



Created by Mrs L Packer

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# Areas of study

Candidates are required to work in one or more area(s) of Graphic Design, such as those listed below. They may explore overlapping areas and combinations of areas.

- communication and/or computer graphics
- illustration
- advertising and packaging

# Skills and techniques

Candidates will be expected to demonstrate the skills below in the context of graphic design:

- record experiences and observations, mainly in visual form; undertake research and gather, select and organise visual and other appropriate information
- explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgments
- use knowledge and understanding of the work of others to develop and extend thinking and inform their own work
- generate and explore potential lines of enquiry; using appropriate media and techniques
- apply knowledge and understanding in making images and artefacts; review and modify work and plan and develop ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses; and represent these in a range of visual forms

# Skills and techniques

Candidates will be required to demonstrate skills in all of the following:

- an understanding of meaning, function, style, scale, colour and content in relation to the chosen aspect of graphic design
- awareness of intended audience or purpose for their chosen aspect of graphic design
- an ability to respond to an issue, concept or ideas, working to a brief or answering a need in the chosen aspect of graphic design
- an appreciation of the appropriate use of lettering, signs and symbols
- an understanding of a variety of materials and genres appropriate to their chosen area of graphic design

# Skills and techniques

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the context of their chosen area(s) of graphic design
- the historical and contemporary developments and different styles and genres in their chosen area(s) of graphic design
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to graphic design
- the working vocabulary and specialist terminology which is relevant to their chosen area(s) of graphic design

# Assessment objectives

Candidates will be expected to demonstrate a response to all of the assessment objectives in each unit of assessment of the examination. The assessment objectives for AS and A2 are the same. Candidates should be able to:

## A01

Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

## A02

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.

## A03

Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress

## A04

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making Connections between visual, written, oral and other elements.

# Unit 3: An essay, journal or log.

In Unit 3, Candidates are required to submit another unit of practical work, supported by extended written material (1000 - 3000 words) and their **quality of written communication will be assessed**.

For example, evidence of critical and contextual studies could be produced as a journal related to the unit of coursework. The journal should chart the candidates progress through their work and provide insights into the sources and development of their work, their influences and their critical understanding of their own work and that of other designers.

It may include technical information, accounts of visits to galleries, critical analysis of works and related visual material.

The journal should not be confused with a sketchbook which may contain some written material but will essentially be visual, whereas a journal or log will mainly be written.

# Where on earth do I start.....?!?!?!.

Start by identifying the area which you want to study. This could be:

A specific area of graphic design such as;



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Espace Saint-Charles, 7 Av. St. Charles, Monaco  
Tel: +377 97 98 25 00 Fax: +377 97 98 25 01

# Where on earth do I start....?!?!?!.

or a company or graphic artist/designer/company/time that you want to research, such as:



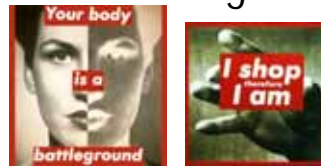
Packaging since 1913



tomato



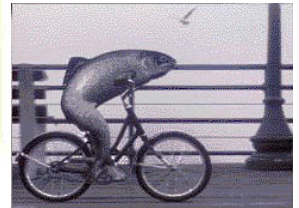
Barbara Kruger



Royal Mail



Guinness Advertising



# Where on earth do I start.....?!?!?!.

You need to produce 1000-3000 words in support of a Coursework piece. This is not the same as a sketchbook as it is not as informal but you can present it in sketchbook form.

## FORMAT:

Your written content should be clear and in good English. Your task is to produce a practical piece of Coursework which is directly informed by artist/artists, a style or art movement, or an art theme. The practical outcome should pay homage to, or be directly inspired by the subject of your research.

Break your Project down into logically separate sections. A suggested format is:

**PART 1:** Introduction/Rationale, History of Art/Biography, Comparative Analysis of Selected Works, Summary

**PART 2:** Observational Work, Development, Final Piece, Evaluation/Conclusion.

# Part one:

## INTRODUCTION:

In around 250 words, define your chosen topic and introduce it. Then state why you chose your topic. What is your personal interest in the topic? Give some background information. Maybe it's an extension of your AS work?

Next, give an outline and set out your aims. Say how you have structured the Project and what you will learn and then create/design/produce.

Finally, state your first hand and secondary sources such as visits to museums and galleries, books, magazines, internet etc. Make it sound like fun.

## HISTORY OF ART / BIBLIOGRAPHY:

Give contextual background to your project by providing information about artists/makers; their life (in relation to their art); inspirations and their place in the context of Art History. They may be part of an art movement e.g. Surrealism. If you are writing about a historical period and not individual artists then write about techniques and the reasons why they were used, in the context of their time, as well as analysing the stylistic features.

## COMPARITIVE / ANALYSIS:

To demonstrate depth of understanding you must analyse artworks in detail. This section forms the main body of your Project. You describe the work, using appropriate terminology and give informed opinions.

## SUMMARY:

Gather together the sum of your researches which should have inspired you and given you ideas to produce a piece of work!

# Part Two:

## OBSERVATIONAL DRAWING:

As for sketchbook - first hand observational drawings in a range of media leading to final piece.

## DEVELOPMENT:

As for a sketchbook - ideas, experiments with media, design concepts, samples etc.

## FINAL PIECE:

Your work directly inspired by designer/chosen area of study.

## EVALUATION/CONCLUSION:

Evaluate the outcome and experience that are the result of your Project. Explain how your final piece succeeds in terms of the Project's initial aims. In the conclusion you might mention one piece of artwork that you saw in the course of the project that you particularly liked. Analyse it; speak with the authority of everything that you have learnt through doing the Project; express informed opinions and tie everything together.

Finally, say what you have gained from undertaking the Project. Has it opened your eyes in any way? Does it end with a question? Are you inspired to find out more?

## BIBLIOGRAPHY & OTHER SOURCES/ACKNOWLEDGEMENTS:

Bibliography is the books you have used – make it a comprehensive list. Other sources would be Internet sites, exhibition catalogues, and art magazines etc. If anyone has helped for example if you've visited a professional artist/maker, acknowledge them.

# Finally...

## Review & Refine:

If anything can be improved, make sure it is!

## Presentation:

Check order, presentation and flow of project. Think about the cover... if you're researching the history of matchbox design, present your work in a giant matchbox etc.

## Make sure you understand the assessment criteria for unit 3:

An Illustrated written investigation, set out in two distinct sections, which must include a practical element and final outcome.