



CUAGR514

Create and Manipulate Graphics

Assessment 2 of 3

Project

Assessment Instructions

Task overview

This assessment task is divided into three [3] tasks divided into sub-tasks. Task 1A & B – Journal Posts /Task 2A, B & C Illustrative Report/Task 3A – Role Play, and 3B Reflection.

Task 1A – Determine Communication Objectives

Task 1B – Evaluate Specifications

Task 2A– Develop and Refine ideas for Graphics

Task 2B – Analyse Techniques and Technologies

Task 2C – Experiment & Practice

Task 3A – Seek Feedback

Task 3B - Reflect on Feedback

Additional resources and supporting documents

To complete this assessment, you will need:

- Access to your learning material and Internet research
- Access to *MS Office*, including *Word*
- Access to *Adobe PDF* editor
- Access to the LMS Journal Tool
- Access to *Adobe InDesign*
- Access to *Zoom* or an alternative online meeting platform



Assessment Information

Submission

You are entitled to three [3] attempts to complete this assessment satisfactorily. Incomplete assessments will not be marked and will count as one of your three attempts.

All questions must be responded to correctly to be assessed as satisfactory for this assessment.

Answers must be typed into the space provided and submitted electronically via the LMS. Hand-written assessments will not be accepted unless previously arranged with your assessor.

Reasonable adjustment

Students may request a reasonable adjustment for assessment tasks.

Reasonable adjustment usually involves varying:

- the processes for conducting the assessment (e.g. allowing additional time)
- the evidence gathering techniques (e.g. oral rather than written questioning, use of a scribe, modifications to equipment)

However, the evidence collected must allow the student to demonstrate all requirements of the unit.

Refer to the Student Handbook or contact your Trainer for further information.



Please consider the environment before printing this assessment.

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Assessment 2

For this second assessment, you must complete the following:

Three (3) activities will allow you to demonstrate the necessary skills and knowledge in this module and contribute to the overall judgement of competency.

You will submit a range of outcomes that allow you to analyse design needs, develop a design brief and refine ideas for graphics. This includes keeping a record of your research, development, and explorations, adjusting your design work as required, and evaluating your work against constructive feedback from others. Investigate techniques and technologies in the graphic design sector and present your work in progress to complete the tasks.

You will be presented with a scenario that will then be utilised to demonstrate your ability to practice, evaluate your technical skills, and assess techniques to apply in your design practice. You will document the design process in a range of outcomes related to the brief given in the scenario.

This assessment will be completed within the following three (3) tasks:

Task 1A – Determine Communication Objectives

Task 1B – Evaluate Specifications

Task 2A- Develop and Refine ideas for Graphics

Task 2B – Analyse Techniques and Technologies

Task 2C – Experiment & Practice

Task 3A – Seek Feedback

Task 3B – Reflect on Feedback

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Task 1A – Determine Communication Objectives (Journal Post 1)

Create a dialogue with the client by generating an initial email confirming the objectives for your graphics work.

Task 1B – Design Specifications & Considerations (Journal Post 2)

Revisit and clarify the design brief and determine further amendments to ensure that the objectives are achievable and that both the client and the designer have signed off on the specifications. Specific legal, ethical, and contractual information must be included.

Task 2A- Develop and Refine ideas for Graphics (Adobe PDF)

You must gather inspiration from credible sources and publications and conduct visual research to inform your ideas for your graphic solutions. Create a visual mood board that references various images and layouts, typography, colour, photography, and the relationship between images and text to form the basis for your visual outcomes.

Task 2B – Analyse Techniques and Technologies (Adobe PDF)

You must analyse different techniques and use appropriate technologies to incorporate them into your creative outcomes, such as specific printing or colour treatments.

Task 2C – Experiment & Practice (Adobe PDF)

Using the *Adobe InDesign* program, explore layout concepts and experiment with combinations of visual material and text. Create variations of each page and analyse your layout concepts through annotation and notes.

Task 3A– Seek feedback on your own work

You must provide and share the design work already produced in task 2C. You will then seek feedback and constructive criticism of your design outcomes and how you have addressed the brief in the various layouts you completed in Adobe InDesign.

Task 3B – Reflect on your feedback

You must reflect the feedback you received in Task 3A on your design proposals. You will use this feedback to refine the final layouts for the magazine in Assessment 3.

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Scenario:

You have just been promoted to Graphic Designer at Fusion Graphix. Michael Kerr and Miranda Deidre are part of your team. You all report to your manager, Mary Jones. Fusion Graphix is a Graphic Design Studio that offers B2B graphic design, web design and marketing services.

A new client has approached Fusion Graphix, Re-LOAD music magazine, which needs innovative ideas for its launch issue, using a cutting-edge combination of text and images. It will be in print and online.

You have been chosen to create design proposals for the magazine and consult with two (2) of your team members, Michael, and Miranda, who will support you in developing your technical skills and help plan the digital design approach.

Context:

Re-LOAD will be a new monthly magazine with the latest music, fashion, and cultural trends. It will be well-produced, well-designed, and well-written. This will be the launch issue, which will also be edgy, innovative, and contemporary. It must stand out from existing magazines already on the market and is focused on the 20–35-year-old demographic. The budget is \$30,000 for the entire work.

Your contact for this person is Harry Pearson, who is the editor of the magazine. His email address is: h.pearson@reloadmusic.com.au

Re-LOAD Music magazine has requested the submission of the following ideas to be submitted using *Adobe InDesign* for their new magazine. These proposals are as follows.

Design Brief:**You must include:**

1. Proposals for the front and back pages using a combination of typography and images. The front cover must use Re-LOAD as the masthead (or the main banner graphic) and a suitable high-quality image to support the magazine's ethos. The magazine cover page instantly catches the eye of your potential readers. It would be best if you also used sub-headings to indicate the content of the magazine
2. The back page should contain a final image plus the addition of a barcode towards the bottom of the page (justified on the left-hand side)
3. The first page after the front page needs to be a table of contents, which informs readers which page they need to look up to read
4. Proposals and mock-ups for four (4) double-page layout spreads, which need to be on the themes/sub-headings outlined on the front page. Consider:
 - Headlines
 - Layout grids
 - Typography
 - Colours
 - Images
 - Font styles and sizes
 - Positioning
 - Use of positive and negative space

Task One: Part A – Determine Communication Objectives

You need to analyse the design needs of the company you are designing for. Confirming the communication objectives for the graphics work in specific design requirements and consulting with the customer and their needs is an essential first step. Complete the following.

1. Compose an initial email to Harry Pearson, the magazine's editor, Harry Pearson. His email address is h.pearson@reloadmusic.com.au [The subject of the email is Re-LOAD Magazine Intro]
 - a. Introduce yourself and state your involvement in the project
 - b. Confirm the communication objectives of the type of graphics work required. This needs to include:
 - An overview of the design problems you are trying to solve (masthead, images, and fonts)
 - The type of assets that are expected upon completion of the project (either a range of ideas or just the final product, and the type of final files needed)
 - A discussion of the initial ideas about the type of outcome and your ideas on what it would look like (include an image of an existing music magazine that reflects your initial thoughts)
 - Clarify the demographics of the magazine's audience
 - The critical milestones of the project
 - The sizes and resolutions are needed in the final product.

Use the following template to compose your email. This constitutes part one (1) of two (2) journal posts.

Email Template



To:	<<Add name(s) and position title of main email recipients here>>
From:	<<Add your name and position title here>>
Date/time:	<<Add the time and date of the email here>>
Subject:	<<Add the subject of the email here>>
Attachments:	<<Add the name of any attachments here>>

Dear <<Add email recipient(s) name here>>,

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<<Add message here>>

Regards,

<<Add your name here>>


<<Add your job position here>>

	1 King Street, Sydney, NSW 2000 Phone: 02 987 654
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Task One: Part A – Determine Communication Objectives

Assessor instructions: Students may use different wording; however, they must compose an email to the client, which determines the company's design needs. An email template is provided for the learners to complete this task. This will be submitted via a journal post. The following template is a good indication of what to look for.

Email Template



To:	Harry Pearson (Re-LOAD Music magazine) h.pearson@reloadmusic.com.au
From:	Students email address @FusionGraphix
Date/time:	Time and date to be determined by the student
Subject:	ReLOAD Magazine Intro
Attachments:	No attachments needed

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Dear Harry,


Let me introduce myself. My name is....., and I am a graphic designer at Fusion Graphix. I will work on your project to design solutions for your new music magazine, ReLOAD. Thank you for your initial design brief; however, I have some questions about the project that I hope you can clarify.

1. Are you agreeable for me to design the Re-LOAD masthead, imagery typography, and fonts?
2. Would you like a range of ideas or just the finished design product?
3. Do you require the finished files in Adobe InDesign, or as PDF documents, or a combination of both?
4. I am enclosing an image of the type of music magazine I will use as a starting point for my ideas. Is this the type of aesthetic that you are wanting?
5. Can you give me any more information about the audience you are aiming for with your magazine?
6. Should I be aware of any more critical milestones for this project?
7. Please confirm the sizes and resolutions needed in the final product.

Kind regards,

<<Add your name here>>

<<Add your job position here>>

	1 King Street, Sydney, NSW 2000 Phone: 02 987 654
-----------------------------------------------------------------------------------	------------------------------------------------------

Task One: Part B –Design Specifications & Considerations

Part B:

You have received an email response from Harry Pearson, the editor of Re-LOAD music magazine, in response to your queries in Task One: Part A. He clarified the following points:

1. He is agreeable for you to design the Re-LOAD masthead, imagery typography, and fonts
2. He would like the finished files in both Adobe InDesign and as PDF documents
3. He would like a range of ideas and the finished design product
4. The image that you enclosed is the type of aesthetic that I would like to see
5. The audience is as specified. 20–35-year-old demographic
6. The milestones of the project are as specified
7. The sizes and resolutions needed are as follows:
 - The front and back pages (A4 portrait)
 - The contents page (A4 portrait)
 - The three (3) double-page layouts (A3 landscape for each)

Now that you know the parameters of the client’s requirements and design specifications, you must be aware of any legal, ethical, and contractual information needed to complete your project and how these can be used to ensure that any design solutions you produce are safe. Evaluate the following five (5) areas and specify their implications for your graphic work in no less than 600 words. Your response needs to be in the first person.

- Copyright
- Intellectual property
- Privacy
- Data protection
- Contractual and ethical considerations

Complete the evaluation of legal, ethical, and contractual information as an *MS Word* document. This constitutes part two (2) of two (2) journal posts. [Part 1A & Part 1B]

Task One: Part B - Evaluate Specifications

Assessor instructions: Students may use different wording; however, they must upload an *MS Word* document that evaluates how the following five (5) areas have implications for their graphic work in no less than 600 words. This will be submitted via a second journal post. The following template is a good indication of what to look for in submissions.

- Students must discuss the implications of the five (5) areas that can affect their graphic work. The answers indicate what to look for. Students must write in the first person.
- **Copyright**
 - *Copyright law is a type of IP right that protects artistic and literary works*
 - *It guards creations against unauthorised usage without permission from me, the designer*

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- Copyright covers original literary works and artistic works, including illustration and photography, as well as software, web content, databases, and layout of published works
 - The symbol © needs to be added to all the design work published for the magazine layout that I will be producing as part of this project
 - Both me and the company I work for owns the copyright to the material
 - Ownership and licencing rights are mine if I do not have a written contract with the customer
 - Copyright infringement is when my artwork or a substantial part was used or taken without permission
 - I need to learn how different a design must be to avoid copyright violations automatically
 - Creative Commons could be a way around this.
 - Creative Commons CC is a system of copyright for a graphic designer
 - I should be aware of the extent of what I will be creating and whom I am creating content for
- **Intellectual Property**
 - IP rights legally protect my ideas and give me the exclusive rights to profit from them
 - A design right protects the overall visual appearance of new and distinctive products
 - They do not protect concepts, processes, and computer graphics, which would affect my work significantly
 - I can add a watermark or a business logo to all computer graphics that are going to customers before the final sign-off
 - The design right belongs to the customer or client once payment has been received for all agreed services
 - When I complete a project with a client, and they sign the DTA (Design Transfer Agreement), the client now owns the design
 - As I have created the work a client may wish to repeat, they should receive the ongoing royalties from creating it for other projects.
 - When researching and proposing design solutions to the client, I need to be aware that the work is new and does not infringe on any existing IP rights
- **Privacy**
 - I need to ensure that there is a 'graphic design agreement' with clients that spells out ownership of final design work and associate rights
 - The design brief needs to include my services, client responsibilities, project timeline, total fees and payment schedule, confidentiality, and liability
 - The creator of any design owns the work and, in the absence of any terms to the contrary, retains ownership unless it is licensed or assigned to the client in an agreement
 - I need to have a signed agreement with the client that spells out ownership of the final design work and the associated rights that accompany that ownership
 - If I discover somebody is using my work on their website, I should send a Copyright Infringement Notice to the website owner. In this Notice, I must identify the copyrighted material and demand that the person stop using my work by a specific date. If they do not comply with my request, then I may take further action
- **Data Protection**
 - Using digital outcomes daily brings with it risks
 - Cyberattacks on data are a real threat
 - I always need to ensure I set limits on which type of data I wish to share with a client
 - Data Protection can be achieved through intelligent password protection strategies, the use of trusted firewalls and anti-virus protection, and encryption protocols

- *I need to have faith in the company that I work for that these processes are in place to protect the graphic design solutions that I develop*

- **Contractual and ethical considerations**

- *Design ethics concerns moral behaviour and responsible choices in the design practice*
- *How I work with clients, colleagues, and the end users of products, how they conduct the design process, and how they determine the features of products are important factors*
- *Ethical standards of fairness, honesty, and loyalty guide the client relationship, as in any personal or business dealing*
- *There are specific ethical issues of product integrity for each kind of design*
- *I need to incorporate contractual and ethical considerations in my design briefs*

Task 2A- Develop and Refine ideas for Graphics

You must gather inspiration from credible sources and publications and conduct visual research to inform your ideas for your graphic solutions. Create a visual mood board that references various images and layouts, typography, colour, photography, and the relationship between images and text to form the basis for your visual outcomes.

Complete the following:

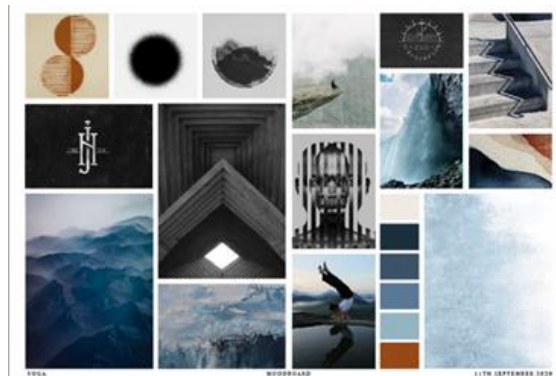
1. Set up a file in a personal *OneDrive* that you can easily be accessed anywhere.
2. Gather inspiration from other music editorials online and actual music magazines in a newsagent or library (you will need to photograph these examples with a mobile phone, for example, and upload them), and place all the digital images in a file set up in your *OneDrive*.

When analysing the images, consider the following:

- The style of the magazine
 - Specific demographic – who is it aimed at
 - Are the images edited or photographed in a particular way
 - The use of typography as a design tool
 - Specific colour treatment
 - Specific printing treatments
 - The relationship between images and text
3. Using a combination of these images, create an A3 visual mood board in *Adobe InDesign* containing logos, typography, colour, photography and the relationship between images and text. It needs to be A3 (landscape), which is 420mm x 297mm. Remember to explore visual research of possible directions based on the design brief.

NB: More than just a collection of engaging pictures, mood boards are a fundamental transition between an initial thought and a first draft. It may be more beneficial to think of mood boarding as visual organising. They may include things that never appear in the project but have been chosen because they represent the qualities of a brand or illustrate a certain feeling or aesthetic.

An example of a mood board created in *Adobe InDesign*



[Save your mood board as an Adobe PDF – save it to your *OneDrive* for submission later]

Use this weblink to assist you: <https://helpx.adobe.com/au/indesign/using/exporting-publishing-pdf.html>

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Assessor instructions: Students must produce a digital mood board that uses various images and layouts, including typography, colour, photography, and the relationship between images and text, to form the basis for their visual outcomes. Each visual outcome will be individual but must be in the A3 landscape format.

- Students need to gather inspiration from music editorials online and actual music magazines in a newsagent or library
- Students will need to photograph these examples with a mobile phone, for example, and upload them) and place all the digital images in a file set up in their OneDrive.
- Students need to consider:
 - The style of the magazine
 - Specific demographic – who is it aimed at
 - Are the images edited or photographed in a particular way
 - The use of typography as a design tool
 - Specific colour treatment
 - Specific printing treatments
 - The relationship between images and text
- Students need to save their work as an *Adobe PDF* and submit it with the addition of 2B and both at the end with Task 2C.

Task 2B – Analyse Techniques and Technologies

For this task, you must analyse different techniques in the production of layout design using appropriate technologies. The client has asked you to use Adobe InDesign to create design solutions for the brief. Please address the following about *Adobe InDesign* and save the outcome as an illustrated *Adobe PDF* document in no less than 800 words. Save the document in your OneDrive for submission later.

1. Detail the benefits of using *Adobe InDesign* in layout design
2. Discuss the main functions associated with *Adobe InDesign*
3. Name the alternatives to *Adobe InDesign* to produce layouts
4. Specify the disadvantages of using Adobe InDesign in layout design.

Assessor instructions: Students may use different wording in their answers; however, they must analyse different tools and techniques to create design solutions in magazine layouts, using the four (4) criteria specified above. The following is a good indication of what to look for in submissions.

- Students need to answer four (4) questions regarding different techniques in the production of layout design using *Adobe InDesign*, which the client specified
 - Students need to use the Adobe PDF editor to save their work in no less than 800 words
 - They need to add images to reinforce the points made, which address the following criteria
1. Specify the benefits of using Adobe InDesign in producing layout design.
Adobe InDesign is easy to use, and images can be imported easily. There are facilities for creating tables, and it is easy to convert images into a PDF format that can be printed or locked in document security. If a designer is unsatisfied with the logo or finished image, it can be repeated and produce a more satisfactory design with the command undo or ctrl + z more than once. Even if designers are new to this software, they can adapt easily because tools are easy to use in addition to many tutorials. One of the advantages of the tools contained in Adobe Indesign is that it has some image editing that can give the same effect as that of Adobe Photoshop.
 2. Discuss the main functions associated with *Adobe InDesign*.
Adobe InDesign is best for brochures, posters, and business cards [anything involving layout design] and is operational on Windows and Mac operating systems. Three (3) main features underpin layout design.
 - *Master Page Function - If a project requires a multi-page design publication, the default software should be InDesign. It automatically numbers the page and provides the master page function. This allows users to edit numerous pages using a single edit*
 - *Resizing Content in Frames - A vital part of InDesign is resizing content. Learning to change the size of content separate from the frame size is a big help in completing projects. You need to ensure that you resize content to maintain the integrity of images and alter publications correctly*
 - *It has countless options for paragraph and character tools or functions. Due to its specification in designing publishing media, you can also re-use the same layout and detail across your document or pages. These functions help a lot when creating a book or magazine layout.*

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3. *The main alternatives to Adobe InDesign are:*

- *Affinity Publisher - has a similar interface and can manage most of what InDesign does, with impressive page layout tools for both print and digital media*
- *Xara Page & Layout Designer 11 - if you are just getting started or only occasionally use DTP and don't want to spend a huge amount on your software, you can get a lot out of this while fine-tuning your layout skills*
- *QuarkXPress - available for PC or Mac; the software is updated annually, usually around late spring/early summer. It can be used to create everything from posters and flyers to brochures, catalogues, and magazines*
- *Scribus - isn't likely to become as powerful or feature-rich as InDesign, it's a great alternative if you're working in publishing or on a personal side project and prefer to use a free DTP package, this is a good alternative*

4. *Specify the disadvantages of using Adobe InDesign in layout design*

- *It can only be used to create layouts or master formats which is good enough for this assessment, but if you want a more detailed design, it does not have enough tools, and Adobe Illustrator may be a better fit for some tasks*
- *If you are looking for software that can be used to create a graphic design with more flexibility and detail, then something other than Adobe InDesign is suitable for you*
- *If a user wants to edit their vector images or raster images in their document, InDesign does not have an editing tool*
- *It does not support external photo editing software to edit the images*
- *A user needs to edit images in separate applications such as Photoshop or Illustrator*
- *The more pages you edit at once, the slower it gets. It also crashes, and large files take time to share or save*
- *It will crash a lot if your laptop or computer is old.*

Task 2C – Experiment & Practice

Using the *Adobe InDesign* program, explore layout concepts and experiment with combinations of visual material and text. You must show evidence of experiments and a range of visual ideas in multiple options. Create and refine your ideas, experiment with each page's composition and variations, and analyse and detail your layout concepts through annotation and notes.

This needs to be in the following formats:

- The front and back pages (A4 portrait)
- The contents page (A4 portrait)
- The three (3) double-page layouts (A3 landscape for each)

Which needs to include the following:

- Three (3) proposals for the front-page layout and three (3) proposals for the back page of the magazine
- Three (3) proposals for the contents page layout
- Three (3) proposals of each concept associated with the double-page layout. Produce nine (9) in total

Save your completed layout spreads as *Adobe PDF* documents and add them to the previous *Adobe PDF* documents already finalised in Task 2A & 2B to create one (1) single submission.

Remember to save work regularly and to name files correctly so they are easy to access later. It is also recommended that you also save files in another place. This could be a hard drive but ensure it will save *Adobe InDesign* files. If you use a MacBook, your hard drive must be formatted to save documents successfully.

The following website has ten (10) tips for designing high-impact magazines.

<https://design.tutsplus.com/articles/10-tips-for-designing-high-impact-magazines--cms-25956>

Element 2: T2 and T3 are mapped to various PC's in Element 2. Something about the tasks and the order doesn't feel right. T2C appears to be the task where the candidate produces the design ideas (PC2.7), however it is mapped to PC2.4 and PC2.5. Also, it is not clear how this is done prior to PC2.6 (Evaluate and select graphic styles ...)

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Assessor instructions: Students must produce a range of experiments using Adobe *InDesign*, experimenting with layouts that explore the client's requirements suitable for their Re-LOAD magazine. Each visual outcome will be individual but must be in the formats specified in the task descriptor. Students must save these as *Adobe PDF* files and add them to the PDFs already completed in Task 2A & 2B to make one file for the whole Task 2 to be submitted. As this is a creative outcome, each outcome will be different but must be submitted:

- Three (3) proposals for the front-page layout and three (3) proposals for the back page of the magazine
- Three (3) proposals for the contents page layout
- Three (3) proposals of each concept associated with the double-page layout. Produce nine (9) in total

Task 3A – Seek feedback on your own work

Provide and share the design work already produced in Tasks 2A (Visual Mood Board) & 2C (Adobe InDesign proposals). Seek feedback and constructive criticism of your design proposals for layouts for the music magazine Re-LOAD and how you have addressed the brief, which must include the following:

- **One (1) Visual Mood Board**
- **Three (3) proposals for the front page in A4 portrait/ three (3) draft proposals each for the contents page and back page in A4 portrait, plus three (3) x versions of each double page layout in A3 landscape that you completed in *Adobe InDesign*.**

You need to include references to:

- Masthead design
- Layout grids
- Typography
- Colours
- Images
- Font styles and size
- Positioning
- Use of positive and negative space

This process is designed to give you feedback on your visual ideas, so you need to be prepared to discuss your ideas and the concepts behind them. You will use this feedback to refine the final layouts for the magazine in assessment 3.

Use the feedback to adjust work processes and design practices in response to the comments. The role play/meeting must include at least one (1) other participant, at most 15 minutes and address all elements of the Observation Checklist below.

In this task, you will participate in a role-playing meeting with one (1) other. These may be resourced using one of the following options:

- One peer with whom you are already working within the industry your qualification relates.
- One fellow student who will discuss your design work and provide constructive criticism. Don't hesitate to contact your fellow student via the Discussion Forum and coordinate your role-play with them directly.

If you cannot find a participant to play the other team member's role, contact your assessor via the Discussion Forum, who will discuss options for pairing up with another student to complete this task.

Option 1: One peer participant

Should you complete this task with your peer, you must fully brief all participants, providing them with the context of the role play/meeting, a role outline to play and a copy of the observation checklist so that they can prepare for the recording.

The peer must state their name and job title at the start of the recording to inform consent.

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Option 2: One fellow student participant

The fellow student participating in the recording must be provided with context to their role and responsibilities in the session and have reviewed the assessment activity and observation checklist so that they can prepare for the recording.

Student/s will need to state their name and that they are a student (as their job title) at the start of the recording to inform consent.

Recording instructions

Your role play must be recorded with all participant/s captured in a virtual room using a system such as Zoom, Skype or Teams.

Consent to participate in the recording must be obtained from all participant/s at the start of the meeting. This is achieved by the student reading the following statement at the beginning of the recording, with all participants replying with their name and job title to inform consent.

"This session/presentation is being recorded for assessment purposes for my course with Swinburne Open Education. This session will be recorded and submitted through my course online learning platform to my Assessor for grading. All participant/s in this session indicate their consent to be included in this recording by stating their name and job title."

The time taken to capture consent at the start of the recording does not count towards the recording time limit.

Include this recording as part of your assessment submission.

Your assessor will look for the following in your work:

- Present your practice and discuss your work in your presentation
- Share information about your rationale behind your visual mood board and the link between the design choices in your layouts for Re-LOAD magazine
- Discuss the rationale behind the visual mood board, plus the three [3] proposals for the front page/three [3] proposals each for the contents page and back page, plus three [3] x versions of double page layouts) you completed in *Adobe InDesign*, including your choice of masthead design/layout grids/typography/colours/images/font styles and sizes/positioning/use of positive and negative space
- Seek feedback and constructive criticism of your proposals and to what extent you answered the design brief
- Evaluate the selection of your graphic styles evident in your layouts and how they meet the communication needs and objectives of the Re-LOAD magazine
- Detail how you respond to this feedback
- Clarify the feedback through questioning and review

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ASSESSOR OBSERVATION CHECKLIST: Task 3A

The meeting should be a maximum of 15 minutes.

Students must demonstrate each performance criterion outlined in the observation checklist below.

Assessor Instructions: Students' words will vary, but their responses must reflect the content of the sample answer. These sample answers are based on the student's interpretation of the design brief: their A3 mood board and how their layouts [spreads] address the needs of the client – Re-LOAD music magazine. This comprises of 3 proposals for the front page/ 3 proposals each for the contents page and back page, plus 3 x versions of double page layouts] they completed in *Adobe InDesign*.

ACTIVITY	SATISFACTORY YES / NO	ASSESSOR COMMENTS
Task checklist		
<p>1: Did the student present the design work and how it was answered through the following:</p> <ul style="list-style-type: none"> • A3 Visual Mood Board • 3 proposals for the front page • 3 proposals each for the contents page and back page • 3 x versions of double-page layouts, and • complete it in Adobe InDesign for feedback. 		<p>The student presented their design work for the client and described how they answered the brief through the following:</p> <ul style="list-style-type: none"> • A3 Visual Mood Board – visual ideas for the music magazine and the link between their design proposals below • 3 proposals for the front page (A4 portrait) • 3 proposals each for the contents page and back page (A4 portrait) • 3 x versions of double-page layouts, and • complete it in Adobe InDesign for feedback. (A3 landscape) • The student referred to their design work throughout this section in detail
<p>2: Did the student evaluate and critique their choice of graphic styles that meet communication needs in their design brief and visual work in terms of the following:</p> <ul style="list-style-type: none"> • Masthead design • Layout grids • Typography • Colours • Images • Font styles and sizes • Positioning • Use of positive and negative space 		<p>The student shared information about their choice of graphic styles to meet their communication needs, evidenced in their design brief and visual work. It was discussed by:</p> <ul style="list-style-type: none"> • Masthead design – their interpretation of the Re-LOAD title • Layout grids –are designed to align objects within a frame. They should work in tandem with images • Typography - involves font style, appearance, and structure, which aims to elicit certain emotions and convey specific messages • Colours – are used to emphasise an area of design, and colour theory is important • Images - by complementing the text, a photograph appears more vibrant and striking

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			<ul style="list-style-type: none"> • Font styles and sizes – these can be used innovatively in terms of size, orientation, and kerning • Positioning – the whole positioning of text, images and by-lines make up magazine design • Use of positive and negative space – the balance between areas of images and text with spaces between them avoids messy compositions • Students need to address all these criteria in their presentation
3: Did the student seek feedback and constructive criticism of their work to demonstrate improvement in their analysis and visual skills against the draft proposals for the client they completed in Adobe InDesign?			<p>The student asked for specific feedback on their work in progress for the designated layouts, created in <i>Adobe InDesign</i> using analysis of their analysis and visual skills, and asked questions such as:</p> <ul style="list-style-type: none"> • Do my ideas for the magazine layouts work? • Have these ideas for the layouts fulfilled the brief I specified? • Does the design work I have produced reflect the ethos of the Re-LOAD magazine?
5. Did the student respond to the feedback?			<p>After receiving feedback, the student:</p> <ul style="list-style-type: none"> • Thanked their peer for their feedback • Received feedback positively • Considered all feedback points
6. Did the student clarify feedback through questioning and review?			<p>The student clarified any points they were uncertain about The student confirmed the points made with their reviewer</p>

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Task 3B-Reflect on your Feedback

Now that you have received feedback on your draft design ideas, the next step is to evaluate your proposals in response to the comments made. Next, detail how your work will be refined or amended and how you intend to incorporate this feedback into your final design proposals for the client.

This will be in the form of a reflection of no less than 500 words that addresses the following:

- Are the initial design ideas evident in the A3 visual mood board appropriate?
- Is there a cohesive link between the mood board and the design proposals?
- Discuss the feedback you received on your visual outcomes. (Both the A3 mood board and the nine (9) magazine layout proposals)
 - Do my ideas for the magazine layouts work?
 - Have these ideas for the layouts fulfilled the brief I specified?
 - Does the design work I have produced reflect the ethos of the Re-LOAD magazine?
 - Is it apparent which design proposals are most suitable for final submission assessment?

This reflection needs to be written in the first person.

Upload your response to these questions in a final journal post.

Assessor instructions: Students may use different wording; however, they must complete a reflection of the feedback they received in Task 3A. Seek feedback on your own work. This reflection is to address the following points. This will be submitted in no less than 500 words via a journal post. Each student's submission will differ, but the following indicates what to look for.

- The journal post must be no less than 500 words in length
- It needs to be written in the first person
- The student needs to discuss their feedback from Task 3A, where they consulted on their design proposals with another individual
- The individual feedback will be unique to each student, depending on the feedback received
- The journal post needs to evidence the following:
 - A discussion of the initial design ideas evident in the A3 visual mood board and the link between the design proposals
 - A discussion of the feedback received on the student's visual outcomes. (Both the A3 mood board and the nine (9) magazine layout proposals)
 - An evaluation of ideas for the magazine layouts and how appropriate they are
 - A discussion of their ideas for the layouts and to what extent these have fulfilled the client's brief and the ethos of Re-LOAD magazine.
 - An evaluation of the design work I have produced reflects the ethos of the Re-LOAD magazine.
 - Is it apparent which design proposals are most suitable for final submission assessment?

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Assessment checklist:

Students must have completed all activities within this assessment before submitting. This includes:

Analyse Design Needs (Journal Posts)		
1 A	Determine Design Brief	<input type="checkbox"/>
1 B	Evaluate Specifications	<input type="checkbox"/>
Develop & Refine Ideas for Graphics (PDF document)		
2A	Mood Board Generation	<input type="checkbox"/>
2B	Analyse Techniques & Technologies	<input type="checkbox"/>
2C	Experiment & Practice	<input type="checkbox"/>
Seek Feedback on Your Own Work (Role-Play)		
3A	Reflect and Present Work in Progress	<input type="checkbox"/>
3B	Reflect on your Feedback	<input type="checkbox"/>



Congratulations, you have reached the end of Assessment 2

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