

## Subject: Photography

### What students are learning through Year 10 and Year 11:

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 10	<p>In term one students are introduced to the core concepts of photography through the delivery of part one of their unit one portfolio, their skills building project. They build their knowledge of the pre-requisite skills needed to ensure they are confident embarking on a more independent practise in part two of their unit one – their sustained project. Each mini project follows the same structure – the students are introduced to one of the formal elements of Photography (Space, Tone, Line, Shape, Light, Focus, Colour and Repetition) The project is an in-depth exploration of that formal element with a Photographer whose work either clearly</p>	<p>In term two the students continue their skills building component to their unit one portfolio. Their first mini project is focussed on the formal element of light, looking at the photography work of Troy Pavia – they explore how important light sources are, how to interpret artificial and natural light sources while also being introduced to technical skills like camera shutter speed, expanding their foundational camera skills from term one. While researching the work of Troy Pavia, the students are exposed to the concept of cinematic storytelling and how the structural content of a photograph will enable photographers to</p>	<p>In term three, the students continue their deep dive into the formal elements of photography through their mini-projects, at this stage there is concrete evidence being built towards all four of the assessment objectives outlined by AQA – AO1 - Develop, AO2 - refine, AO3 – record, AO4 - present. The first Mini project of term three looks at the formal element of repetition, making links between the documentary photography work of Gideon Mendel and the repetition of motifs, the students explore the use of photography as a tool for social commentary, looking at documentary photography more broadly, looking at home issues of climate</p>	<p>Term four brings the final two formal elements into focus, with the first photoshoot being structured around the formal element of Line and the rule of thirds, a compositional rule that allows you to take photographs using gridded lines that are naturally pleasing to look at. The students sustain their investigations into still life photography, strengthening ties between the disciplines of commercial photography and art photography, ensuring they are aware of the diverse career paths that branch off from the subject. The students use glasses of water to create flipped still life images of flowers and fruit. The photos are edited in</p>	<p>Term five is the beginning of the second part of the student’s unit one portfolio – their sustained project. The sustained project acts as an investigation into and response to the theme of “my environment”. Term five begins with the students being introduced to a broad range of photographers who fulfil the theme of “my environment” which can take the form of anything to portraiture, architectural studies, landscapes, abstractions and ideas of identity or social commentary – with these inspirations the students will partake in two structured photoshoots that are intended to help them gain more complex</p>	<p>Term six is where the students will begin to develop their plans for their independent response to the theme of “my environment”. The students are shown the work of 18 photographers and will create detailed photographer research slides, articulating what it is they think is successful about the photographs, what they are looking at on a technical and conceptual level as well as how they will use this work to inspire their own projects. The students then create a detailed plan for a photoshoot that can take place either at school or a photoshoot they can complete at home or in the wider community. In their photoshoot plan the students will answer</p>

	<p>demonstrates that element or a key editing skill associated with that element can be taught, the students engage in a photoshoot, taking their own images, editing them and presenting annotated insights, experimenting with editing in Photoshop and presenting a final response to the formal element in the form of their own finalised image. In term one, the students look at Colour, linking their pre-existing knowledge of colour theory from KS3 art to the Photographer Jessica Ebelhar, a commercial photographer producing advertising images – a clear career link that can be used to broaden their awareness of professional paths forward. They take photos of props on different coloured backgrounds, developing compositional skills and</p>	<p>control what is being communicated. The students take photos of the exterior of the schools, focusing on windows and reflections, and then they complete a fairly complex Photoshop edit, using the Polygonal Lasso tool to draw shapes over windows, filling them in with vibrant colours pulled from Troy Pavia’s colour schemes and then adjusting the blending modes to create a series of exciting images that clearly demonstrate digital drawing skills, understanding of light sources and compounding their understanding of colour from their first mini project. The second mini project of term two is structured around the formal element of Shape, using the Photographer Terry Border as the link to their own photoshoots. Storyboarding and narrative storytelling</p>	<p>change, global injustice and other social issues can be highlighted and acted upon through photography and visual communication. The students have a photoshoot where they take photos with complex geometric shapes, and edit reflected images in photoshop using the crop, flip vertical and reveal tools, creating a body of work mimicking the images of Gideon Mendel’s flood lines series. While this project introduces a new formal element, it also spirals back to build on the compositional knowledge from the shape and tone projects, every mini project pulls together threads of practical, technical and conceptual understanding. Term three offers multiple opportunities to deepen the student’s understanding of the knowledge needed for highly developed</p>	<p>photoshop to enhance the image with basic edits, using brightness and contrast, amending the white balance and tone of the photo – the students will have developed an understanding of how photoshop can be used to improve the technical components of an image. The final Formal element to be explored in term four is the formal element of space, within this project the students embark on making their first analogue photographic printing projects, where they use one of the oldest imaging techniques and create a series of Cyanotypes. Using sunlight and props, the students expose a UV reactive solution, creating a resist print. The students also engage in a photoshoot that allows them to create compositions which they will then turn into digital Cyanotypes, using the photoshop tools invert,</p>	<p>editing skills and unpick some of the possibilities of such a broad theme. The first photoshoot is inspired by the work by photographer Studio Lizuain, creating digitally blurred photographs of both architectural features and a composition of their own choice as an independent photoshoot to be completed as a model for how they students will need to plan and conduct their more independent practise further into their sustained project. The second photoshoot completed in term 5 is an introduction to collage, specifically looking at David Hockney’s joiner photography series, taking multiple photographs of a set up or composition with different zoom lengths and frame rates, and creating a digital collage of their photos, joining them into an expressive, movement</p>	<p>the following questions.  1.Which photographer (or photographers) is inspiring this photoshoot? Why?  2. What is the subject of this photoshoot? I.E what are you going to take photos of? People, places, structured, candid, day, night, landscapes, buildings. Talk about what your photos will show and give as much detail as possible  3.Where are you going to take your photos? E.g. At home, on my street, in Wakefield town centre, in the countryside, from a car, multiple places, in school, in a specific building - Give as much detail as possible  4.Who is going to be in your photos? E.g., Myself, my friends, my family, strangers, no one (if you are focusing on the environments and landscapes) - Give as much detail as possible  5.Where are you going to take the photos?</p>
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	<p>basic camera competence – the photos are then edited with crop, contrast and colour balance tools in photoshop. The second Mini project explores Tone, introducing core terminology of abstract, high key (bright) and low key (dark) images. The students look at the work of Photographer Aaron Siskind, using the school as their subject, framing texture and shapes in a new light, taking a series of images that they then edit, opening the students up to the idea that photography does not have to be of people or things to communicate powerful messages. The students then edit their images using crop, desaturate and the levels tools in Photoshop.</p>	<p>are introduced using wire to create arms, legs and features on inanimate objects, using spatial distance and careful camera positioning to create scenarios that tell a story.</p>	<p>analytical annotations, applying this to extended annotation tasks and building their photo literacy – that is their ability to read photographs for form, intention and impact. The second mini project of term three opens the students up to the formal element of focus, looking at what focus is structurally and how it can then be used as a tool of comminution - what does it mean when the subject is in focus, as opposed to being out of focus in an image? What is the depth of field in an image and how do photographers manipulate their images by controlling focus? The mini project seeks to also introduce some of the core concepts of portraiture, their first experience of taking photos of people, which is an important technique for the students to develop ahead of their independent, sustained</p>	<p>colour fill and blending modes, this is a step taken to compound the skills acquired in the analogue Cyanotypes, so they have more opportunity to apply the components of space as a formal element, developing further capacity at using positive and negative space as a tool in their photography.</p>	<p>filled image. As with the previous investigation into the work of Studio Lizuain, the students will also need to complete a photoshoot in David Hockney’s style outside of school, further developing their independent responses to the theme of my environment. As with every mini project and photographer response, the students will have to present these in their digital portfolio, add insightful annotations and explicitly narrate their editing process to build the requisite evidence towards the assessment objectives.</p>	<p>write about when you plan to take the photos, will you need specific timings? e.g. During the holidays, the week we get back, in the evening, in the morning. Try and be specific and have an actual day you set aside for when you plan to take the photos.</p> <p>6. Do you need additional equipment or props?</p> <p>7. What are you going to take your photos on? e.g., personal camera, phone, family camera, film camera, I need to borrow a camera from school</p> <p>8. Is there any more information you think is important for me to know, or any additional assistance you need in planning this photoshoot?</p> <p>The students will then have a photoshoot as their initial investigation and will respond to that reflectively, discussing how they can refine</p>
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			<p>project. The mini project forges links between the photographer Uta Barth and her portraits of people barely in the frame, calling into question, what features determine what a portrait is? The students engage in a photoshoot where they take photos of each other, editing them in photoshop with eh magnetic lasso, selection and focus filter tools, creating images with an artificially shallow depth of field and different focus points.</p>			<p>their work and adapt it to delve deeper into their ideas. The students should complete two planned photoshoots within term six, with each photoshoot acting as a new iteration on their chosen theme and plan to explore that. It is within this phase of their sustained project that the students will build the most evidence towards Assessment objective 4, presenting a personal response.</p>
Year 11	<p>In term one the students will continue the sustained project that started in year 10, using a feedback loop of Photoshoot – reflection – refinement – photoshoot to build an independent and exciting investigation into the theme of “my environment”. The students will also be pushed to develop their analytical annotation to much greater depth</p>	<p>In term two the photography students will engage in a mini mock exam, structured in the exact way their external exam will be, so the students will be given a theme to respond to, alongside a bank of photographers to inspire their work. The students will plan a response, take the photos and edit them, independent and separate to their</p>	<p>In term three the students will complete their unit two portfolio, which is their examination portfolio. The students will be given their examination briefs, as they are released in January. The students will then begin their preparatory work ahead of the exam, choosing one of the briefs to respond to and putting together a portfolio which will</p>	<p>In term Four the students have the opportunity to come back to their sustained project, where they will refine their previous work, seeking to develop a clear line of investigation into their theme of “my environment” and building a final outcome that stands as a realisation of all their experimentation and development. The</p>		

<p>with an exercise in their capacity to break down one of their images into its formal elements, discussing in depth what creative decisions they have made, why they made certain decisions and what the impact on the viewer is – extending their critical voice and their ability to speak objectively about their work. This emphasis on photo literacy helps to focus the students on their project after the summer break, while building in opportunity to revisit the formal elements previously taught in year 10. The students will engage in at least 2 developmental photoshoots, pushing their experimentation and the complexity of their edits in bright new directions, collating evidence for their assessment objectives and building their sustained project independently. The Photoshoot - reflection – refinement model</p>	<p>sustained project. The brief given to students will be “selfie” and they will each have the opportunity to explore this theme in both digital and hard copy ways, creating physical collages, working back into the images with different media and ensuring the students are primed and ready to respond to an unknown brief and theme. The students will produce a mock exam portfolio that includes Photographer research and primary inspiration related to the theme, careers links and their own photographic response, refined through at least 2 iterative photoshoots. The students will then return to their sustained project, using any expertise refined through the mock exam to examine their projects closer.</p>	<p>include photographer research, primary research ahead of photoshoots, photoshoot plans, editing plans and photoshoots – The actual exam is a set 10 hours, with no internet access to allow the students to focus on creating a single outcome in response to the themes set out by AQA. The students will demonstrate their capacity to draw on all their knowledge of technical, conceptual and visual communication skills, developing a deeply personal response to their chosen theme. The exam exists as a separate portfolio, which must demonstrate evidence towards all assessment objectives across the entirety of the body of work.</p>	<p>students have to form a conclusion to their project, providing rationale and justifications for their creative decisions. The students are encouraged to consider the ways in which they might present their final outcome, be that in a digital or hard copy format, the students will have to engage with how they wish viewers will engage with their work. In term four The students will be able to finalise their sustained project through the same Photoshoot – reflection – refinement – photoshoot that they have used throughout, with each iteration of their idea providing a clearer focus and outcome. The work is submitted and graded as whole piece of work.</p>		
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	ensures that the students maintain momentum in this independent practise.					
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