

Year 11 - 2024
Visual Design
Mr. Galloway



Task Number: 3

Notification Date: 16/08/2024

Weight: 40%

Due Date: Friday 30/08/2024 to Mr Galloway by 3.20 pm

OUTCOMES ASSESSED

- DM1:** generates a characteristic style that is increasingly self-reflective in their design practice
- DM2:** explores concepts of designer/designer, kinds of designed works, interpretations of the world and audience/consumer response in their making of designed works
- DM4:** investigates different points of view in the making of designed works
- DM5:** develops different techniques suited to artistic and design intentions in the making of a range of works
- CH1:** generates in their critical and historical practice ways to interpret and explain design
- CH2:** investigates the roles and relationships among the concepts of designer/designer, work, world and audience/consumer in critical and historical investigations
- CH3:** distinguishes between different points of view, using the frames in their critical and historical investigations
- CH4:** explores ways in which histories, narratives and other accounts can be built to explain practices and interests in the fields of design

TASK DESCRIPTION

Graphic Design Making Task

Students are to design and create a conceptual album cover.

Written Research Task: Designer Study

Students complete a written research task on the photographer Malcolm Brown.

TASK INSTRUCTIONS

This assessment task is split into 2 sections: Part A and B.
 Both parts must be completed:

Part A) (25%)

Students are required to design and create a conceptual album cover using the type-facing, logo design, photography, and artistic principles they've learned in class. The band or musician for the album must be fictional, not a real one. The submitted album cover should match the size of the chosen format, such as a record cover for vinyl or a CD cover for a CD. Only the front section of the album cover needs to be completed; the back section is not required.

Part B) (15%)

Students are to complete and submit a written research task in their journals using the attached Designer Study template focused on designer Shepard Fairey.

Parts A and B should be completed and returned to Mr. Galloway by 3.20pm on Friday 30/08/2024

Teacher's signature: _____

HT Admin signature: _____

Deputy Principal's signature: _____

Part B: DESIGNER STUDY

Shepard Fairey

Mark /40

Designer



Shepard Fairey. Guns and Roses Stencil (2007). Retired stencil and collage on paper. 44 x 30 in.

INTRODUCTION

Frank Shepard Fairey is an American contemporary artist, activist and founder of OBEY Clothing who emerged from the skateboarding scene. In 1989 he designed the "Andre the Giant Has a Posse" sticker campaign while attending the Rhode Island School of Design.

Some useful Links:

https://en.wikipedia.org/wiki/Shepard_Fairey

<https://www.streetartbio.com/artists/shepard-fairey>

<https://www.britannica.com/biography/Shepard-Fairey>

Who, When & Where /5

Name of Designer. Any specific dates (years) the designer worked or lived?
Where did the designer work & live?

What /5

What is the designer known for doing? That is: What type of designs did they make? OR
What forms of design did they work in? (eg packaging, publications, textiles, industrial, furniture, products, wearables, architecture, graphics, interior, stage/props)

Why /5

Why did the designer do what they did?
What has the designer or anybody said about what they did?
Also add some quotes too ;)

Artworks by the Designer /20

Give a pictorial example of one of the designers' effective and innovative designs.
Make sure you include the title of the design (what it is called/book title) and when it was published (date).

Analyse your example, commenting on such aspects as:

(Hint: see example analysis on last page)

Visual Hierarchy and Composition:

- **Focus:** How have the most important elements (such as the title, author's name, and key imagery) been prominently placed and made easily readable?
- **Balance:** How has the designer balanced the distribution of visual elements across the design to create a cohesive and attractive layout?

Typography and Legibility:

- **Font Choice:** How has the designer selected fonts to ensure they are appropriate for the genre and tone of the content. How do the fonts complement each other and the overall design?
- **Readability:** How has the text been made easily readable from a distance, and have they considered factors like font size, colour contrast and text placement?

Colour Scheme and Imagery:

- **Colour Harmony:** Evaluate the designer's choice of colour palette. How have they ensured it is visually appealing and creating the desired mood? Do the colours work well together and not clash?
- **Contrast and Visibility:** How has the designer ensured there is enough contrast between the text and background to make all elements easily distinguishable and the cover eye-catching?

Bibliography /5

This is a list of the websites you used.

Example:

https://en.wikipedia.org/wiki/Shepard_Fairey
<https://www.streetartbio.com/artists/shepard-fairey>
<https://www.britannica.com/biography/Shepard-Fairey>
<https://www.artnet.com/artists/shepard-fairey/>

Example Analysis: Shepard Fairey's "Hope" Poster

1. Visual Hierarchy and Composition:

Focus: In Shepard Fairey's "Hope" poster, the most important element, the image of Barack Obama, is placed centrally and dominates the composition. The word "HOPE" is positioned at the bottom, immediately drawing the viewer's attention after the image. The simple, bold font ensures the message is clear and readable.

Balance: The poster is balanced through the symmetrical placement of visual elements. Obama's face is framed in a way that draws the eye evenly across the poster, and the text below anchors the image, creating a cohesive and visually attractive layout.

2. Typography and Legibility:

Font Choice: Fairey uses a bold, sans-serif font for the word "HOPE," which fits the serious yet optimistic tone of the poster. The font is straightforward, echoing the clarity and directness of the message. The font complements the simplicity and power of the overall design, ensuring that the word "HOPE" stands out without distraction.

Readability: The text is highly readable, even from a distance, due to its large size and the strong contrast between the dark blue letters and the lighter background. The placement of the text at the bottom makes it easy to read while not detracting from the central image.

3. Colour Scheme and Imagery:

Colour Harmony: The poster uses a limited colour palette of red, blue, and beige, which creates a strong, unified look. These colours are patriotic, referencing the American flag, and evoke a sense of national pride and optimism. The colours work well together, creating a mood of hope and solidarity without clashing.

Contrast and Visibility: Fairey ensures strong contrast between the elements. The dark blue of Obama's suit and the shadows on his face contrast sharply with the lighter background, making the image stand out. The red and blue are used to create depth and dimension, ensuring that both the imagery and text are easily visible and the poster is eye-catching.



Fairey, Shepard. *Hope*. 2008.
Screenprint on paper.

This analysis demonstrates how Shepard Fairey effectively uses visual hierarchy, balanced composition, typography, and colour contrast to create an iconic and powerful design that is both visually appealing and impactful.

PART A: GRAPHIC DESIGN MAKING TASK (25%)

Criteria for assessment and marking/rubric:

<ul style="list-style-type: none">● Completion: All design aspects of the album cover are complete to a high standard.● Type-facing: The album cover shows implementation of unique type-facing design principles in titles.● Design Principles: The album cover shows implementation of graphic design principles to create meaningful cover art/photography and logo.● Personal Style: The album cover accurately reflects the student's own characteristic design development.	21 -25
<ul style="list-style-type: none">● Completion: Most design aspects of the album cover are completed with a good standard of quality.● Type-facing: The album cover demonstrates creative use of type-facing design principles in titles, with some unique elements.● Design Principles: The album cover effectively uses graphic design principles to create impactful cover art/photography and logo.● Personal Style: The album cover shows clear signs of the student's own design development, though it may benefit from further refinement.	15-20
<ul style="list-style-type: none">● Completion: The album cover design is mostly complete, with room for some improvements in detail and quality.● Type-facing: The album cover uses standard type-facing design principles in titles, with some creativity evident.● Design Principles: The album cover applies basic graphic design principles to create the cover art/photography and logo, but could be more meaningful.● Personal Style: The album cover reflects the student's design development, but may lack distinctive characteristics.	10-14
<ul style="list-style-type: none">● Completion: The album cover is partially complete, with several areas needing more work to achieve a polished final design.● Type-facing: The album cover uses basic type-facing design principles, but lacks creativity and unique elements in titles.● Design Principles: The album cover attempts to apply graphic design principles, but may lack cohesion or meaningful impact in the cover art/photography and logo.● Personal Style: The album cover shows some of the student's design ideas, but it needs more development to reflect a personal style.	6-9
<ul style="list-style-type: none">● Completion: The album cover is incomplete, with significant aspects missing or unfinished.● Type-facing: The album cover shows minimal use of type-facing design principles, with little to no creativity in the titles.● Design Principles: The album cover shows limited application of graphic design principles, resulting in a cover that lacks impact and clarity.● Personal Style: The album cover shows little to no reflection of the student's design development and lacks a distinctive or personal touch.	1–5
<ul style="list-style-type: none">● Non-attempt or does not meet required outcomes.	0

PART B: WRITTEN RESEARCH TASK (15%)

Criteria for assessment and marking/rubric:

<ul style="list-style-type: none">• All components of the written task are completed to a high standard.• Research thoroughly explores the roles the designers' work has played in the world.• Explores how narrative and history can be used in the creation of meaningful designed works.• Explores the importance of consumer and audience response in the creation of designed works.	13 - 15
<ul style="list-style-type: none">• All components of the written task are completed.• Research explores the roles the designers' work has played in the world.• Explores how narrative or history can be used in the creation of designed works.• Explores consumer and audience response in the creation of designed works.	10 - 12
<ul style="list-style-type: none">• 70% of the written task components are completed.• Research indicates the world response to the designer's work.• Mentions how narrative or history can be used in the creation of designed works.• Mentions consumer and audience importance in the creation of designed works.	7 - 9
<ul style="list-style-type: none">• 50% of the written task components are completed.• Makes a reference to the world response to the designer's work.• Makes a reference to how narrative or history can be used in the creation of designed works.• Makes a reference to consumer and audience importance in the creation of designed works	4 - 6
<ul style="list-style-type: none">• Student has made a limited attempt to complete the written task.• Written task makes minimal reference to different world perspectives in the creation of designed works.	1 - 3
<ul style="list-style-type: none">• Non-attempt or does not meet required outcomes.	0

Task Mark	Task Rank	Cumulative Rank

Task Feedback:

Teacher Signature: _____ Date: _____