# Scheme of work: Graphic communication

Introduction

This scheme of work offers a route through the GCSE Art and Design (8203) Graphic communication course.

The GCSE Art and Design specification is designed to:

* provide inspiration and a range of exciting and stimulating opportunities that encourage and challenge students to develop and explore ideas in art and design in an independent and personal way
* give you choice and flexibility in the way you tailor your course to the needs of your students and the strengths of your school.

The specification has two components:

* Component 1 comprises a Portfolio of work selected from the course of study. This must include a sustained project which evidences the student’s creative journey from initial engagement to the realisation of intentions. It must also include a selection of further work undertaken during the student’s course of study
* Component 2 is an externally set assignment (ESA) in which students choose and respond to a starting point from an externally set assignment paper.

This scheme of work gives you an example of how you might wish to organise and deliver a two-year course that enables students to respond to all four assessment objectives and explore the opportunities of the Graphic communication title. There are many ways the course may be delivered and there is no prescriptive approach, the suggestions here are intended for guidance only.

It provides suggestions for activities and project tasks that enable students to develop Graphic communication knowledge, understanding and skills and to explore sources in a sustained and independent manner in order to realise personal intentions.

Version 2.0

September 2023

When planning your course think about:

* **Structure:** in this guidance we have used a phase-by-phase structure but you might choose a different approach.
* **School strengths:** consider the needs, preferred approach and resources of your students, staff and school.
* **Curriculum time available:** the times suggested here for activities and tasks are approximate.
* **Assessment objectives:** students must be given the opportunity to understand and evidence coverage of all four assessment objectives.
* **Style of course:** do you need to put a foundation course, skills-based workshops or set tasks in place to help students develop and apply the knowledge, and understand and acquire skills necessary for graphic communication and associated subject content?
* **Title requirements**: remember students are required to work in one or more areas of Graphic communication, they may explore overlapping areas and combinations of areas.
* **Sustained project**: do students have time to do more than one? (Remember quality counts).
* **Requirement for drawing:** students need to provide evidence of drawing for different purposes and needs in both Component 1 and 2.
* **Requirement for written annotation:** students need to show evidence of written annotation in both Component 1 and 2.
* **Developing independence:** how might you develop opportunities for students to gain confidence and independence in their work as it evolves through the course?
* **Access for all:** how might you adapt the structure of the course to support students of different abilities or needs?
* **Further work:** how could you provide opportunity for the development/selection of evidence of further work?
* **Component 2:** how will you end Component 1 to ensure sufficient time for management of Component 2?
* **Deadlines:** consider when work needs to be assessed and marks submitted, what checklists/review strategies might you need to put in place?

**Contents**

You can use the title links to jump directly to the different sections of this scheme of work (Use Ctrl and click to follow the link)

|  |  |
| --- | --- |
| Section | Page |
| [Introductory phase](#Intro) | 4 |
| [Development phase](#Dvy) | 7 |
| [Extension opportunities](#Ext) | 8 |
| [Sustained phase](#Sus) | 9 |
| [Externally set assignment](#ESA) | 11 |
| [Selection of portfolio](#Sel) | 13 |

Introductory phase

* Year 10 Term 1: up to 12 weeks
* Foundation studies:
  + Part 1 Introduction to graphic communication: up to 2 weeks
  + Part 2 Short project: Exploring typography: up to 5 weeks
  + Part 3 Short project: Illustration, advertising and magazine design: up to 5 weeks
* This is a teacher led introductory phase of the course

Part 1: Introduction to graphic communication

Learning outcomes

* Introduce students to the Graphic communication title.
* Explain the meanings and conventions underpinning visual communication.
* Inform students of the areas of study and ways of working within the Graphic communication title.
* Introduce the language and terms associated with graphic communication and design.
* Possible themes to work on could be ‘Messages’, ‘Text and Image’ or ‘Close- up’.

Possible teaching and learning activities

* Through group discussion introduce students to vocabulary and key words associated with graphic communication.
* Students prepare mood boards to illustrate key words.
* Students explore a range of layout and presentation techniques, such as work sheets, sketchbooks, story boards or digital formats which could be used to communicate a message.

Part 2: Short project Exploring typography

Learning outcomes

* Introduce students to both digital and non-digital ways of working.
* Focus on the personality of type and its use in logo design.
* Students respond to a brief to design a logo that includes type and graphic approach.

Possible teaching and learning activities

* Provide students with opportunities to explore and investigate different ways of working in response to key aspects of the Graphic communication title.
* Students are encouraged to record their observations, ideas and insights using a variety of working methods and approaches.
* Encourage students to select and use a variety of traditional, experimental and/or digital media, techniques and processes.
* Encourage students to explore a range of typography size, style and composition
* Consider the relationship of text to image.
* Introduce students to the use of correct graphic terminology to describe typefaces and encourage students to produce written annotations that describe the ‘personality’ and appropriate use of a typeface to communicate a feeling, emotion or message.
* Introduce students to the assessment objectives and provide them with opportunity to:
  + explore a variety of sources and analyse existing logos
  + develop initial ideas using personal sketches, drawings, own photographs and collected sources
  + experiment with hand-rendered media and techniques
  + experiment using software programs such as Photoshop and Illustrator
  + explore layering opportunities
  + edit images and/or experiment with combinations of image and type
  + consider the use of colour and investigate how graphic designers use it to create emotion, impact or association
  + consider brand identity, intended message and target audience
  + consider the relationship of text to image.
* Students select one starting point from:
  + Messages
  + Text and Image
  + Close- up.
* Each starting point could allow students to;
  + observe and record from a range of natural and manufactured sources
  + focus on visual qualities of chosen subject matter
  + explore and respond to a variety of contextual sources such as work by graphic designers Clive Russell, Jerry Craft, Yuval Zommer, Jenny Holzer, Together Design, the Boyle Family, Robert Cottingham, Alison Watt, and photographers Andreas Feininger and Johny Pitts as well as contemporary packaging and promotional material.
* Evaluate of how a logo communicates a message a company wishes to convey to its clients.
* Explore different approaches to written annotation.
* Use their own observations, and experiments to initiate design ideas and present a personal response to the brief.

Part 3: Short project Illustration, advertising and magazine design

Learning outcomes

* Students respond to a design brief for illustrations a food magazine in an appropriate way.
* Students analyse sources visually using a variety of materials and include written annotation and correct terminology.
* Students build on their developing knowledge and understanding using digital media and software.
* Students focus on illustration and opportunities for image layout.

Possible teaching and learning activities

* The teacher introduces a short project brief to provide illustrations for a food magazine which might be in a traditional or digital format, or a combination of both.
* Students reference the work of designers and photographers such as Charlie Smith Design, Pentagram, Linda Schneider, Dan Rob, Larisa Niedle and Alicja Sieronski.
* Students are encouraged to evaluate the significance of illustrators and magazines studied and any impact these may have on their own creative journey.
* Students select sources, they look at styles and genres of illustration and reference examples that show use of shape, pattern, texture, line, colour, stylisation, scale and composition.
* Students experiment with photography, film, moving image and digital media and use software programmes such as Photoshop, Illustrator and Blender.
* They develop ideas for an illustration informed by their study of sources and experiments with materials, techniques and processes.
* Students build on their experiments and developments. They refine and record ideas and progress and develop intentions.
* Students produce a personal response and present their final illustration in a traditional or digital magazine format.
* Students evaluate their outcomes through peer group discussions or solicit the views of a selected target audience.

## Points to remember when selecting sources

* The workshops/activities could enable students to explore different types of sources. When selecting sources students should consider the assessment objectives and think about:
  + what value is placed on the source?
  + how is the source to be used?
  + how might an understanding of source/s be demonstrated?
  + how does the source influence my work?
  + how does the source inspire/encourage independence?
  + how does the source inform my creative journey?
* Sources might also reflect:
  + personal interests
  + issues, culture, society
  + content, context
  + genre, stylistic conventions
  + use of media, working methods
  + formal characteristics
  + purpose and presentation
  + intended audience.
* Different approaches and ways of working could also give students opportunities to explore different approaches to written annotation, they might make use of:
  + mind maps, thought showers, spider diagrams and lists
  + quick notes, informed labelling, planning notes
  + extended prose: evaluations that explain what has been produced and how this may be developed further; statement of intent; expressive prose
  + sequential diagrams with labelling
  + word frames
  + bullet points.

Development phase

* Year 10 Term 2 and 3
* Directed project: up to 14 weeks
* This is mostly a teacher directed phase

Learning outcomes

* Students respond to a design brief requesting promotional material to advertise a local place of interest.
* They investigate and respond to the work of a range of designers through written analysis and visual interpretation using a variety of materials.
* They consider intended audience and the ways in which the graphics are used to communicate ideas, information and capture the mood of a place of interest.
* They explore different formats and platforms for the communication of their work.

Possible teaching and learning activities

* Students have the opportunity to fully engage with a given starting point and make a personal response when developing and refining their ideas.
* Ensure students understand the assessment objectives and explain how important it is that they address the four assessment objectives in response to their starting point.
* Students consider suitable locations, perhaps visit potential locations, collect primary research and produce relevant mind maps, drawings, sketches, photographs and written notes to record and inform their ideas.
* Guided by the teacher, students develop and build on skills using a variety of materials and techniques/processes both digital and/or non-digital in response to the collected research.
* They experiment with composition and media as they refine and develop the initial idea in an increasingly creative, personal and independent way.
* They look at the combination of image and type and take account of the intended impact on the chosen audience.
* They produce written annotations documenting thought processes, amendments and changes that have taken place.
* Supported by the teacher, students develop a personal response and produce and present their design proposal/s in an appropriate format using digital or non- digital means.
* They evaluate their outcome/s and reflect on the design process and the extent to which the proposal meets the requirements of the brief and intended audience. Students should also consider the significance of the selected sources studied and their impact on work produced.

Extension opportunities

* Year 10 Term 3
* Up to 4 weeks
* Developing a sense of independence

Learning outcomes

* Following the Development Phase, should time permit, students could be given opportunity for extension work.
* This could be in the form of work related to their previous Development Phase studies or in the form of an additional, discrete project or further independently generated investigations or study.

Possible teaching and learning activities

* Extension work could encourage students to:
* develop an idea to include further research and study of relevant sources
* explore the nature of a singular outcome into a “series”
* enhance skills by exploring and developing technical range and depth
* investigate alternative opportunities for evidencing personal response.

**Sustained phase**

* Year 11 Term 1
* Sustained project: up to 13 weeks
* Independent learning

Learning outcomes

* In this phase students move increasingly from dependence to independence as they work on a self-selected starting point for a sustained project. The project could be devised by the teacher or be a response to a choice from several starting points which could be drawn from previous externally set assignments. Suggested starting points could include:

**Issues**

* recycling
* charity campaigns
* teenage health issues.

**Illustration**

* book design
* Greeting cards and invitations
* Website, CD, vinyl or album covers.

**Corporate identity**

* fashion graphics
* packaging for a range of products
* promotional material for a music or sports venue.
* Students independently research potential additional sources and associated references.
* Students need to explicitly evidence coverage of all four assessment objectives, drawing for different purposes and needs and written annotation.
* Offer students a choice of approaches. They need to employ one or more of the areas of study listed in the graphic communication title.
* The Sustained project should allow students to move from a position of dependence to one of increasing independence as the journey of exploration progresses.

Possible teaching and learning activities

* This sustained project encourages students to bring together their experiences from the previous phases. It encourages them to make their own informed decisions and to work with increasing independence.
* Introduce the starting points and a variety of suggested approaches. If appropriate use group discussions to generate further possibilities or deliver the client brief.
* Students develop initial mind maps and thumbnail sketches exploring their chosen starting point and identify sources.
* Students start to develop their ideas by investigating the work of graphic artists and designers and other sources such as existing graphics and brand identity as well as secondary sources including, books, magazines, internet websites, blogs, film and media outlets.
* Students might undertake site/location visits, trips to museums and galleries or consumer outlets.
* Students analyse sources visually and through written annotation.
* They experiment with materials, techniques and processes in digital and/or non-digital forms.
* They record the process of development and continue to review, modify, refine and document evidence of the nature of the journey undertaken. Written analysis forms an important aspect of subsequent decision-making and progression.
* Students consider possible personal responses/intentions/outcomes and continue to work through a process of individual investigation and discovery, evaluating the choices and decisions made and connections with the sources employed.
* Students produce their final design/response.
* They might present their research in the form of sketches, photographs, mood boards or collected resources and include written annotation to highlight thoughts, ideas and insights and consider the success of their overall response.

Externally set assignment

* Year 11 Term 2
* Component 2
* Independent study

Learning outcomes

Students must respond to one of seven starting points provided on the paper.

Key information

* Externally set assignment (ESA) papers are available to students and teachers from 2 January. A preparatory period is followed by 10 hours of supervised, unaided work in which students are required to realise their intentions.
* Schools may manage/timetable the preparatory period (informal supervision time) and ten hours of supervised time at their discretion, but must allow sufficient time to assess work and submit marks to AQA by the deadline of 31 May.
* ESA papers must be given to students in their entirety and must not be edited, changed or abridged in any way.
* Students do not have to reference all or any of the named artists/designers on the paper. They may do their own independent research and look at other sources but should clearly reference any artist/designers they use within the development of their project.
* Preparatory work/work done in informal supervision time must not be added to or amended between sessions once the supervised time has started.
* Preparatory work must be stored by the school under secure conditions, between sessions and after the completion of the supervised time.
* Preparatory work must be available to students throughout the 10 hours of supervised time. They may refer to their preparatory work but must not add to it or amend it during the supervised sessions or between or after sessions.
* All four assessment objectives must be evidenced.
* Drawing and written annotation must be evidenced.
* All work completed during the 10 hour supervised sessions must be clearly labelled as such.
* See section 2.3.2 Component 2: Externally set assignment of the specification for more information.

Possible teaching and learning activities

* Teachers introduce and discuss all of the starting points with the students. Students choose the starting point they wish to develop.
* Students are made aware that they can access their own sources as well as those suggested in their starting point.
* Their creative journey should be evidenced in the preparatory work which should show the development, refinement and recording of ideas.
* Preparatory work may be presented in any suitable format.
* There is no restriction on the scale of work, media or materials used.
* Students demonstrate their ability to work independently under supervised conditions as they progress their ideas to the realisation of intentions.
* Drawing and written annotation must be evidenced in the total submission for this component.
* All work completed during the 10 hours supervised sessions must be clearly labelled.

Selection of portfolio

* Year 11
* Component 1: Review and submit.

Learning outcomes

Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.

Possible teaching and learning activities

* Work submitted may be in any appropriate format.
* The selection of work chosen for submission must include:
  + coverage of the four assessment objectives
  + a sustained project evidencing the journey from initial engagement to the realisation of intentions
  + a selection of further work undertaken during the student’s course of study with evidence of drawing activity and written annotation.

## Teachers could encourage students to reflect on the following when selecting work to include in the portfolio:

* Do the sources reflect personal interests, ideas and engagement?
* Are the connections made between personal work and relevant sources such as artists, crafts people and designers acknowledged?
* Has an appropriate range of materials, techniques and processes been used and explored in relation to the title? (the quality of investigation is more important than quantity of materials or processes used)
* Is there clear evidence of reviewing, refining and selecting within the work?
* Is there evidence of purposeful and meaningful drawing?
* Is written annotation relevant, does it comment on personal ideas, thoughts and decisions?
* (Remember downloaded information with no demonstration of understanding, analysis or influence does not fulfil the requirement for AO3 written annotation)
* Have all the sources used been acknowledged?
* Is work presented in an appropriate format.?
* In the sustained project/s is there clear evidence of a creative journey from starting point to realised intention/s?
* Does the furthe work’ provide evidence to support coverage of the assessment objectives?