

## GCSE Art & Design: Graphic Communication – Y10/11 SoW – 2023 to 2025

### Introductory Phase

- Year 10 Term 1 and 2: 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 the teacher-led introductory phase of the course.

### Part 1: Introduction to Graphic Communication

Learning Outcomes	Teaching and Learning Activities
<ul style="list-style-type: none"> <li>• Introduce students to the Graphic Communication title</li> <li>• Explain the meanings and conventions underpinning visual communication</li> <li>• Inform students of the areas of study and ways of working within the (GC) title</li> <li>• Introduce the language and terms associated with graphic communication and design</li> <li>• Possible themes to work on could be 'Messages' or 'Text and Image'.</li> </ul>	<ul style="list-style-type: none"> <li>• Through group discussion introduce students to vocabulary and key words associated with graphic communication</li> <li>• Students prepare mood boards to illustrate key words</li> <li>• 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.</li> </ul>

### Part 2: Short Project – Exploring Typography

Learning Outcomes	Teaching and Learning Activities
<ul style="list-style-type: none"> <li>• Introduce students to both digital and non-digital ways of working.</li> <li>• Focus on the personality of type and its use in logo design.</li> <li>• Students respond to a brief to design a logo that includes type and graphic approach.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide students with opportunities to explore and investigate different ways of working in response to key aspects of the Graphic Communication title.</li> <li>• Students are encouraged to record their observations, ideas and insights using various working methods and approaches.</li> <li>• Encourage students to select and use a variety of traditional, experimental and/or digital media, techniques and processes.</li> <li>• Encourage students to explore a range of typography size, style and composition</li> <li>• Consider the relationship of text to image.</li> <li>• 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.</li> <li>• Introduce students to the AOs (1-4) and provide them with opportunity to:                     <ul style="list-style-type: none"> <li>○ explore a variety of sources and analyse existing logos</li> <li>○ develop initial ideas using personal sketches, drawings, own photographs and collected sources</li> <li>○ experiment with hand-rendered media and techniques</li> <li>○ experiment using software programs such Photoshop and Illustrator</li> <li>○ explore layering opportunities</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ edit images and/or experiment with combinations of image and type</li> <li>○ consider the use of colour and investigate how graphic designers use it to create emotion, impact or association</li> <li>○ consider brand identity, intended message and target audience</li> <li>○ consider the relationship of text to image.</li> <li>● Students select one starting point from: <ul style="list-style-type: none"> <li>○ Messages</li> <li>○ Text and Image</li> <li>○ Close-Up</li> </ul> </li> <li>● Each starting point could allow students to; <ul style="list-style-type: none"> <li>○ observe and record from a range of natural and manufactured sources</li> <li>○ focus on visual qualities of chosen subject matter</li> <li>○ 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.</li> </ul> </li> <li>● Evaluation of how a logo communicates a message a company wishes to convey to its clients.</li> <li>● Explore different approaches to written annotation.</li> <li>● Use their own observations, and experiments to initiate design ideas and present a personal response to the brief.</li> </ul>
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**Part 3: Short Project – Illustration, Advertising and Magazine Design**

<b>Learning Outcomes</b>	<b>Teaching and Learning Activities</b>
<ul style="list-style-type: none"> <li>● Students respond to a design brief for illustrations of a food magazine in an appropriate way.</li> <li>● Students analyse sources visually using a variety of materials and include written annotation and correct terminology.</li> <li>● Students build on their developing knowledge and understanding using digital media and software.</li> <li>● Students focus on illustration and opportunities for image layout.</li> </ul>	<ul style="list-style-type: none"> <li>● 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.</li> <li>● Students reference the work of designers and photographers such as Charlie Smith Design, Pentagram, Linda Schneider, Dan Rob, Larisa Niedle and Alicja Sieronski.</li> <li>● Students are encouraged to evaluate the significance of illustrators and magazines studied and any impact these may have on their own creative journey.</li> <li>● 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.</li> <li>● Students experiment with photography, film, moving image and digital media and use software programmes such as Photoshop, Illustrator and Blender.</li> <li>● They develop ideas for an illustration informed by their study of sources and experiments with materials, techniques and processes.</li> </ul>

	<ul style="list-style-type: none"> <li>• Students build on their experiments and developments. They refine and record ideas and progress and develop intentions.</li> <li>• Students produce a personal response and present their final illustration in a traditional or digital magazine format.</li> <li>• Students evaluate their outcomes through peer group discussions or solicit the views of a selected target audience.</li> </ul>
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	<ul style="list-style-type: none"> <li>• The activities enable students to explore different types of sources. When selecting sources students are encouraged to consider the AOs and think about: <ul style="list-style-type: none"> <li>○ what value is placed on the source</li> <li>○ how the source is to be used</li> <li>○ how an understanding of source(s) might be demonstrated</li> <li>○ how the source influences their work</li> <li>○ how the source inspires/encourages independence</li> <li>○ how the source informs their creative journey.</li> </ul> </li> <li>• Sources might also reflect: <ul style="list-style-type: none"> <li>○ personal interests</li> <li>○ issues, culture, society</li> <li>○ content, context</li> <li>○ genre, stylistic conventions</li> <li>○ use of media, working methods</li> <li>○ formal characteristics</li> <li>○ purpose and presentation</li> <li>○ intended audience.</li> </ul> </li> <li>• Different approaches and ways of working also give students opportunities to explore different approaches to written annotation. They might make use of: <ul style="list-style-type: none"> <li>○ mind maps, thought showers, spider diagrams and lists</li> <li>○ quick notes, informed labelling, planning notes</li> <li>○ extended prose: evaluations that explain what has been produced and how this may be developed further; statement of intent; expressive prose</li> <li>○ sequential diagrams with labelling</li> <li>○ word frames</li> <li>○ bullet points.</li> </ul> </li> </ul>
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<b>Development Phase</b>	
<ul style="list-style-type: none"> <li>• Year 10 Term 2 and 3</li> <li>• Directed project: up to 13 weeks</li> </ul>	

<ul style="list-style-type: none"> <li>This is mostly a teacher directed phase</li> </ul>	
<b>Learning Outcomes</b> <ul style="list-style-type: none"> <li>Students respond to a design brief requesting promotional material to advertise a local place of interest.</li> <li>They investigate and respond to the work of a range of designers through written analysis and visual interpretation using a variety of materials.</li> <li>They consider the intended audience and how the graphics are used to communicate ideas, information and capture the mood of a place of interest.</li> <li>They explore different formats and platforms for the communication of their work.</li> </ul>	<b>Teaching and Learning Activities</b> <ul style="list-style-type: none"> <li>Students are provided with the opportunity to fully engage with a given starting point and make a personal response when developing and refining their ideas.</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>They experiment with composition and media as they refine and develop the initial idea in an increasingly creative, personal and independent way.</li> <li>They look at the combination of image and type and take account of the intended impact on the chosen audience.</li> <li>They produce written annotations documenting thought processes, amendments and changes that have taken place.</li> <li>Supported by the teacher, students develop a personal response and produce and present their design proposal in an appropriate format using digital/non-digital means.</li> <li>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.</li> </ul>
<b>Extension Opportunities</b> <ul style="list-style-type: none"> <li>Year 10 Term 3 and 4</li> <li>Up to 4 weeks</li> <li>Developing a sense of independence</li> </ul>	
<b>Learning Outcomes</b> <ul style="list-style-type: none"> <li>Following the Development Phase, should time permit, students could be given opportunity for extension work.</li> <li>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.</li> </ul>	<b>Teaching and Learning Activities</b> <ul style="list-style-type: none"> <li>Extension work encourages students to: <ul style="list-style-type: none"> <li>develop an idea to include further research and study of relevant sources</li> <li>explore the nature of a singular outcome into a 'series'</li> <li>enhance skills by exploring and developing technical range and depth</li> <li>investigate alternative opportunities for evidencing personal response.</li> </ul> </li> </ul>

<b>Sustained Phase – Component 1 Portfolio</b>	
<ul style="list-style-type: none"> <li>• Year 10 Term 4, 5 and 6, plus Year 11 Term 1 and 2</li> <li>• Up to 13 weeks for each of two sustained projects</li> <li>• Independent learning</li> </ul>	
<b>Learning Outcomes</b>	<b>Teaching and Learning Activities</b>
<ul style="list-style-type: none"> <li>• 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 might be devised by the teacher or be a response to a choice from several starting points drawn from previous externally set assignments. Suggested starting points might include:</li> </ul> <p><b>Issues</b></p> <ul style="list-style-type: none"> <li>○ recycling</li> <li>○ charity campaigns</li> <li>○ teenage health and wellbeing</li> </ul> <p><b>Illustration</b></p> <ul style="list-style-type: none"> <li>○ book design</li> <li>○ greeting cards and invitations</li> <li>○ website, CD, vinyl or album covers.</li> </ul> <p><b>Corporate Identity</b></p> <ul style="list-style-type: none"> <li>○ fashion graphics</li> <li>○ packaging for a range of products</li> <li>○ promotional material for a music or sports venue.</li> </ul> <ul style="list-style-type: none"> <li>• Students independently research potential additional sources and associated references.</li> <li>• Students need to explicitly evidence coverage of all four assessment objectives, drawing for different purposes and needs and written annotation.</li> <li>• Offer students a choice of approaches. They need to employ one or more of the areas of study listed in the graphic communication title.</li> <li>• The Sustained project should allow students to move from a position of dependence to one of increasing independence as the journey of exploration progresses.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Introduce the starting points and a variety of suggested approaches. If appropriate use group discussions to generate further possibilities or deliver the client brief.</li> <li>• Students develop initial mind maps and thumbnail sketches exploring their chosen starting point and identify sources.</li> <li>• 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.</li> <li>• Students might undertake site/location visits, trips to museums and galleries or consumer outlets.</li> <li>• Students analyse sources visually and through written annotation.</li> <li>• They experiment with materials, techniques and processes in digital and/or non-digital forms.</li> <li>• 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.</li> <li>• 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.</li> <li>• Students produce their final design/response.</li> <li>• 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.</li> </ul>
<b>Externally Set Assignment</b>	
<ul style="list-style-type: none"> <li>• Year 11 Term 3 onwards (<i>from paper release date, 02/01/25, until agreed deadline prior to exam date</i>)</li> <li>• Component 2</li> </ul> <p>Preparatory period followed by 10 hours of supervised, unaided work in which students are required to realise their intentions.</p>	

<ul style="list-style-type: none"> <li>Independent study</li> </ul>	
<b>Learning Outcomes</b>	<b>Teaching and Learning Activities</b>
<ul style="list-style-type: none"> <li>Students must respond to one of seven starting points provided on the paper.</li> </ul>	<ul style="list-style-type: none"> <li>Students are introduced to and discuss all the starting points and choose which one they wish to develop.</li> <li>They are made aware that they can access their own sources as well as those suggested in their starting point.</li> <li>Students evidence their creative journey in their preparatory work, which shows development, refinement and recording of ideas.</li> <li>They are encouraged to present their preparatory work in A3 sketchbooks, although other suitable formats are discussed.</li> <li>There is no restriction on the scale of work, media or materials used.</li> <li>Students show their ability to work independently under supervised conditions as they progress their ideas to realising intentions.</li> <li>Drawing and written annotation are evidenced in the total submission for this component.</li> <li>All work completed during the 10-hour supervised sessions is clearly labelled.</li> </ul>
<b>Selection of Portfolio</b>	
<ul style="list-style-type: none"> <li>Year 11</li> <li>Component 1: Review and submit.</li> </ul>	
<b>Learning Outcomes</b>	<b>Teaching and Learning Activities</b>
<p>Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.</p>	<ul style="list-style-type: none"> <li>Work submitted is submitted in A3 sketchbooks wherever possible, although other appropriate formats might be used.</li> <li>The selection of work chosen for submission includes: <ul style="list-style-type: none"> <li>coverage of the four assessment objectives</li> <li>a sustained project evidencing the journey from initial engagement to the realisation of intentions</li> <li>a selection of further work undertaken during the student's course of study with evidence of drawing activity and written annotation.</li> </ul> </li> </ul> <p>Students are encouraged to reflect on the following when selecting work to be included in their portfolio:</p> <ul style="list-style-type: none"> <li>whether the sources reflect personal interests, ideas and engagement</li> <li>if the connections made between personal work and relevant sources such as artists, crafts people and designers are acknowledged</li> </ul>

	<ul style="list-style-type: none"><li>• if an appropriate range of materials, techniques and processes been used and explored in relation to the title (with emphasis on the quality of investigation being more important than quantity of materials or processes used)</li><li>• if there is clear evidence of reviewing, refining and selecting within the work</li><li>• if there is evidence of purposeful and meaningful drawing</li><li>• if written annotation relevant and whether they have made comments on personal ideas, thoughts and decisions</li><li>• whether downloaded information demonstrates the understanding, analysis and influence needed to fulfil the requirement for AO3 written annotation</li><li>• if all the sources used have been acknowledged</li><li>• if work is presented in an appropriate format</li><li>• if in the sustained project(s) there is clear evidence of a creative journey from starting point to realised intention(s)</li><li>• whether 'further work' provides evidence to support coverage of the AOs.</li></ul>
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