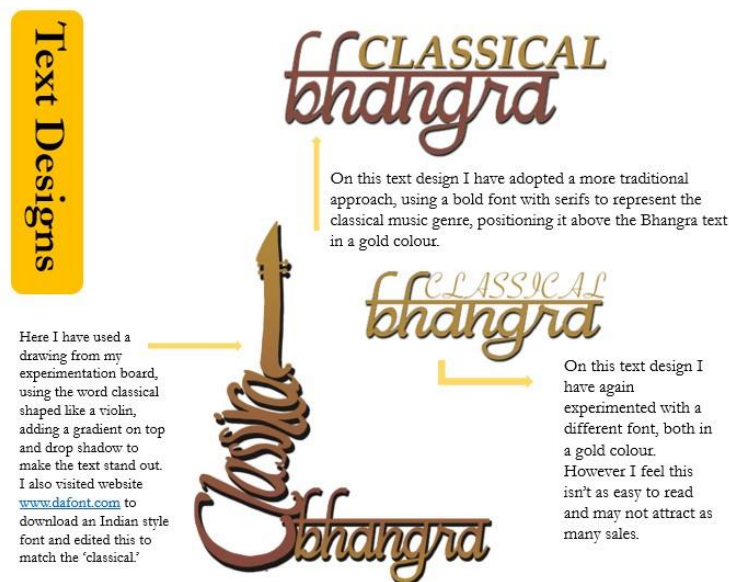
Here I have tried to incorporate a different colour scheme, using the colour dropper tool to select two colours from my original drawing. I feel this allows the violin to draw the viewer in. I think this sort of design would attract a younger target audience to buy the CD.



Learner 9 evidence (cont'd)

Slide 09

Text Designs




On this text design I have adopted a more traditional approach, using a bold font with serifs to represent the classical music genre, positioning it above the Bhangra text in a gold colour.

Here I have used a drawing from my experimentation board, using the word classical shaped like a violin, adding a gradient on top and drop shadow to make the text stand out. I also visited website www.dafont.com to download an Indian style font and edited this to match the 'classical'.

On this text design I have again experimented with a different font, both in a gold colour. However I feel this isn't as easy to read and may not attract as many sales.

Slide 10



Background design 1

Here is one background design for my CD cover, I have used a simple hot colour gradient and incorporated my repeat mehndi pattern drawing. I think the effect of this is very eye catching and bold and would perhaps attract a younger target audience,

Learner 9 evidence (cont'd)

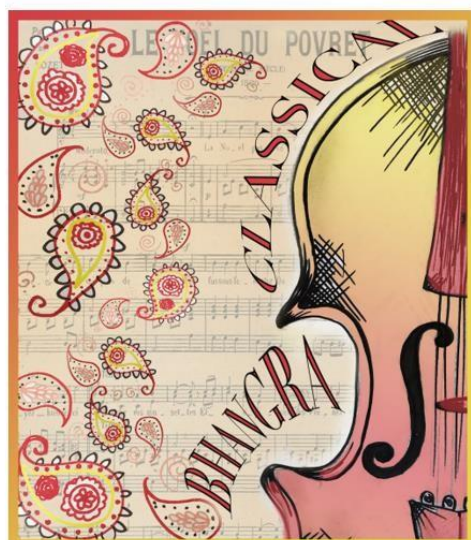
Slide 11



Background design 2

On this background design I have incorporated an image of French classical sheet music to create a contrast in imagery to represent the two types of music. Although the image is interesting I'm not sure it works as a whole.

Slide 12

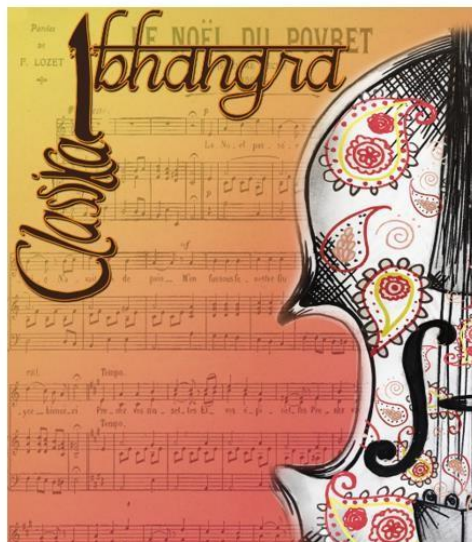


Design Idea 1

Here is my first cover design, I have used my sheet music background design and violin drawing, using colour overlay brushes on Photoshop to add more colour to the overall image. I then used warp text to add a title to the CD. Although the colour scheme of the image works as a whole and this design fits the client requirements; I feel the composition is too cluttered and I hope to improve this throughout my designs.

Learner 9 evidence (cont'd)

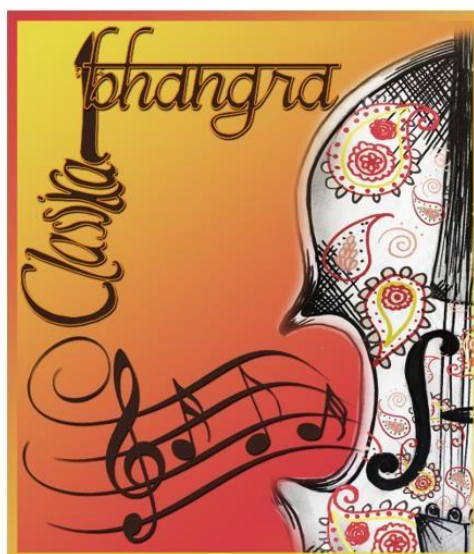
Slide 13



Design Idea 2

On this design I used a different violin edit, creating a contrast with a gradient background keeping the sheet music and incorporating my best logo design. I think this design is perhaps unbalanced and needs more layers to it.

Slide 14

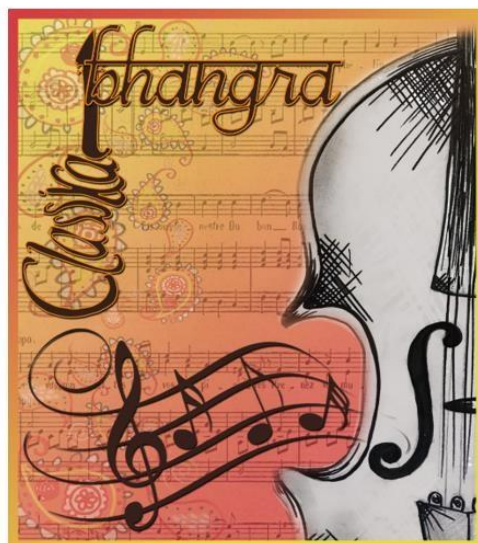


Design Idea 3

On this design idea I have removed the sheet music and used an image of music notes to represent music coming from the instrument. I feel this design is more simple but really well balanced.

Learner 9 evidence (cont'd)

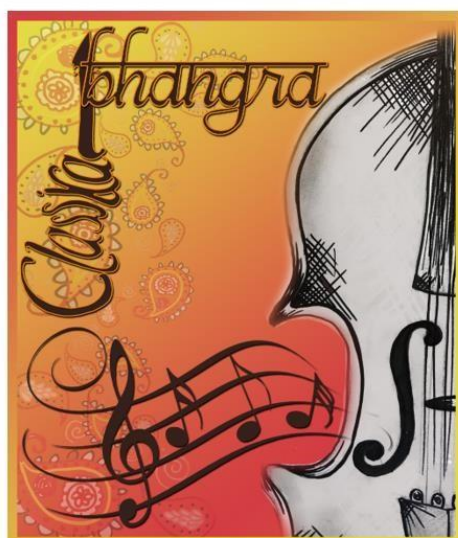
Slide 15



Design Idea 4

On this design I have adopted a simple violin edit and opting for most of the detail in the design to be in background. I have used a gradient background combined with sheet music imagery and mehndi pattern. The background is successful but I'm not sure the violin fits the rest of the image.

Slide 16



Design Idea 5

On this design I have removed the sheet music but kept the mehndi patterns and I feel this is one of the strongest designs I have produced so far..

EQA commentary

The evidence submitted includes 16 PowerPoint slides and an A2 experimentation board, which feature the learner's own drawings and design work produced using Adobe Photoshop.

In the first slide the learner analyses their design brief, demonstrating they have examined the requirements of the brief by considering what they must do in order to fulfil the brief and client's needs fully. They have also considered who the client is to help them understand their requirements, demonstrating accurate conclusions and that they have effectively weighed up all of the client's requirements.

Using a spider diagram, the learner then considers which types of music to combine in their designs. They decide upon fusing French Classical music and Indian Bhangra music and produce a mood board for each. The learner then produces a large A2 sheet in which they successfully experiment combining french classical and Indian bhangra imagery through drawing. The learner experiments with several drawing techniques and typography, producing work of a high standard.

The learner also completes digital edits of the best of their drawings using Adobe Photoshop. All early designs developed in response to the brief successfully resolve all of the client's requirements, including their text designs, which are annotated to explain intentions.

The learner produces several background ideas and CD cover mock ups, which all resolve the client's requirements and are annotated to weigh up the requirements of the client; demonstrating an excellent awareness of the brief throughout. The learner also shows the ability to critically assess their work through the eyes of the client and the development of their ideas show a clear improvement throughout.

Grade awarded for this learning outcome – **Level 2 Distinction.**