UNIVERSITY of CAMBRIDGE
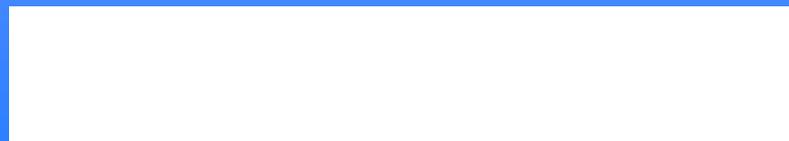International Examinations

0400 IGCSE Art and Design

Paper 2: Design Assignment

Standards and Exemplar June 2010

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

ART AND DESIGN   0400/02
Paper 2 Design Assignment   June 2010
                                                                  8 hours

To be given to candidates on receipt or at the discretion of the Head of Art and Design.

Candidates must have at least two weeks' preparation time. The examination can be scheduled at any time provided it is completed no later than 30 April.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number, name and question number on the top right-hand corner of the front of each sheet of paper.

Answer one question.

In addition to the examination piece, up to two A2 sheets (four sides) of supporting work should be submitted. These should be the sheets of supporting work undertaken after receipt of this paper. Candidates should refer to this supporting work during the examination.

Supporting studies must be taken into the examination room and must be submitted for external assessment together with the final examination work. The submission will be assessed as a whole.

At the end of the examination, fasten all your work securely together at the top left-hand corner of each sheet.

All questions in this paper carry equal marks.

This document consists of 2 printed pages.

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1   **Design using Lettering**

Design a logo for a chain of shops selling jewellery. The name of the chain, ON... included in your design. In addition show how the logo might look on a shop sign... newspaper advertisement.

2   **Illustration and Calligraphy**

Either   (a) Design the DVD cover for a film entitled BEFORE DAYBREAK, produced by a company named Enigma. You may work on a larger scale, but to the same proportions as a DVD cover.

Or   (b) Using a calligraphic script with which you are familiar, write out the following poem to be integrated with an illustration and/or a decorative border.

Night Crow

When I saw that clumsy crow
Flap from a wasted tree,
A shape in the mind rose up:
Over the gulfs of dream
Flew a tremendous bird
Further and further away
Into a moonless black,
Deep in the brain, far back.

Theodore Roethke

3   **Fabric Design**

Design a repeat pattern for a sunshade based on research from animal or reptile markings.

4   **Fashion Design**

Design the costume for a travelling street performer or entertainer, such as a Juggler, an Acrobat or a Magician.

5   **Interior Design**

With reference to marine life, design a mosaic for the base of a distinctively shaped swimming pool.

6   **Environmental Design**

Design an aviary, based on a hexagonal ground plan, to surround a pond and water cascade. Consider the placing of perches, platforms, trees, shrubs and plants. Show in an artist's impression how your design will look from one side.

Exemplar 97

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	18
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	19
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	20
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	20
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	20
	TOTAL MARKS	100	97
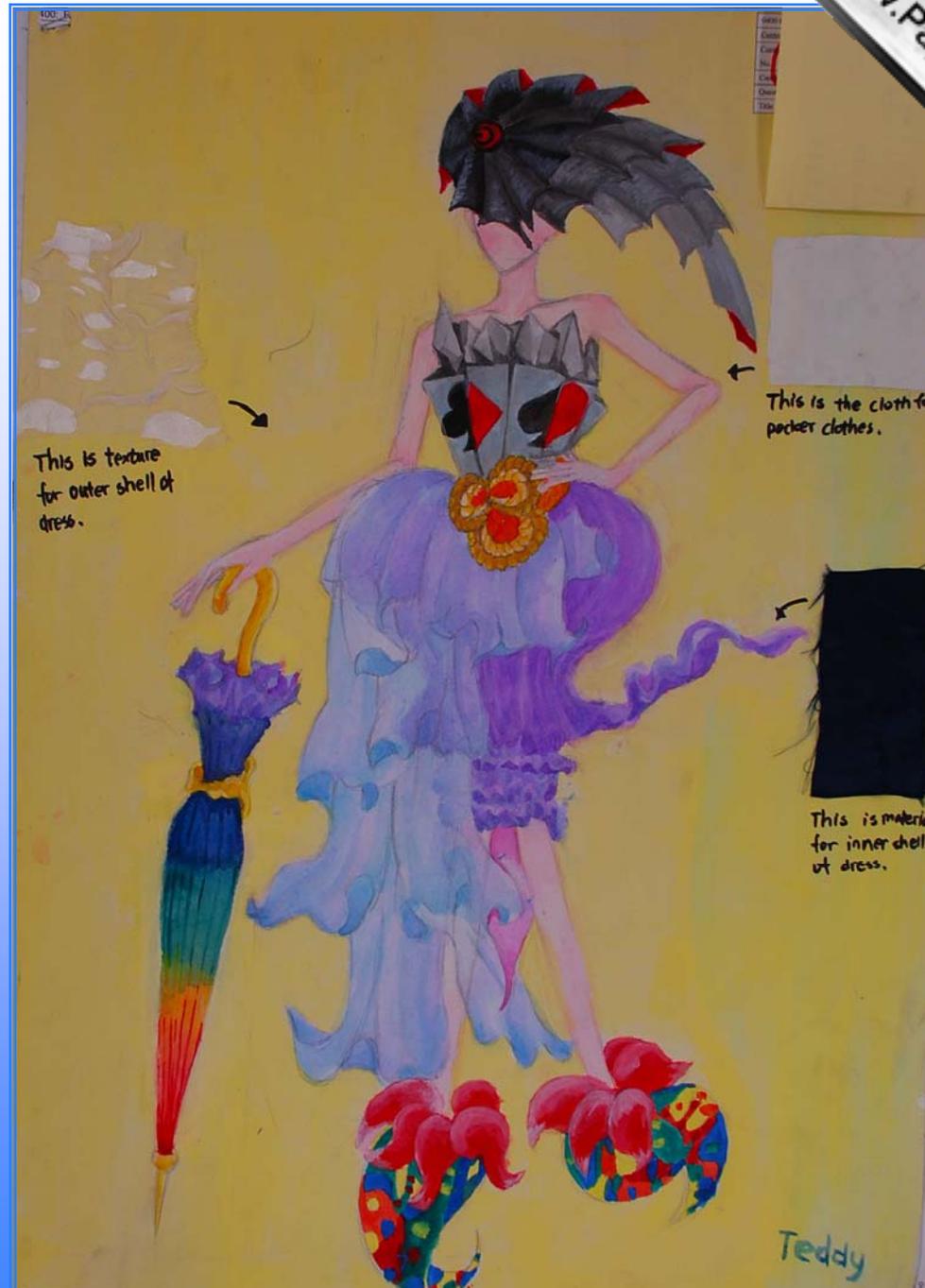
Secondary Resources

Resource: ≪The Encyclopedia of animals≫
I like bat's wings. It can show mystery and darkness. I think it is suitable to decorate magician's head.

Resource: ≪A series of Dress Design≫
I like the soft dress and its waves. It is natural and warm. I want my dress has its shape.

I like ribbons on her hip. It looks like the light in the dark.
I want to create this feeling on my magician.

≪A series of Dress Design≫
≪The Encyclopedia Of Animals≫
I like the face of owls that are pets of magicians. I want to use ropes to form the pattern of owl's faces and composed them in to a laughing face, which is the belt of magician.

Resource: WWW. 56Magic. com
It inspires me that pocker cards could be in other colors rather than black and white only. I want to paint my magician's clothes into white and purple or black.

The chameleon has colorful skin and elegant tail. It shows magic.
resource. nipic.com

The crown around its head is pretty. I want this part to decorate magician's head. It shows power and life.

≪A series of Dress Design≫
I like the transparent out shell dress over her inner dress.
It inspires me to put a transparent ribbon's shell on my magician's dress.

Resource: WWW. Wallcoo.com
Her ribbons have similar shape and texture as my magician's outer shell of dress. I like its color and feeling of transparence.

Supporting Work

Experiments

I like option 4. It is the same color as that on chameleon's skin.

I like Red 2. It is the most warm red in the 5. I want it to be the color of pocker clothes.

I like the 3ed purple. It is romantic and mysterious. I want my outer shell dress to be this color.

Blue 2 is beautiful. It is the color of universe. It is deep and magic. It's for dress. Blue 4 is another option for my outer shell dress.

Blue 4 is the color of sky. It is always be the color of fairy's ribbons. So it could be the color of outer shell.

I like green 1. It is the color of grass and leaves. Thus, it can be put on the chameleon-shaped shoes.

I think option 6 could be the color of the tip on her inner dress.

I want to try out other colors for inner dress. But the results are not I expected. Because they give a feeling of relax rather than magic.

It is the test for color mixture on inner dress. I think the option 2 and 3 give the atmosphere of fairy and mystery. Option 1 can be the color of the shade part of the innerdress.

It is the test for the transparence for dress. I like option 2. Because Option 1 is too light to be seen, and option 2 is just suitable for the outer-shell to be seen clearly.

These are tests for umbrella. I use different methods to mix the colors. I like test 1. Because the colors are mixed naturally. It looks like chemical reaction that magicians always play with. It is made by dip dry color in a row. Then add water drops between colors. At last, blow wind above them.

They are they color tests for magician's shoes. I like option 4. Because it is clearer than the others. Option 1, 2, 3 are dull and dirty. But I like the red in 5 and blue in 6.

I want to use acrylic to draw the decoration on her head.

This is the outer shell. I like its texture of transparence.

This is the cloth for inner dress. Its surface is smooth and elegant.

This is the material for making the pocker clothes. If is comfortable to wear.

It is the texture of outer-shell dress. But the final color will be different from this cloth.

Supporting Work

Brain Storm

Layout 1
I drop this option, because it looks like a jungler rather than magician. Also, the colors are dirty.

Final
This is my final option. I like her lovely inner dress developed from option 1 & the transparent outer shell evolved from option 2.
I add pocker cards to show she is a magician. I like the ropes on herbelt, which is preserved from the colthes in Layout 1.
I also love the colorful shoes that have elements of witty and chameleon.
But the transparence of her outer shell should be improved. The color is too thick. The colors on shoes are dirty. I want to make it clearer.

Mind map around "Magician":
moon, stars, sun — fairy, tears, ribbons, belt, face, eyes, owl, black wings, bat, red, scorpion, cards, lotus, bicycle petal, sparkle, light, fire, balls, burning, smoke, clouds, birds, wings, skin, colorful, eye balls, balls (pock), green, tail, crown, horn, chameleon, witty, yellow, red, chilli, night-blooming cereus, parrot, peacock, wings, bat, fur, hat, butterfly, Venice, mask, Dress, Peony, Pink, magic lotus lantern, purple, red, blue, magic stick, Clothes, shoes

Layout 2
I like her full dress but I don not like her cloth, its shape is not creative.

Self Assessment
I think the drape, belt, clothes are successes. The shapes of dress and outer shell are good. But the color of inner and outer dress shou'd be more harmonious. The color of shoes could be clearer.
Overall, it is a fantastic design. I like it!

PTO →

THEME
Fashion Design Magician

My magician is a mysterious and fairy-like creature. I use bat's wings to decorate her hairs. It gives feelings of darkness and vampire. Her clothes are made up of poker cards, which showing her occupation of being a magician. On her belt, there is a laughing face, derived from owl's face, is made up of ropes. For magician is able to amuse and excite audience. The inner dress is the shape of magic lotus lantern that is a flower belonging to a goddess in Chinese ancient myth. Her outer shell is composed of fairies' ribbons showing her magic power. My idea of shoes is inspired from chameleon. This mysterious creature can change the color of its skin. So it has a similar ability as magician. The umbrella in 7 colors arranging in circle is her stage property. It helps her with puzzling the audience.

Layout Option

Supporting Work

Observational Study

Artist Link

Supporting Work Photographs

John Galliano

John Galliano was born in Gibraltar on 28 November 1960. His mother was a Spanish and his father is a Gabriela. He attended Martin's College of Art and Design and graduated in 1984, with a collection inspired by the French Revolution. In 1987 and 1994, he was awarded to be "British Designer of the Year". In 1997, Galliano shared this reward with Alexander McQueen. However, his first show was in 1989, as a part of Paris Fashion Week. In Paris, he lost finance support from Amor, but with the help of Vogue's chief and correspondent at Vanity Fair, finally, he obtained financial backing and high statue in fashion. John became to be the designer of Givenchy in 1995 and was introduced into Christian Dior in 1996.

Galliano is the first British designer, leading French fashion houses. His ideas are always derived from theatre and films.

His designs preserve and combine English preciseness and operatic features of eschatological romance. These designs are about a legend of the century. They have some ancient elements and some local dance. These designs are creative and mysterious. They the feelings the magicians should give to their audience. I think there are connections between my clothes and his. We tend to present an atmosphere of darkness and mysteries. Our dresses all have ball-shape parts. So I think John Galliano's work can help me.

It is magic lotus lantern. I use its bud as the shape of magician's inner dress. But I like the purple-blue color of its blooming flower. So I replace the red by using purple-blue.

It is peony. I like its bent edge on the petal. Because it is elegant. I want the edge to be the drape on my inner dress.

06-07 High Custom Clothing Line Winter Dior

I need a body proportion for my magician. It helps me to draw the pose of my magician.

Teddy

Culture Influence
Alice.In.Wonderland

Alice, a 19-year-old girl, escapes from her engagement party and accidentally falls into 'Underland' after encounters with a talking rabbit. Here she sees magic animals, foods and people.

The Red Queen's lip is in the shape of red heart. Also her guards are red heart card man. It coincides with my magician's poster clothes. The movie is about a magic world. I think our themes are similar. We also use purple, blue and red to create the feeling of romance and mystery. In addition, the movie contains incredible elements, such as large mushroom, blue cat, blue carpenter worm, while I add chameleon and owl to produce magic atmosphere.
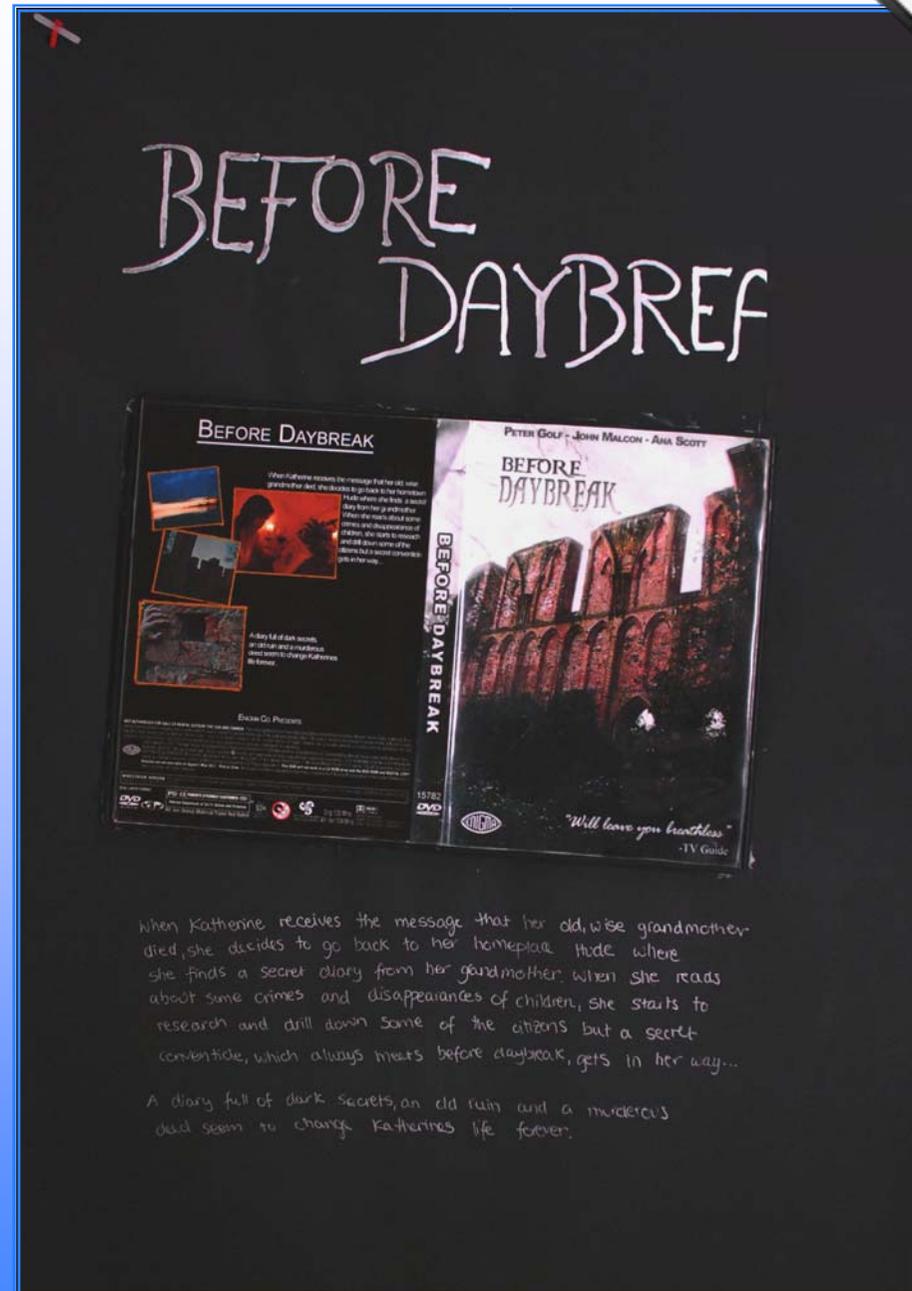
ALICE WONDERLAND

Supporting Work

Exemplar 91

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	18
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AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	18
	TOTAL MARKS	100	91

Supporting Work

Supporting Work

Supporting Work

Supporting Work

Exemplar 86

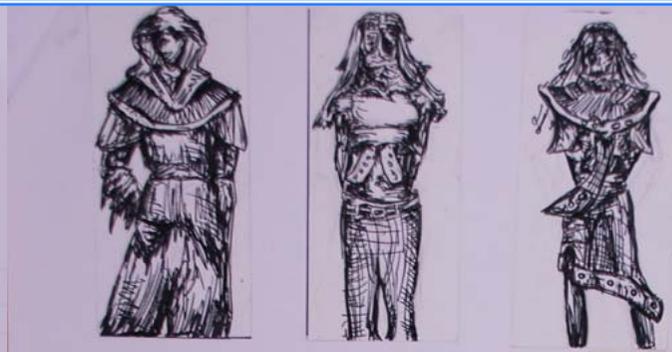| AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	17
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	17
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	TOTAL MARKS	100	86

After trying out both water and the ruin I decided to take the ruin because in my opinion it has a bigger effect to create a mystical atmosphere and also it is easier to handle with. Since I have now chosen my main object for the DVD cover, I needed to decide from which perspective and which part of the object I was going to use and tried out different options.

Unfortunately the colours are not very appropriate as it was still kind of dark but I tried to edit the light of the photos in the computer. I had to be careful so that I don't light them up too much so that it looks like I made them at day. These photos show different perspectives and parts of the ruin.

In this photo the hand of my friend is seen who walked with me to the ruin. The idea just came randomly to my head because I thought with a creepy hand I could maybe create a more anxious feeling.

This is the photography that I'm going to work with for my DVD cover.
I chose this photo because I like the fact that the ruin is a little bit hidden by the trees and also I like that not the whole ruin is shown but only a part but at the same time it's not too close. Also the fact that one can see that the ruin is already very old and loses its colours fits to my idea. I lighted the ... colours up so that one can see the actual image clearly and properly but when I worked on photoshop with it later, I made the colours darker again so that it doesn't look like it was made at day.

4) The process on the computer:

With the help of photoshop I now created the real cover. Starting with the normal p... I firstofall changed the colours to more dark and put some more contrast into the ima... colour of the sky I edited to white/grey which gives the image a different atmosphere...
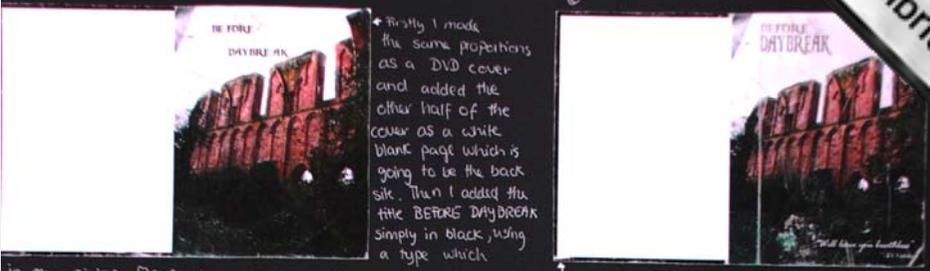
Firstly I made the same proportions as a DVD cover and added the other half of the cover as a white blank page which is going to be the back side. Then I added the title BEFORE DAYBREAK simply in black, using a type which in my opinion fits to the atmosphere because it looks a little scary.

Now I added the names of actors (made them up) and put them on the top because on the bottom there was already the comment. Again I wrote the title, this time on the side because in every DVD cover there is the name of the movie at the side of the DVD box written. Furthermore I added a number as each DVD has its own number and also the logo of DVD video.

When I experienced further with the title, I changed it to more grey, which makes it not looking so outstanding. Also I changed the size of 'DAYBREAK' which makes it look more interesting. Then I added a comment "Will leave you breathless" from TV Guide, because on other DVD covers I had seen always a quote from a magazine or something similar.

At this time I added a logo for the company Enigma, which I had found in the internet but I printed only the front side so that one can see how it looks like from the normal perspective as you see it in a video shop.

lighter colours   darker colours

I took photos of my sister, which portrait a certain scene in the movie, where a woman reads a diary. I need these photos for the backside as there are always photos of some scenes shown.

For the backside I chose to take a photo where the colours are in between these two, not too light and not too dark.

Then I put the DVD cover in an empty DVD box and took a photography of it. I like it more in the box because then it looks more real.

This is the final DVD cover. There are photos from different scenes, like the one with the diary, the daybreak, and two photos I made at the ruin. I added text which describes the story and from another DVD cover I copied the copyright information.

Exemplar 84

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AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	16
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	16
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	18
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	18
	TOTAL MARKS	100	84

Supporting Work

Exemplar 83

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	15
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	17
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	17
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	17
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	17
	TOTAL MARKS	100	83

Supporting Work

Supporting Work

Supporting Work

Exemplar 80

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	16
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	16
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	16
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	16
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	16
	TOTAL MARKS	100	80

Supporting Work

MARINE LIFE

THE FISH SCALES ARE REALLY NICE-LOOKING, ESPECIALLY WHEN THEY ARE TURN-ED INTO MOSAIC. FISH SCALES ARE REPEATED PATTERN, THE TEXTURE OF FISH SCALES IS SLIMY.

MARINE LIFE HAS MORE CURVY LINES THAN LINEAR LINE. THIS IS TO SHOW THE EFFECT OF THE SEA WATER.

OCTOPUS HAVE REALLY NICE DETAILS ON ITS TENTACLES. USUALLY THE COLOUR OF AN OCTO-PUS IS EITHER RED, PURPLE OR GREY.

SHELLS, CORALS & SEA URCHINS ARE USUALLY DARK VALUED. EVEN SO, THEY ARE STILL AS BEAUTIFUL AS THE OTHER MARINE CREATURES.

JELLY FISH, PRAWN, SEA TURTLE, SEA HORSE AND STAR FISH ARE EXAMPLES OF MARINE CREATURES. MARINE CREATURES ARE USUALLY LIGHT VALUED & HAVE ATTRACTIVE COLOURS.

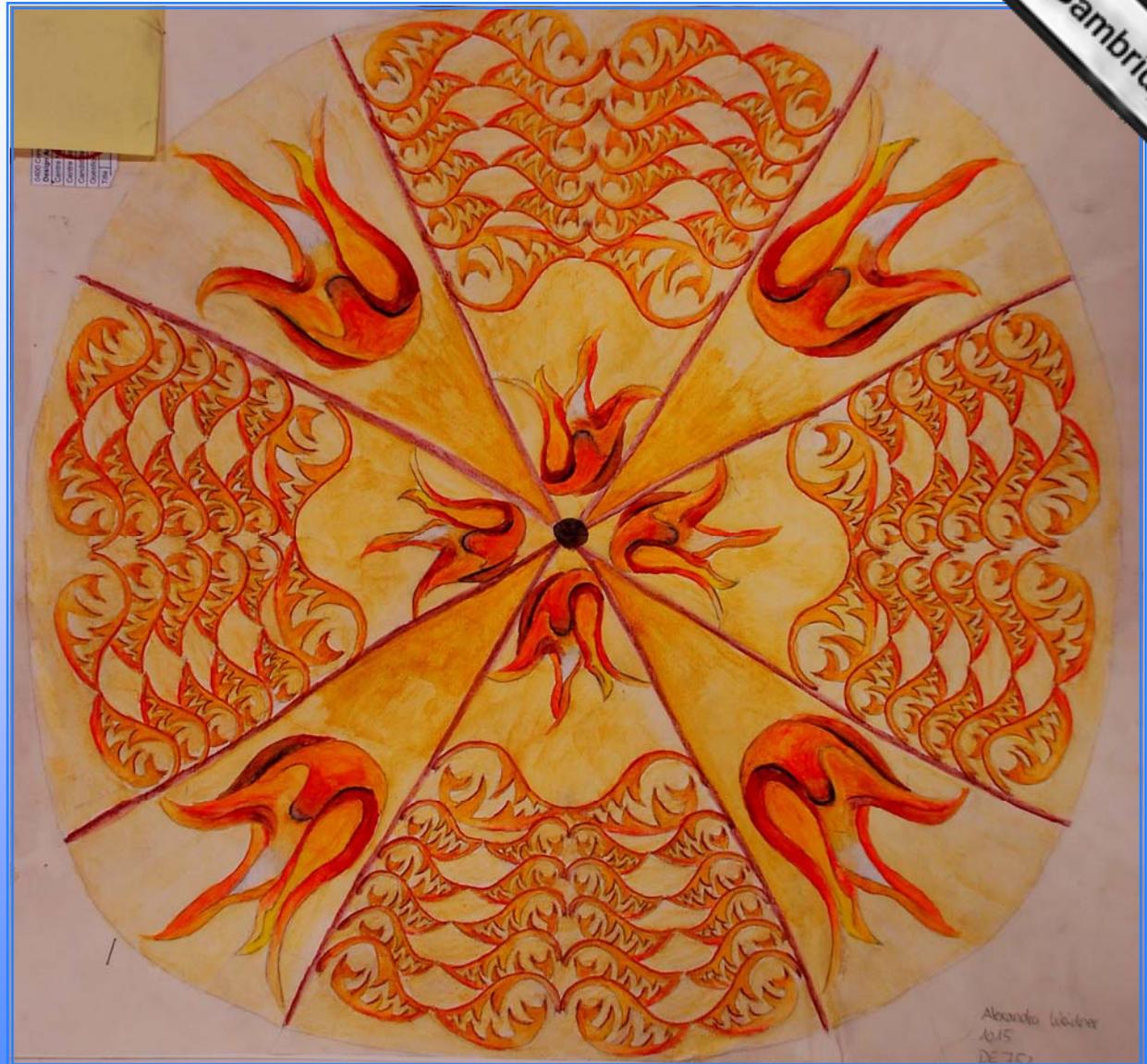**Supporting Work**

Supporting Work

Supporting Work

Exemplar 74

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	13
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	14
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	16
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	15
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	16
	TOTAL MARKS	100	74

For the observational drawing I took photos of my horses. I took photos of every marking and then decided to work with the movement of the fur.
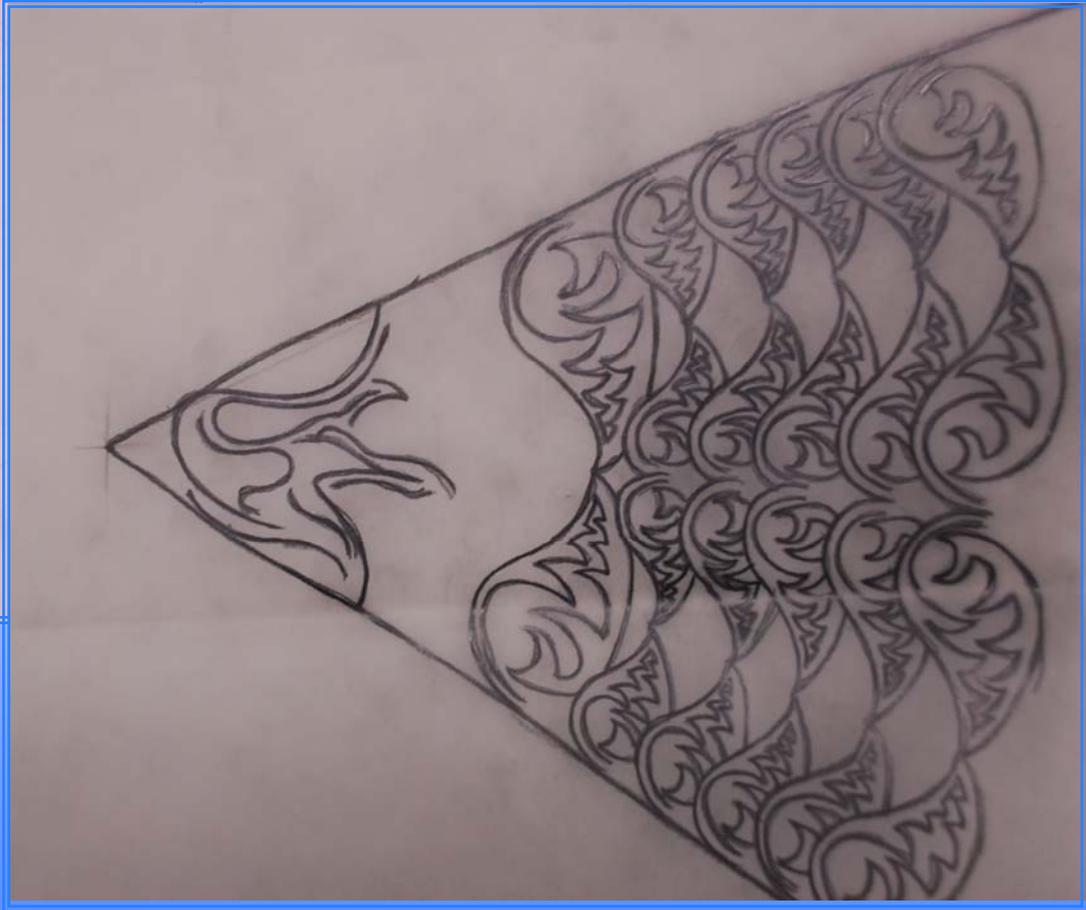
I tried to form different shapes out of the fur's movement. The fur flows and the movement is soft so I tried to get flowing and soft shapes.

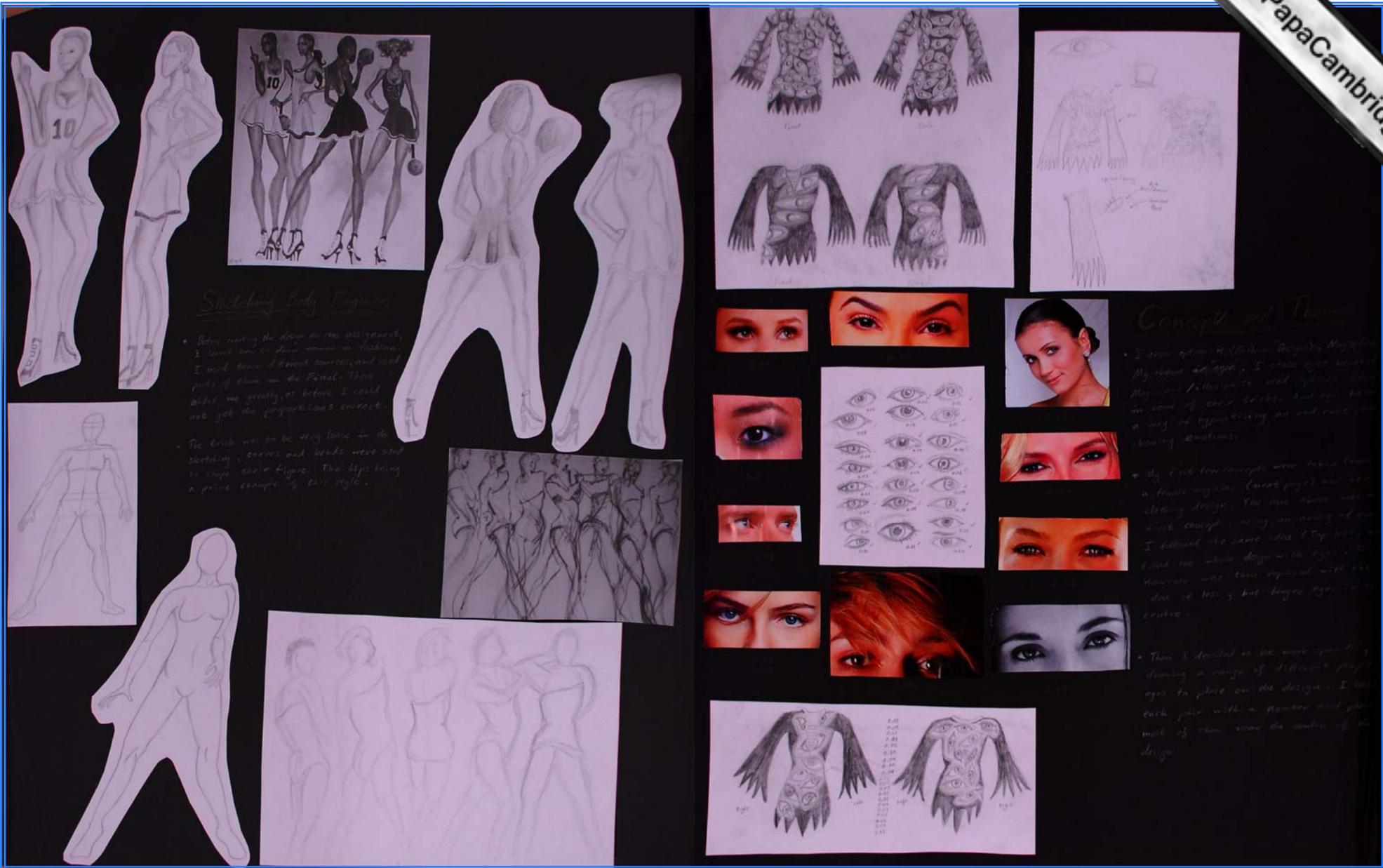I have chosen these colours because I can find these at my horses.

Supporting Work

Standard 71

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	13
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	14
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	14
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	15
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	15
	TOTAL MARKS	100	71

Supporting Work

Supporting Work

Standard 69

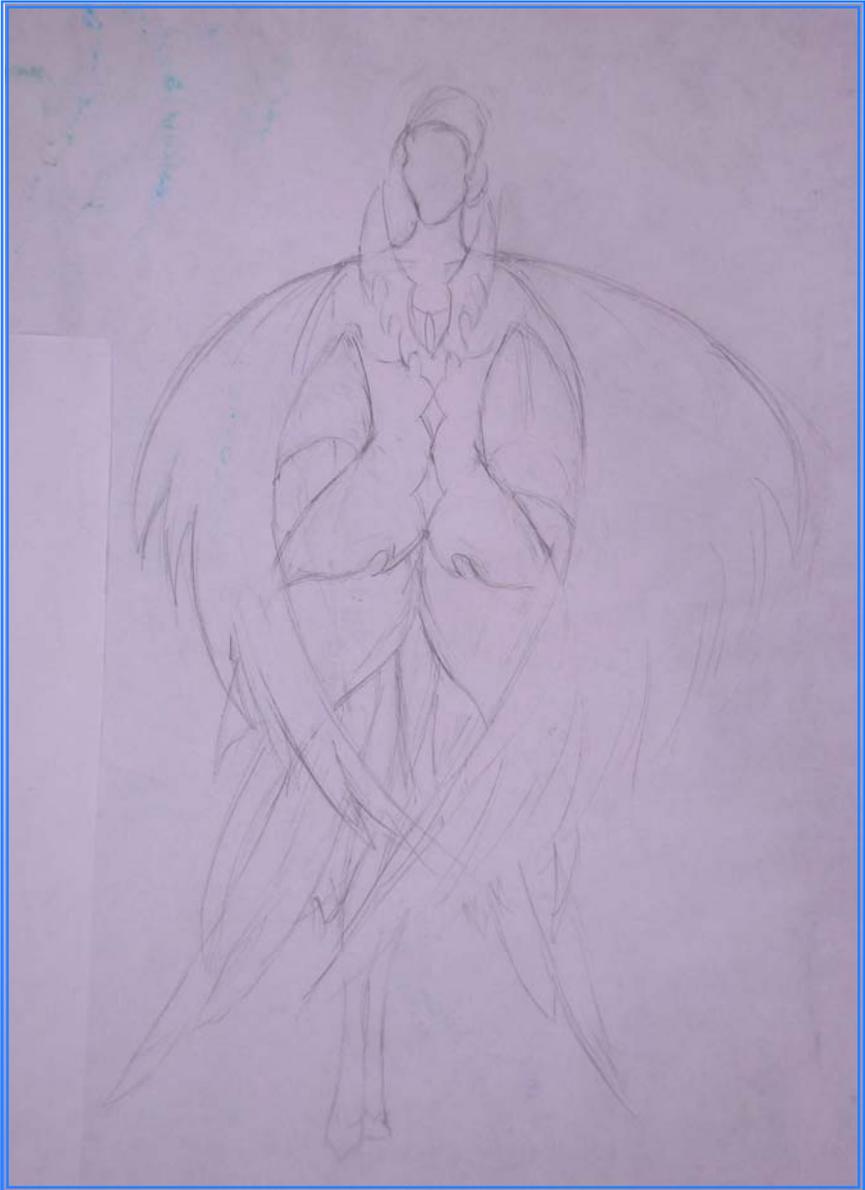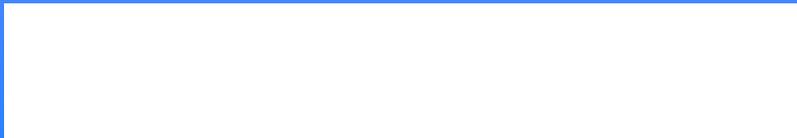|			
AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a)　　Investigate and research a variety of appropriate sources (b)　　Record and analyse information from direct observation 　　　　and personal experience	20	14
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a)　　Explore a range of visual ideas by manipulating images (b)　　Show a development of ideas through appropriate proc- 　　　　esses	20	13
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a)　　Organise and recognise the relationship of visual ele- 　　　　ments to contribute to the quality of the idea (b)　　Express ideas visually and make informed aesthetic 　　　　judgements	20	14
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a)　　Show exploration and experimentation with appropriate 　　　　materials (b)　　Select and control appropriate media and processes 　　　　showing clarity of intention	20	14
AO5	**PERSONAL VISION AND PRESENTATION** (a)　　Show personal vision and commitment through an 　　　　interpretative and creative response (b)　　Present an informed response through personal evalua- 　　　　tion, reflection and critical thinking	20	14
	TOTAL MARKS	100	69

Supporting Work

Supporting Work

Exemplar 62

| AO1	GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	12
AO2	EXPLORATION AND DEVELOPMENT OF IDEAS (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	11
AO3	ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	13
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	TOTAL MARKS	100	62

CCCP
RexCurry.net

This is the logo for UESR, I think this logo is good in design. The red means passion, revolution. the sickle and the hammer means workers.

found on www.google.com.

Firefox
Rediscover the web
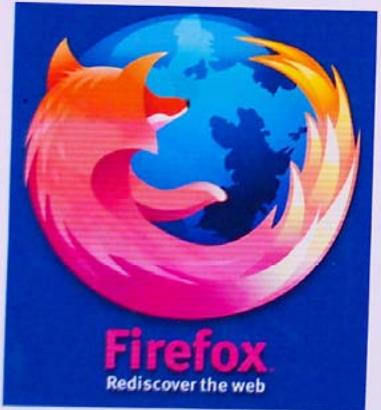
This logo is different from some normal logo. It's complicated in shape and colour. found on www.google.com.

The silver dore, it shows the texture of silver.

found on www.google.com.

The silver rings, this picture shows the texture of the refined silver, it can offer me the primary image of the necklace.
found on www.google.com.

Experiment:

Acrylics.

gouache:
ges

secondary resource
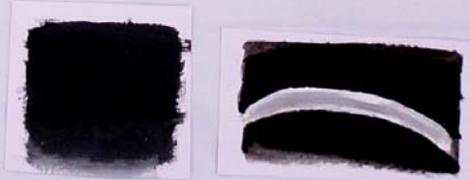
The silver cross, it offers me the exat shape of cross needed in my final outcome.
found on www.google.com.

A variety of platinum jewellery. it offes me lots of kinds of jewellery with different shape.

found on www.google.com.

Cartier

Arthuro
A logo for famous jewellery company.
found on www.google.com.
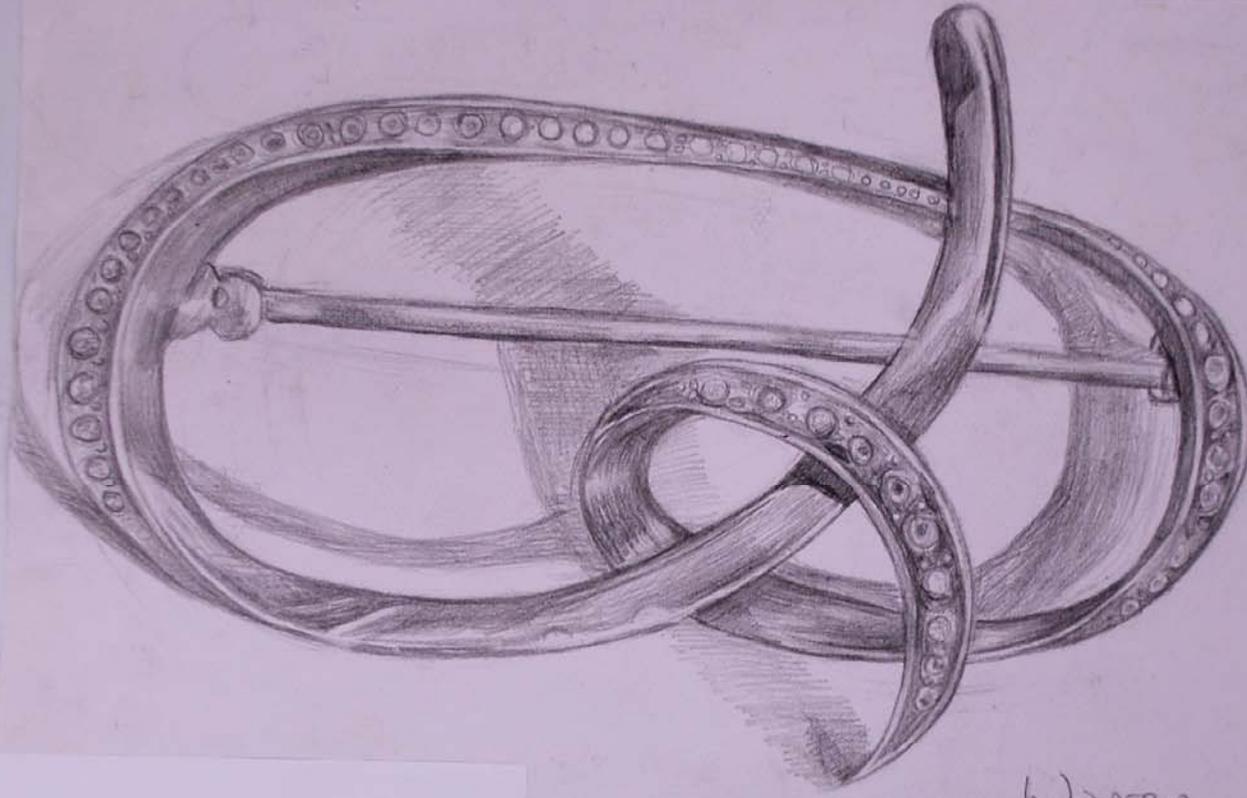
Warren

Observational Study

I needed to study the silvery jewellery, because I would use the silvery metal texture in my final outcome.

Supporting Work

Brain Storm.

RING
silver — shining
necklace
noble
LOGO FOR
ONYX
(Jewellery)
black and white
Pearl
diamond
emerald
cross
bracelet

Theme

I want to link the shape of "ONYX" and the shape of jewelry together to form my logo. "O" shape is similar to the shape of necklace, "O" shape is like the shape of the cross. The "NY" between "O" and "X" can be designed as the linkage of the jewelry. The jewelry is shinning silvery color, surrounded by a black background. The silvery color means the noble, high price of the jewelry, the black background emphasize the shining surface of the jewelry, the nobleness of jewelry. Also, the black background gives people the mysterious feeling.

This logo is the expression of the combination of jewelry and "ONYX"

ARTIST LINK

Warren

Wassily Wassilyevich Kandinsky was a Russian painter, and art theorist. He is credited with painting the first modern abstract works.

Born in Moscow, Kandinsky spent his childhood in Odessa. He enrolled at the University of Moscow and chose to study law and economics. Quite successful in his profession — he was offered a professorship (chair of Roman Law) at the University of Dorpat — he started painting studies (life-drawing, sketching and anatomy) at the age of 30. He died at Neuilly-sur-Seine in 1944.

I studied Kandinsky because he converted the complicated image into basic, simple ones with lines and curves, although these image means nothing in his later works. It's similar to my basic idea to design logo, using simple images to express the complicated events, with lines and curves. Even at last, you can't recognize what the logo means originally, but I am trying to avoid such situation.

Wassily Kandinsky - **Composition VIII** - 1923 - oil on convas

Exemplar 59

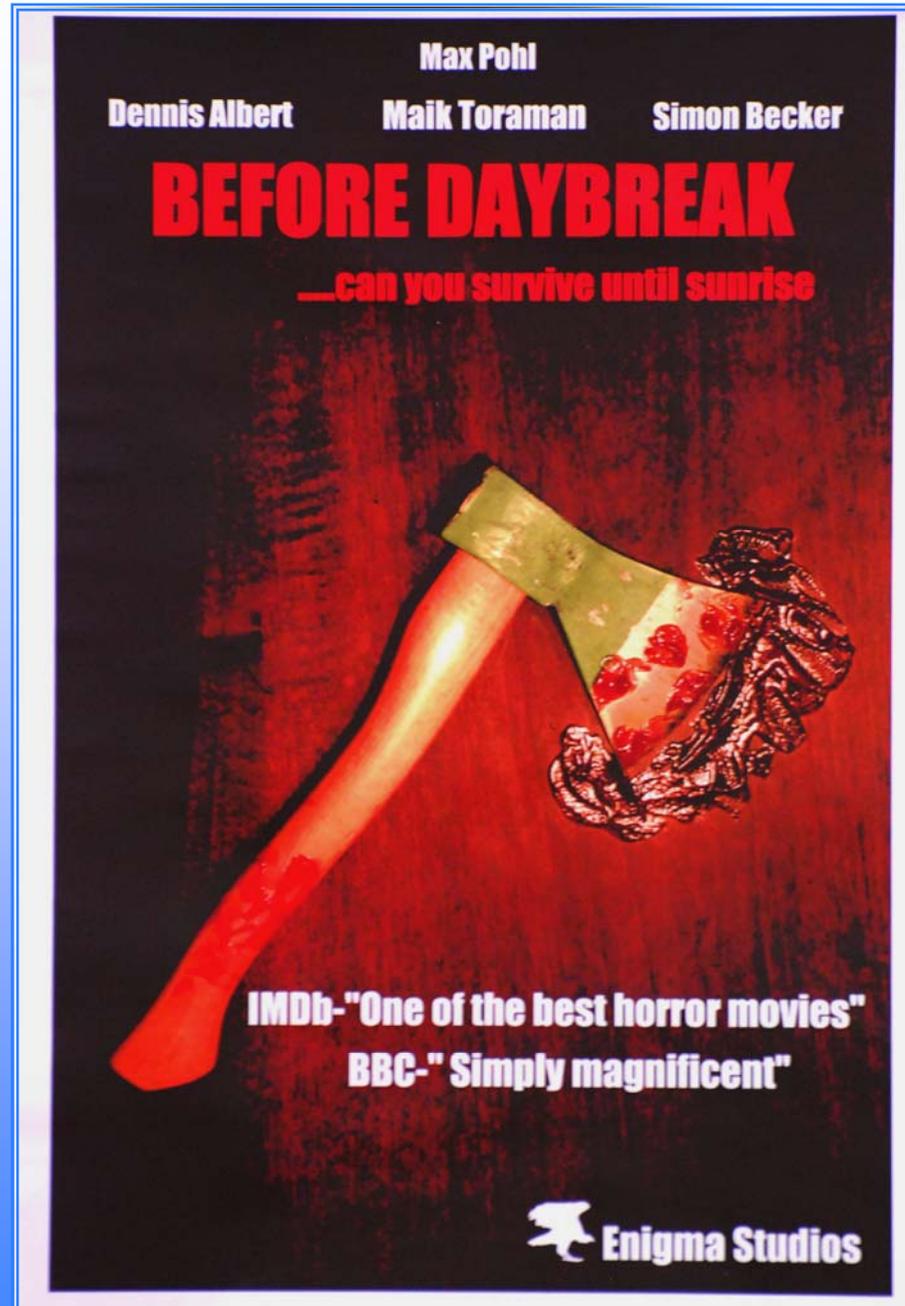| AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	8
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	12
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	13
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	12
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	14
	TOTAL MARKS	100	59

Exemplar 58

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	11
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	12
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	12
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	12
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	11
	TOTAL MARKS	100	58

BEFORE DAYBREAK

GLADIATOR

Before Daybreak is a very interesting title, because it goes along very well with many different movie genres. The title would perfectly fit to a Horror movie, but would just as well fit to a love or action movie, only to mention a few of the genres it would fit to.

Due to this broad choice of genres it was very hard to decide on one, but at the end i was able to come to the conclusion to design a DVD cover for a horror movie called "Before Daybreak".
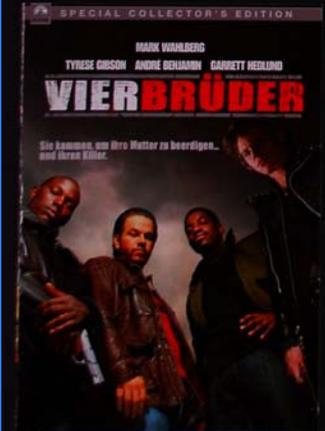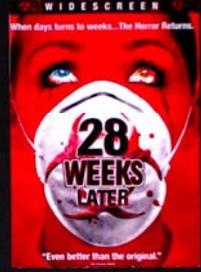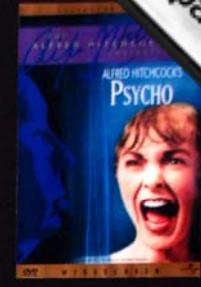
I choose to design the cover for a horror movie because the first thing that i associate with "Before Daybreak" is darkness, and most horror movies are set somewhen when its dark, and usually the key scenes happen during the night.

Now came the next question, how was I going to do the set up of the cover? I started looking at various of my favorite action DVD's, such as "Gladiator" and "Four Brothers", just to get an impression of how to arrange the cover, i know that I am designing a DVD cover for a horror movie, but i didn´t have that many covers of horror movies at home. I then also looked up various of my favorite horror DVD´s, such as "Zombieland" and "28 Days later".

BEN STILLER
NACHTS IM MUSEUM

ALLES ERWACHT ZUM LEBEN

DER GLADIATOR,
DER EIN IMPERIUM HERAUSFORDERTE

This movie "Gladiator" inspired me because of it very dominant front cover. The main character is the focus of the cover and there for makes the cover very simple and focused.

The next question was what would be on the front cover of the DVD. It might have been a picture of the main actors, or a special item that links to the movie. It decided to choose a special item that links to the movie title. Since my DVD cover is the cover for a horror movie, I choose to place a hatchet on a table, which has blood on the blade, representing the horror movie "Before Daybreak".
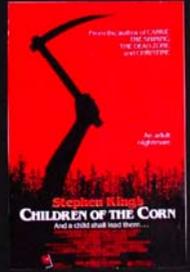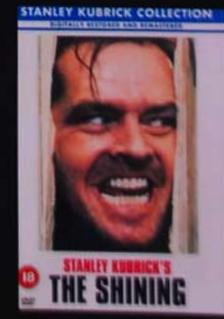
In comparison to the "Gladiator" cover, this cover ("Night at the Museum") looks very overloaded and crowded, and there fore distracts a little.

SPECIAL COLLECTOR'S EDITION

MARK WAHLBERG
TYRESE GIBSON   ANDRÉ BENJAMIN   GARRETT HEDLUND

VIER BRÜDER

Sie kommen, um ihre Mutter zu beerdigen...
und ihren Killer.

This DVD cover of the movie "Four Brothers" inspired me because of its Fond and arrangement of the text. The fond chosen looks very interesting and the colors match each other very well. Further on I also liked the position of the actors names very much.

I was playing around with two main ideas, either placing a hatchet on a table, with blood on the blade and some body part next to it, or, a hatchet in a forest chopped into a tree or tree trunk, with blood next to it, and a lumberjack shirt hanging on it. Both ideas would fit well with the topic of a Horror movie.

At the end i decided to choose my first Idea, for several reasons, because its more understandable, less damaging the nature, and more easy to display it in an understandable way. But i decided against using some kind of body part

next to it because i thought it might then just distract the consumer from the actual message of the picture.

SAW

STANLEY KUBRICK COLLECTION

STANLEY KUBRICK'S
THE SHINING

ALFRED HITCHCOCK'S
THE BIRDS

BEFORE YOU DIE, YOU SEE
the ring

ALFRED HITCHCOCK'S
PSYCHO

"ONE OF THE SCARIEST HORROR FILMS IN YEARS!"

28 DAYS LATER

WIDESCREEN SPECIAL EDITION

SCREAM TRILOGY

WIDESCREEN
When days turns to weeks... The Horror Returns.

28 WEEKS LATER

"Even better than the original."

ZOMBIELAND

From the author of CARRIE, THE SHINING, THE DEAD ZONE and CHRISTINE

Stephen King's
CHILDREN OF THE CORN
And a child shall lead them.....

After deciding to design the cover of a horror movie, I looked at several well known horror movies, to see what they looked like. I looked at movies from Stephen King's, Alfred Hitchcock's, and some other more modern artist/directors. Some of the movies are quiet well known, and other's are not as well known, but they are just as good as the well known ones.

I noticed that horror movies of any kind usually have something on the cover that either links to the title, to some violence, or to the plot. One movie that inspired me in particular was "Children of the Corn", because the cover was very dominant and simple but fullfilled its purpose, to attract the consumers interest, without distracting him from the title or the wild cast. From here I developed my idea with the hatchet on the table, because I thought it suits the topic of a horror movie very well, and that in cooperation with a good fond for the title it balances out very well, without being overloaded.

Supporting Work

This was the forest where I would have conducted my photos, if I would have chosen to do the idea with the hatchet in the tree. I choose this position in the forest because it suited the idea very well, the tree in the

change of angle and lighting

change of angle and lighting

First i took pictures of only the hatchet lying on my kitchen table, to see from which angle it would fit best, which light adjustments i still need to do and how i was going to fit the title best on the dvd cover.

Changing the position of the hatchet

changing zoom and adding blood (ketchup)

change of lighting

After that i started playing around a little with using the ketchup, starting off by only placing some on the blade, table, and handle. After taking pictures from all different angles i added some more ketchup to give it a more dramatic and "horror-like" look, and i again took pictures from all different kind of angles.

trying out the idea of creating a breakfast table around the hatchet (too crowded, I decided against it)

adjusting the zoom, positioning and lighting a little more

Final piece

adding of title, producer so on

As a third step i tried to set the scene of a breakfast table around the hatchet, placing cups, silver ware, plates and so on around the hatchet. But i soon realized that the picture was to crowded and that it wouldn't fit with the title

BEFORE DAYBREAK
...see you sooner until sunrise
IMDb-"One of the best horror movies"
BBC-"Simply magnificent"
Enigma Studios

I know that the blood does not look like ketchup, but I didn't want to mix it with water, because I was scared that it might then be to hard to see on the picture.

My "final piece" is a result of a long and extensive development of various different ideas. I choose to make the cover for a horror movie because I thought that it would fit the title (Before Daybreak) very well, and I wanted to move away from the sunset's and love stories that most people would associate the title with.

After taking several pictures of the hatchet on the table from all different angles, zoom's, and constantly changing the lightning, I chose one picture, the one that I like the most and edited it. I used a website called www.picnik.com to edit the lightning and contrast of the picture and later added the title and, the producer, and the cast to the picture.

I chose to use a hatchet in my picture because I thought that it is some a very threatening and scary weapon, that many people associate with something bad scary, horrible, or a horror movie. Obviously I added the blood to the picture to show and make it more obvious that the topic of the DVD is horror.

I chose this forest because I thought that it fits very well to the dominant cover of the hatchet lying on the table. The title and font of the movie "Four Brothers" inspired me to because I thought that it suited the picture on the cover very well. I chose a similar font that balanced out with the hatchet on the cover, and I chose the colours red and white because they looked very good together.

I then decided to add some comments of the Internal Movie Data base and BBC on the cover to make it look more authentic.

I've turned "Enigma" into "Enigma Studios" to make it sound more like a movie producing company

4

Supporting Work

Standard 52

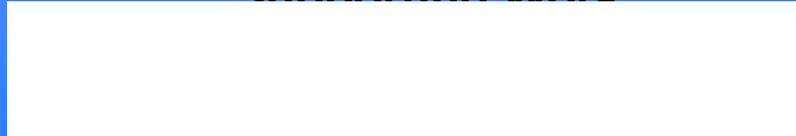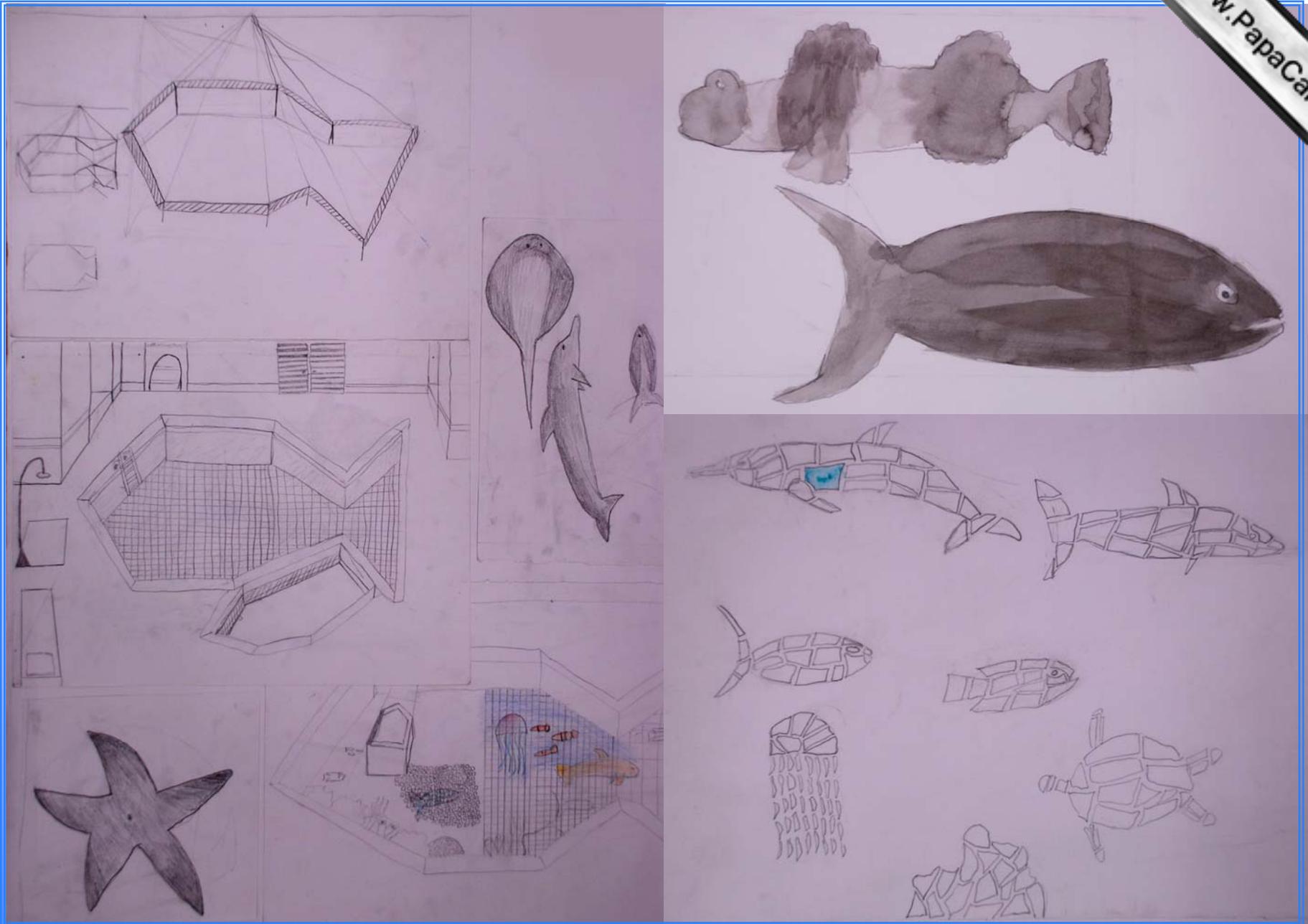| AO1 | **GATHERING, RECORDING, RESEARCH AND INVESTIGATION**
(a)   Investigate and research a variety of appropriate sources
(b)   Record and analyse information from direct observation and personal experience | 20 | 11 |
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	11
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	9
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	11
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	10
	TOTAL MARKS	100	52

ADOBE SAMPLE 1

This sunshade was created based on a sample of red zebra and giraffe print. I used adobe to assemble the samples into one. In comparison to the other adobe sample, this sunshade has smaller giraffe prints. The medium I used here is colour pencil.
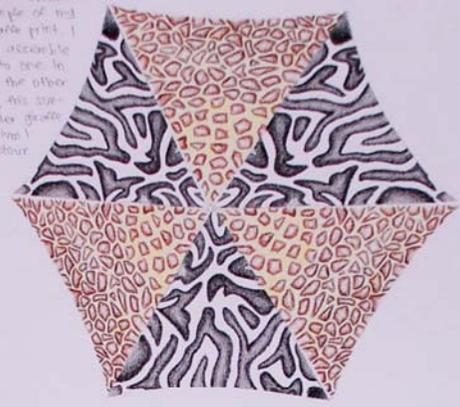
Bernice

ADOBE SAMPLE 2

Based on my giraffe print sample and my zebra print sample I created a full sunshade using adobe to see what my sunshade will look like in the end. The medium I used is colour pencil. The giraffe prints in this sample are larger than the other sample.

Bernice

zebra tone
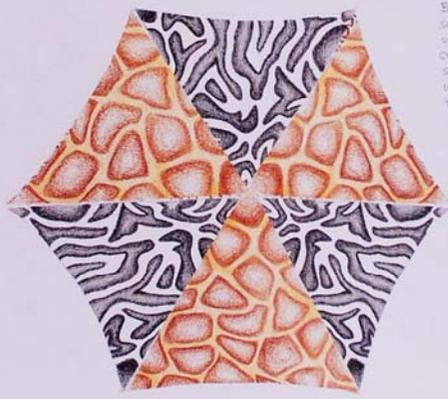
giraffe tone
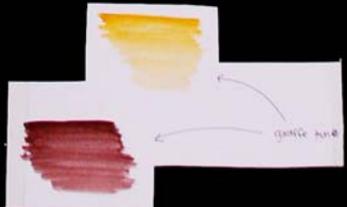
This is how my design will look like on an a beach sunshade.

This is what my design will look like on a pool-side sunshade.
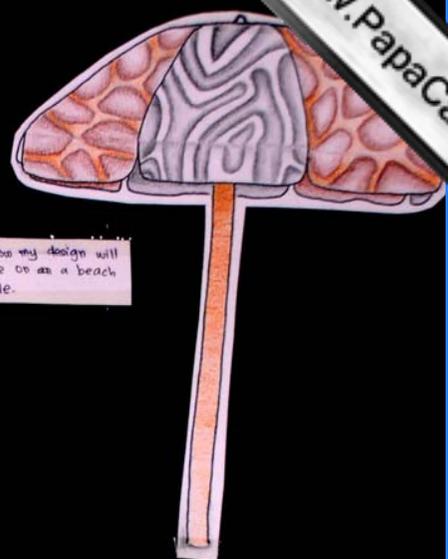
This is my design as a sunshade for children.
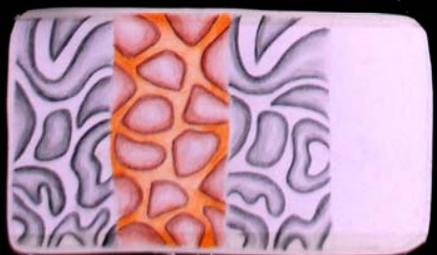
This is my design in the form of a car window sunshade.
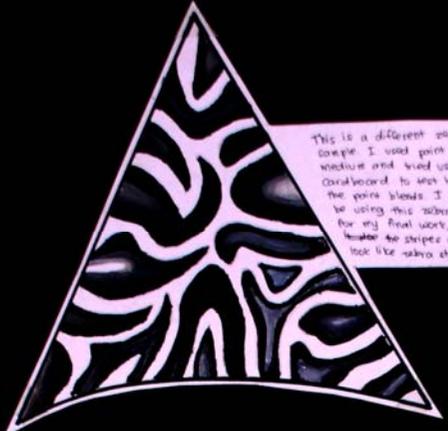
This is a different zebra print sample. I used paint as my medium and tried using cardboard to test how well the paint blends. I will not be using this zebra design for my final work, because the stripes do not look like zebra stripes.
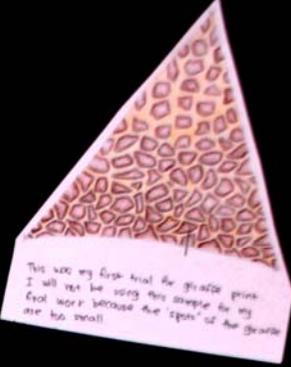
This was my first trial for giraffe print. I will not be using this sample for my final work because the 'spots' of the giraffe are too small.
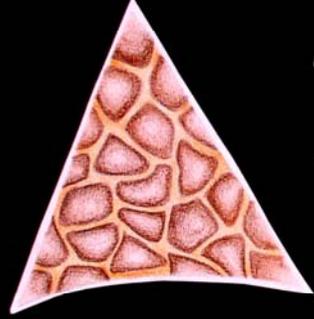
I tried painted my giraffe design to test out different mediums. I will be using this sample as part of my final work.

I painted my original zebra design I will be using this sample as part of my final work.

These are images I found in magazines that helped me with my ideas. My sunshade zebra and animal prints were based on these images.
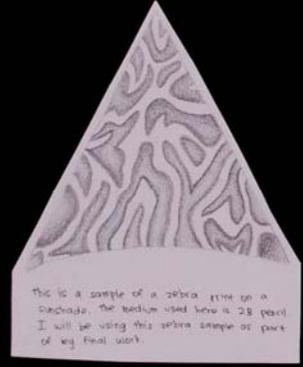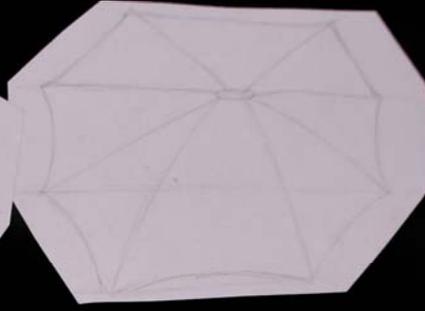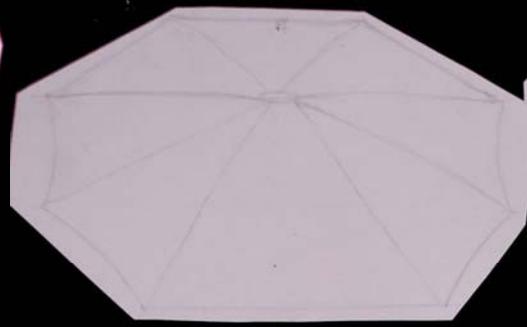
This is a sample of a zebra print on a sunshade. The medium used here is 2B pencil. I will be using this zebra sample as part of my final work.

This sunshade design is based on the idea of zebra prints only. I mixed normal zebra prints with zebra prints in the form of writing.
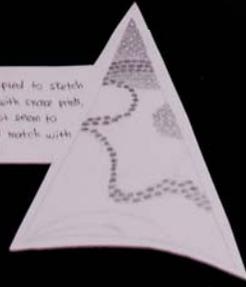
I had attempted to sketch a sunshade with crocs print, but it did not seem to make a good match with zebra prints.
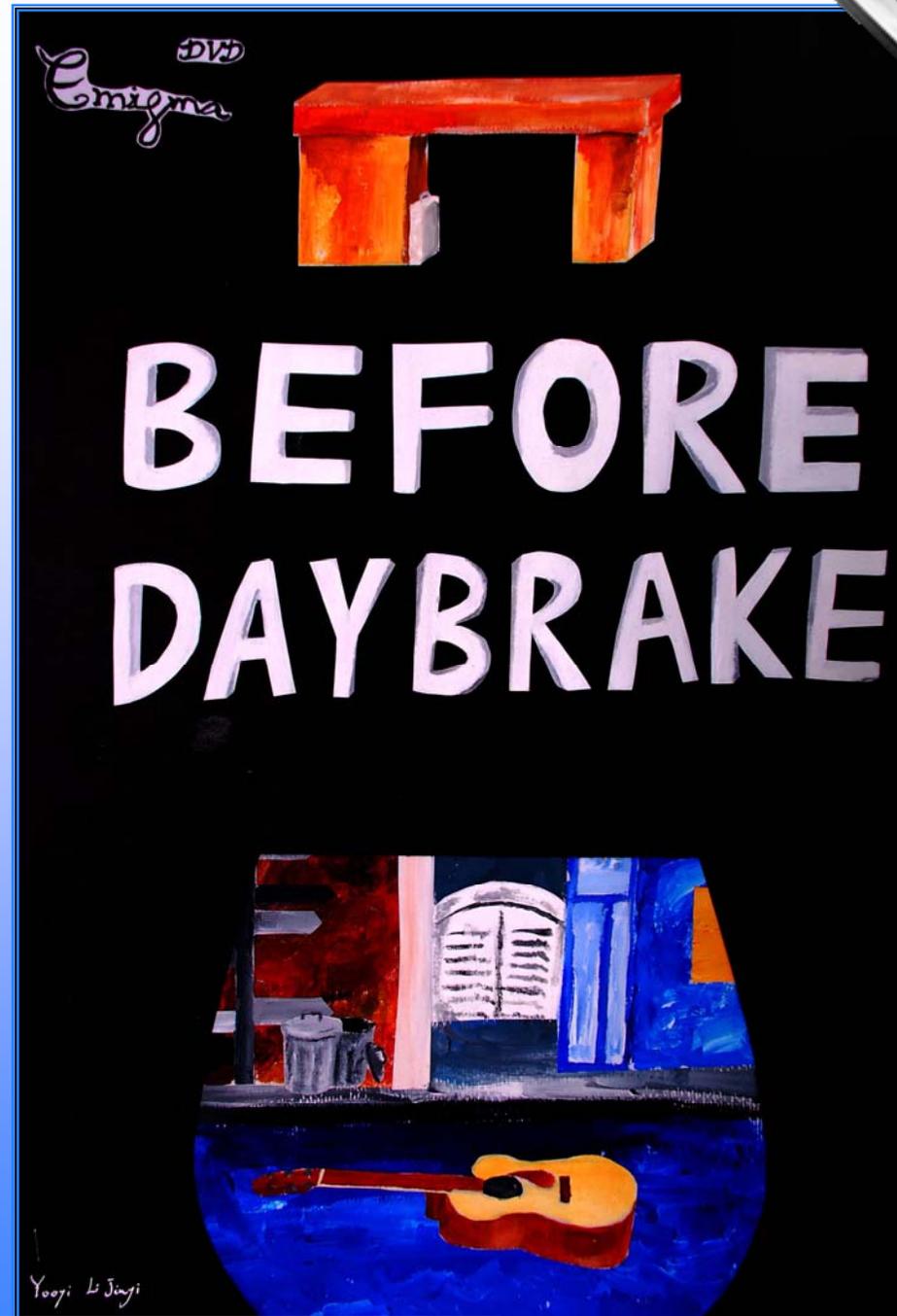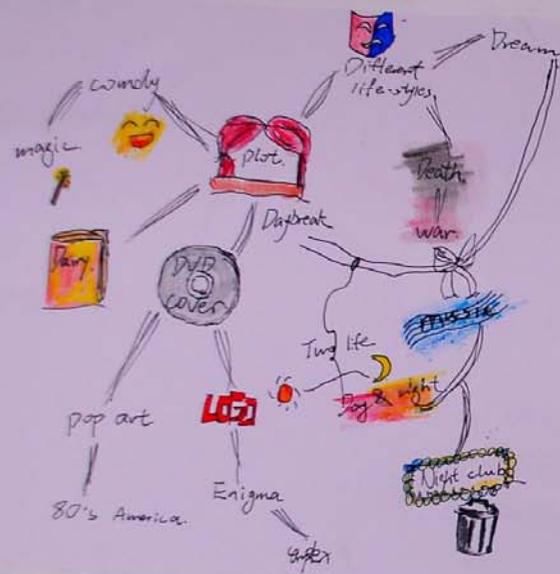
Standard 51

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	9
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	9
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	11
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	10
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	10
	TOTAL MARKS	100	51

Supporting Work

I draw the different model with different side to choose the best model to show the body and after the cloth.

Supporting Work

Standard 49

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	9
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	9
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	10
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	10
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	11
	TOTAL MARKS	100	49

Supporting Work

Exemplar 41

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	8
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	8
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	8
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	8
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	9
	TOTAL MARKS	100	41

Supporting Work

Observational Study.

Supporting Work

Supporting Work

Exemplar 40

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	8
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	9
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	7
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	8
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	8
	TOTAL MARKS	100	40

- For this drawing I used color pencil. The design is interesting. I put part of this design in the circle. I used green, blue, pink, red, black.
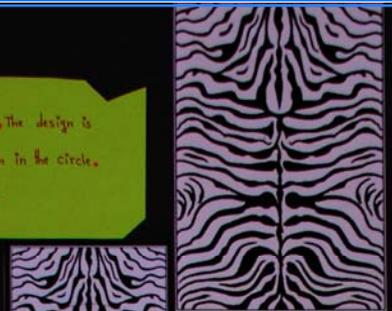
* For this painting I used another design of zebra skin. I combined green, red and yellow, which I found it nice. I used aclyric medium.
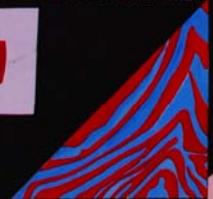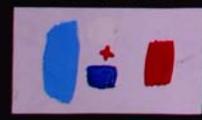
I used triangle shape for this design.
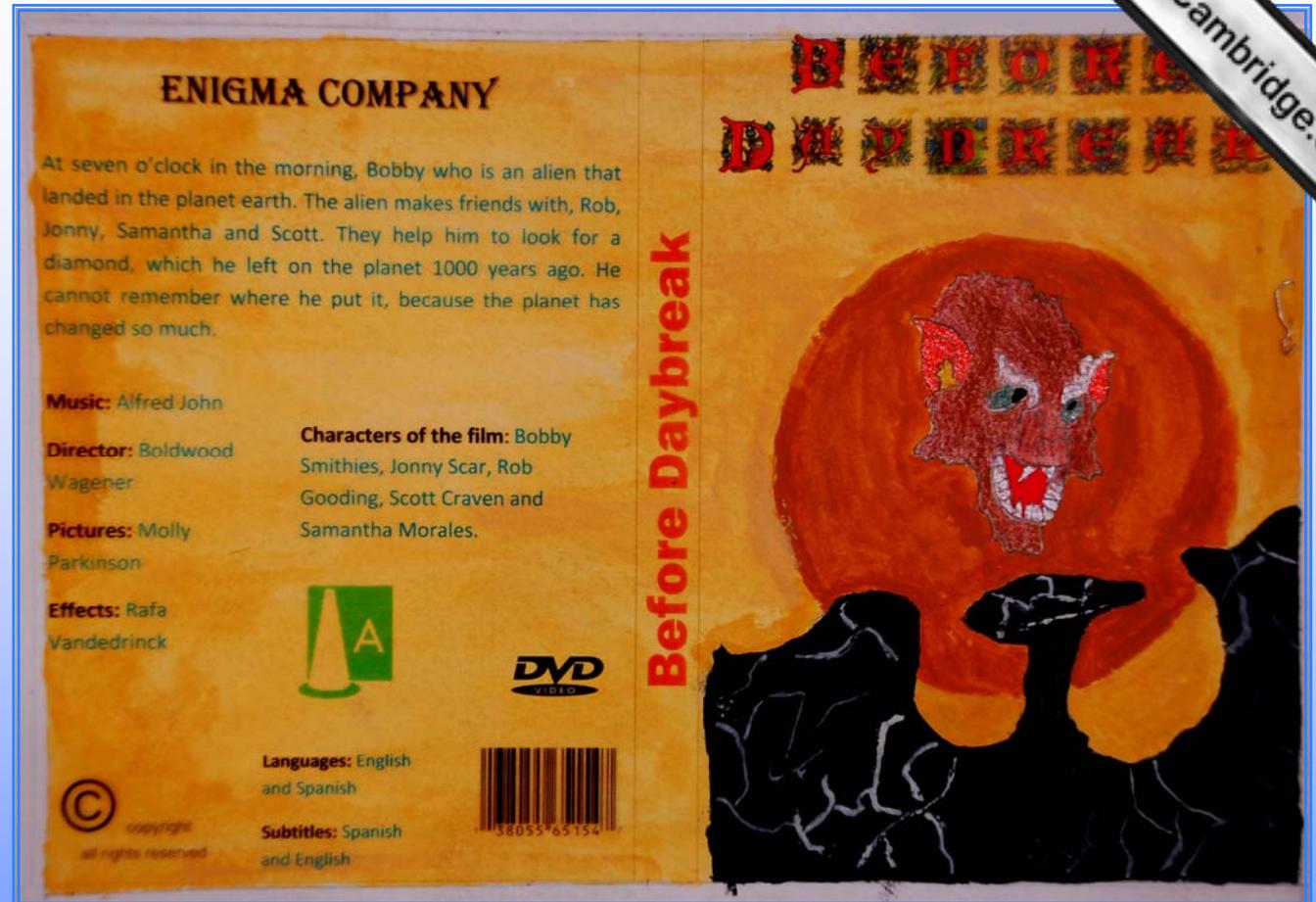I just used a part of zebra skin. I mixed blue and red which is a kind of attractive combination. I used aclyric.

* The medium that I want to use is water
* I will draw the Lines . . . . Water Color Pencil.

Standard 33

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	4
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	4
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	9
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	8
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	8
	TOTAL MARKS	100	33

The title, 'Before Daybreak', gave me the inspiration to think about monsters. People do not see abnormal things during the day. However, at night, people see strange figures, that can't be explained. It looks like there are two different worlds in the earth. That's why I have drawn a monster's face on the sun. It creates a nice contrasting juxtaposition. It represents how the world alters when it's daybreak.
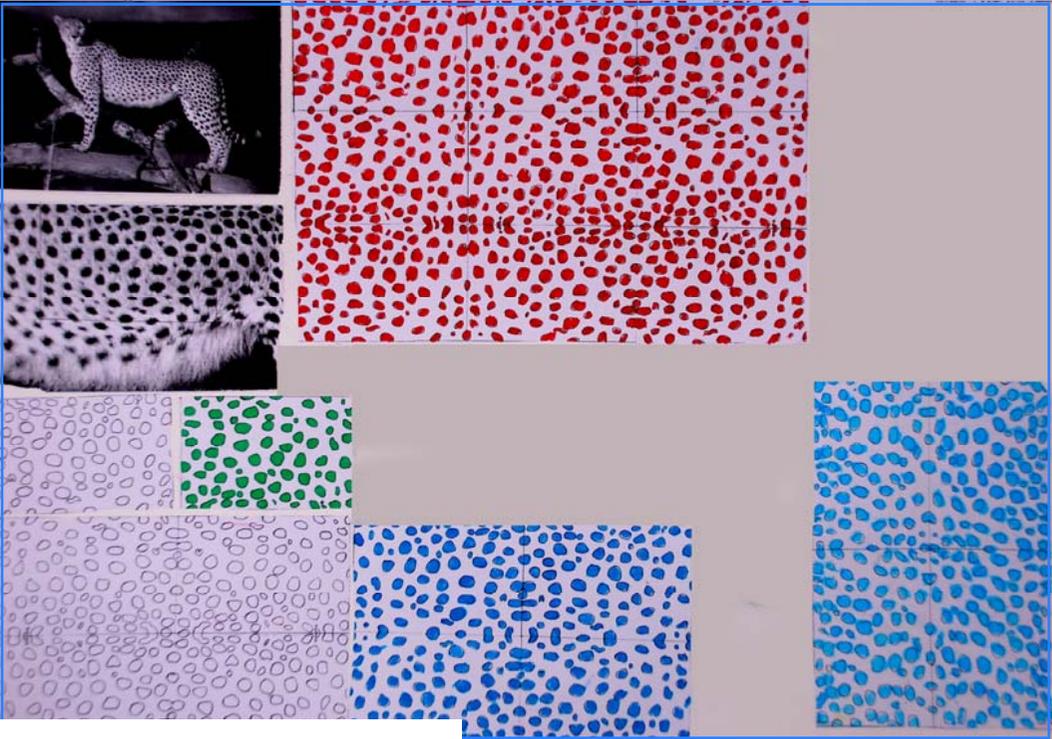
Standard 31

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	4
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	7
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	7
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	7
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	6
	TOTAL MARKS	100	31

Supporting Work

Standard 30

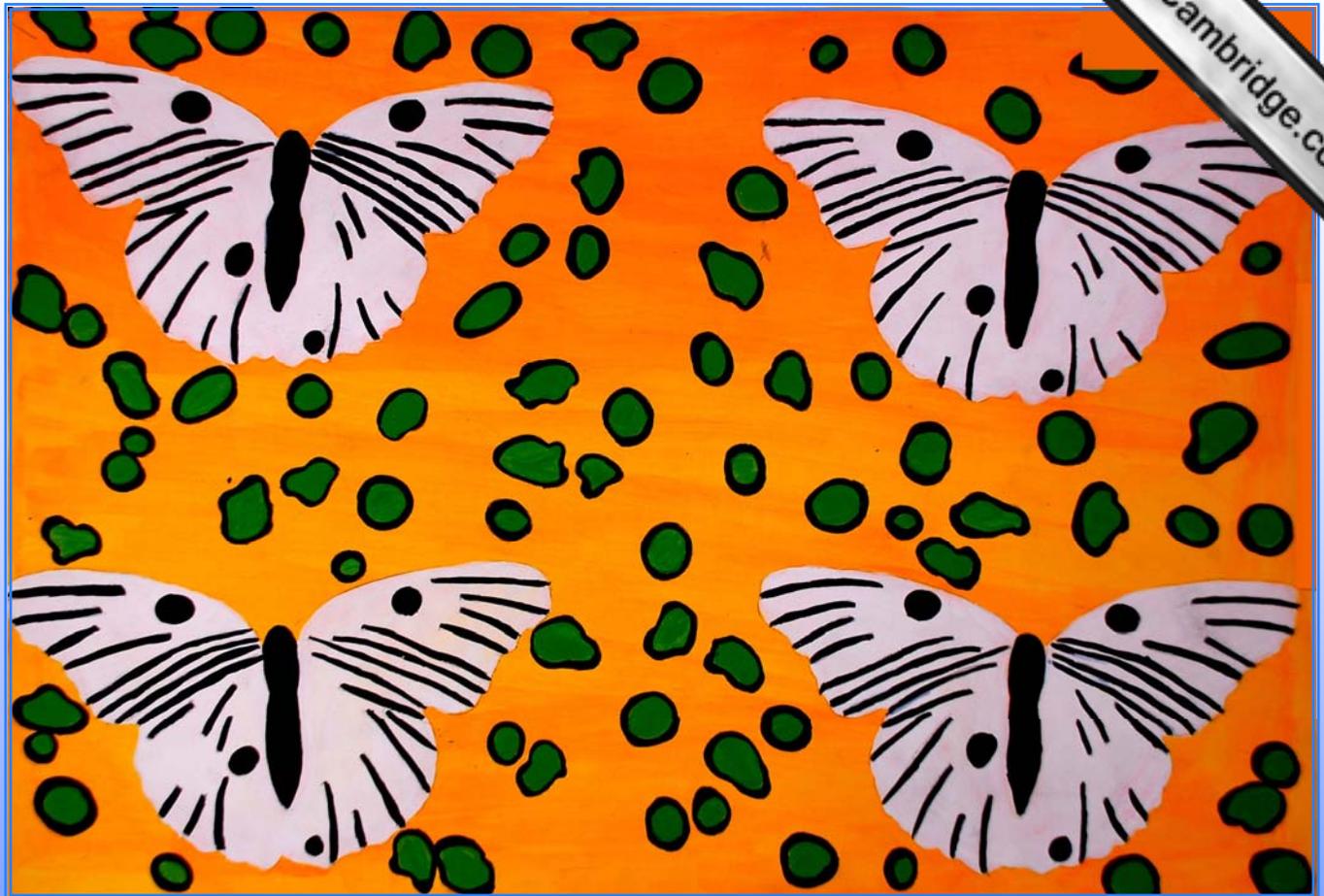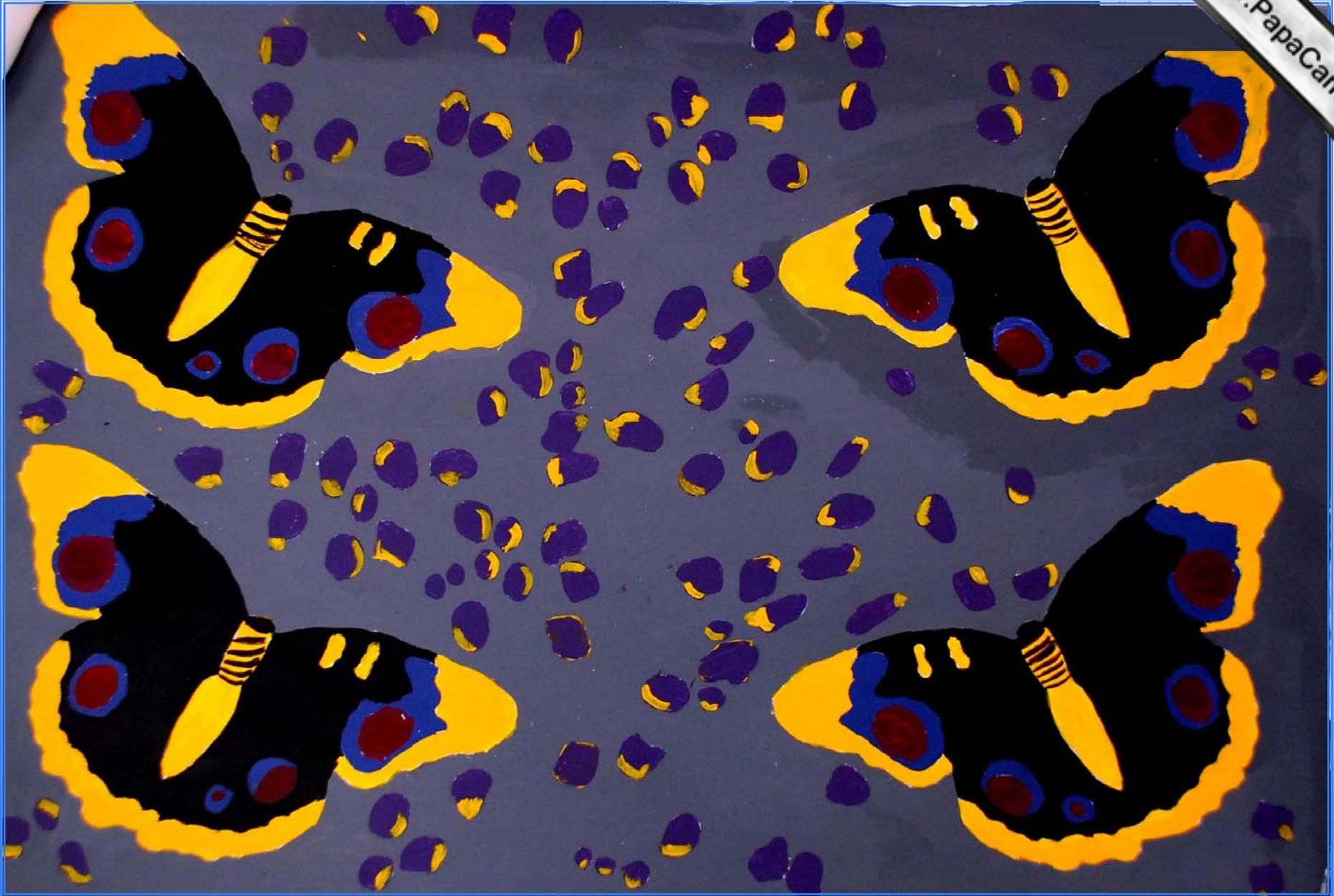| AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	2
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	5
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	9
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	7
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	7
	TOTAL MARKS	100	30

Supporting Work

Standard 20

AO1	**GATHERING, RECORDING, RESEARCH AND INVESTIGATION** (a) Investigate and research a variety of appropriate sources (b) Record and analyse information from direct observation and personal experience	20	1
AO2	**EXPLORATION AND DEVELOPMENT OF IDEAS** (a) Explore a range of visual ideas by manipulating images (b) Show a development of ideas through appropriate processes	20	4
AO3	**ORGANISATION AND RELATIONSHIP OF VISUAL ELEMENTS** (a) Organise and recognise the relationship of visual elements to contribute to the quality of the idea (b) Express ideas visually and make informed aesthetic judgements	20	5
AO4	**SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCEESSES** (a) Show exploration and experimentation with appropriate materials (b) Select and control appropriate media and processes showing clarity of intention	20	5
AO5	**PERSONAL VISION AND PRESENTATION** (a) Show personal vision and commitment through an interpretative and creative response (b) Present an informed response through personal evaluation, reflection and critical thinking	20	5
	TOTAL MARKS	100	20

Supporting Work