

## GCSE ART AND DESIGN GRAPHIC COMMUNICATION

Component 2 Externally set assignment

2024

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To be issued to candidates on 2 January 2024 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2024.

### **Time allowed**

A preparatory period followed by 10 hours of supervised time.

### **Materials**

For this paper you must have:

- appropriate graphic communication materials and/or equipment.

### **Instructions**

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** starting point and produce a personal response.
- You have a preparatory period to research, develop, refine and record your ideas.
- Your work during the preparatory period could be in sketchbooks, journals, design sheets, separate studies or in any other appropriate form, including digital media.
- You must make reference to appropriate sources such as the work of artists, craftspeople, designers and/or photographers. These can be those named in your chosen starting point and/or other relevant examples. You must identify and acknowledge sources that are not your own.
- Following the preparatory period, you will have 10 hours of supervised time to complete your personal response.
- You may refer to your preparatory work during the supervised time, but the work must not be added to or amended once this time starts.
- The work produced in the supervised time may take any appropriate form.
- You must hand in your preparatory and supervised work at the end of each supervised session and at the conclusion of the 10 hours of supervised time.
- You must clearly identify work produced during the supervised time.
- The work submitted for this component can make use of digital and/or non-digital means, but must be produced unaided.
- The content should not be shared with others, either in hard copy or online.

### **Information**

- Your work will be marked out of 96.
  - You should make sure that any fragile or temporary work is photographed, in case of accidental damage.
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**Advice**

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that all appropriate materials and/or equipment which you might need are available before you start the supervised sessions.
- You should **not** contact any artists mentioned in this paper.

Your work will be marked according to how well you have shown evidence of:

- Developing ideas through investigations, demonstrating critical understanding of sources.
- Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
- Recording ideas, observations and insights relevant to your intentions as work progresses.
- Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

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Choose **one** of the following starting points and produce a personal response.

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**Portrait**

Portraits are often significant in the work of graphic artists and designers, and can be used to introduce character or emotion. Advertising often uses portraiture in signage, packaging and print to communicate messages and attract an audience. Illustrator Leena Kisonen uses shape and colour to create a portrait of the places she has visited. Lorenzo Petrantoni combines typography, illustration and design to produce striking portraits of well-known people. In his graphic novels and comics, Luke Pearson uses illustration and digital graphics to create portraits of his characters, whilst animation studios Ghibli and Pixar develop their characters and bring them to life through the use of multiple portraits.

Refer to relevant examples and make your own work inspired by **Portrait**.

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**Travel**

The theme of travel can be interpreted in many different ways. Harry Beck designed the first graphic London Underground map and Ed Fairburn uses maps in an unconventional way to create his detailed illustrations. Throughout history, transportation vehicles have often displayed examples of signage, branding and advertising imagery. Inspired by train depots and car factories, Justin Horstmann designs multimedia pieces that transport viewers back in time through nostalgic Nintendo games. Camille Walala uses repeated geometric motifs and colour schemes across signage, wall murals and advertising in the urban environment.

Investigate appropriate sources and create your own work in response to **Travel**.

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### Places and spaces

Places and spaces are often adorned with graphic communication. Yinka Ilori works with spaces and architecture to design bold, colourful graphics inspired by his Nigerian heritage. Some typography is designed to be site-specific, such as Jock Kinneir and Margaret Calvert's typeface for British road signage. Holiday posters in the mid 20th century used graphic impressions of landscape, attractions and popular spaces to promote tourism. The Graphical Tree company worked with designers at London Zoo to design pop-up spaces that promoted wildlife conservation.

Research relevant examples and design your own response to **Places and spaces**.

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### Thinking green

Many companies and individuals are taking steps to be more eco-friendly. Creative agency Pearlfisher worked with brands Wagamama and McDonald's to create stylish, recyclable packaging. Children's author Sarah Roberts introduces the issue of plastic pollution to a younger audience in her book *Somebody Swallowed Stanley*, illustrated by Hannah Peck. Oxfam worked with Dentsu Creative to develop a promotional film for their *75 Years of Style* campaign, promoting the idea of buying second-hand clothing. Skincare brand Burt's Bees highlighted the decline of honey bees through an inventive social media campaign in 2016.

Explore relevant sources and develop a personal response to **Thinking green**.

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### Fragments

Small moments of an average day could be considered fragments of time. Simple experiences such as having a coffee or going on public transport inspire Studio Kawakeb's work *All Hands Are Working Hands*. Fragments of digital work could also be seen as pixels, file types or combinations of different elements. Kai Vermehr produces graphic images in pixels, resulting in bright and colourful pieces. Johannes Gutenberg developed the technique of creating and producing graphics in fragments using movable type, blocks and presses.

Explore relevant examples and make a personal response to **Fragments**.

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## Display

Factors such as media, size and location are important when designers produce work for graphic displays. Brands such as Tony's Chocolonely use multimedia displays to promote their message and make an impact, while the children's book *All The Ways To Be Smart*, written by Davina Bell and illustrated by Allison Colpoys, is printed in a limited colour palette. Dan Howden presents his graphic illustrations of cityscapes solely through detailed lino print. In contrast, the National Videogame Museum makes diverse exhibition displays including notebooks, drawings and maps alongside their interactive stations. Features such as LED numbering and braille can ensure displays are as accessible and inclusive as possible.

Study appropriate sources and create your own interpretation of **Display**.

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## Celebration

The theme **Celebration** can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of **Celebration**, or respond to **one** of the following:

- (a) celebrate an existing graphic communication style, such as a well-known typeface, print style or colour scheme
- (b) celebrate identity through graphic products
- (c) 'Celebration': A global stationery brand has commissioned designs for greetings cards for a diverse and inclusive range of holidays or festivals.

**END OF QUESTIONS**

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