

PHOTOGRAPHY PROGRAMME OF STUDY (YEARS 10-13) 2022-23

Curriculum Statement:	Web Resources:
<p>The photography curriculum is designed to introduce students to the distinctive histories, technologies and ways of seeing associated with light and lens based media from the mid 19th century to the present day. Students develop a broad understanding of the (contested) histories of photography alongside a critical understanding of how photographs acquire multiple meanings. We introduce students to a range of Threshold Concepts that, over time, enable them to ask challenging questions about the discipline of photography. We recognise that students come to the subject with a tacit understanding of photography which might be unhelpful or incorrect and should be systematically unpicked. We believe that students are entitled to understand photography so that they are better able to interrogate the photographic images they encounter in everyday life and become more photo-literate. Photography is a fantastic vehicle for creative expression and the development of the Tallis Habits. We encourage students to think and behave like artists/photographers and to create personal, meaningful light and lens-based images. Photography also raises a range of important ethical issues that encourage students to understand the world so that they can change it for the better.</p>	<p>Tallis GCSE course website: talliscgcsephotography.weebly.com</p> <p>Tallis A-level course website: tallisalevelphoto.weebly.com</p> <p>Tallis Photography department website: tallisphotography.weebly.com</p> <p>Photopedagogy website: photopedagogy.com</p>

Powerful Knowledge:	Habits of Mind:
<p>KNOWING HOW:</p> <ul style="list-style-type: none"> To creatively use and question what they already know about the 'rules' or conventions of photography? To use the chemical darkroom safely and imaginatively. To create and maintain an informative and imaginatively designed online and/or paper based portfolio and manage digital assets. To use various digital and analogue image capturing devices and tools with increasing skill - operation, settings and file management etc. To create a sustained and coherent body of work based on a theme/idea. To generate interesting ideas based on the strategic research about other photographers'/artists' work using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop a critical understanding of photography. To experiment purposefully with a range of appropriate materials, processes and techniques. To analyse/evaluate their own and others' photographs using increasingly sophisticated subject specific language. To create personal and meaningful final outcomes suitable for exhibition. <p>KNOWING THAT:</p> <ul style="list-style-type: none"> Photography has its own distinctive histories, technologies, processes and techniques. The histories of photography are contested and require decolonisation. Photographs can be a force for good but they have and can cause harm. Photographers disagree about the status of the medium - whether it is an art, a science, a technology, a craft or something else entirely. Contemporary photography culture is extremely diverse. Photographs are very strange and special kinds of images (signs) that are extremely persuasive because the sign and referent are hard to distinguish. Viewers see the subject of a photograph without necessarily seeing the photograph itself. Photographs are multivalent and often rely on words and the context in which they are seen for a specific meaning. Photographs are mostly seen in printed or digital forms (newspapers, adverts, photo books, websites etc.) rather than in gallery exhibitions. Almost everyone has experience of making and looking at photographs and that the history of photography includes commercial and vernacular images. 	<p>INQUISITIVE <i>Wondering & questioning</i> about the nature of photography. <i>Exploring & investigating</i> the history of photography. <i>Challenging assumptions</i> about photographic images and the role of the artist/photographer in society.</p> <p>COLLABORATIVE <i>Co-operating appropriately</i> in and outside class in learning about and making photographic images. <i>Giving & receiving feedback</i> about each other's work and using this to develop more sophisticated responses. <i>Sharing the 'product'</i> with each other and with an authentic audience beyond the classroom.</p> <p>PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. <i>Daring to be different</i> in pursuing an authentic process of enquiry and in the creation of personal and meaningful works of art. <i>Tolerating uncertainty</i> by embracing a combination of divergent and convergent modes of thinking.</p> <p>DISCIPLINED <i>Crafting & improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. <i>Developing techniques</i> to augment one's intellectual and practical toolkit of resources.</p> <p>IMAGINATIVE <i>Using intuition</i> to find and solve problems, trusting in one's instincts. <i>Making connections</i> with ideas and artists/photographers to understand and join a community of practice. <i>Playing with possibilities</i> in order to generate multiple ideas and solutions and make discoveries.</p>
Literacy Focus:	Numeracy Focus:
<ul style="list-style-type: none"> Learning and using a range of subject specific vocabulary. Reading a range of challenging extracts from photography texts. Proof-reading and correcting written work. Writing and talking engagingly about their own and others' photography in response to prompts and questions. Learning how to 'read' images and become photo-literate. 	<ul style="list-style-type: none"> Mental calculation of proportions of liquids when mixing chemicals in the darkroom. Understanding dimensions in pixels when working with digital images. Understanding aperture settings (ratios) and shutter speeds (fractions). Understanding and applying the Rule of Thirds. Considering issues of scale and proportion in the making and display of photographic images.
Ethos:	Signature Pedagogy:
<p>We aim to:</p> <ul style="list-style-type: none"> Develop our students' abilities to think and work creatively by providing them with the necessary tools. Enable our students to use the various intellectual, practical and technical resources available to them efficiently and expertly. Encourage our students to become increasingly independent learners, able to find and solve their own problems. 	<p>We believe that teaching is good when:</p> <ul style="list-style-type: none"> Students are encouraged to think and behave like artists/photographers. Teachers create deliberate opportunities for students to exercise their creative habits of mind.

<ul style="list-style-type: none"> ● Provide all our students with access to high quality resources, a well-equipped and stimulating learning environment and progressive learning and teaching. ● Assist our students in their progression to advanced level courses and the world of work or higher education. ● Provide opportunities for our students to work alongside professionals from the creative industries whenever possible. ● Challenge our students to achieve grades of which they can be proud. 	<ul style="list-style-type: none"> ● Students are introduced to powerful knowledge in the form of Threshold Concepts (see Appendix #1) in a structured and meaningful process of enquiry. ● Teachers model the learning process, share their experiences of learning and empathise with students. ● Students have access to the necessary resources and support to complete the tasks set to a high standard. ● Teachers are able to engage in Practice Based Research to improve their own knowledge, skills and understanding. ● Students understand what is being asked of them, have seen examples of good practice by other students (and teachers) and have a clear grasp of assessment criteria. ● Teachers challenge students and allow them to experiment, make mistakes and solve their own problems. ● Students receive feedback which is prompt, focused, kind and useful. ● Teachers quickly identify potential barriers to learning and work alongside students to try to remove them. ● Students' successful work, effort and progress are recognised. ● Teachers and students set and jointly monitor clear progress targets.
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YEAR 10	TERM 1	TERM 2	TERM 3
THRESHOLD CONCEPTS	TC#1 TC#2 TC#3 TC#4 TC#5 TC#6 TC#7 TC#8 TC#9 TC#10 <ul style="list-style-type: none"> ● Photography has many genres, some old, some borrowed, some new ● Photography is a hybrid kind of picture making, democratic and diverse ● Photographs are not neutral; they are susceptible to the abuse of power 		TC#1 TC#2 TC#3 TC#4 TC#5 TC#6 TC#7 TC#8 TC#9 TC#10 <ul style="list-style-type: none"> ● Photography has many genres, some old, some borrowed, some new ● Photography is a hybrid kind of picture making, democratic and diverse ● Photography is an art of selection rather than invention ● Photographs have their own visual language and 'grammar' ● Photographs are not neutral; they are susceptible to the abuse of power
THEMES	COMPONENT 1: FACE VALUE <ul style="list-style-type: none"> ● The genre of portrait photography. ● The relationship between portraits in art and in photography. ● The 'rules' or conventions of portrait photography and how to deliberately challenge them. ● The different types of portrait photography - self-portraits, individual portraits, group portraits, portraits of anonymous strangers etc. ● The different uses of portrait photography - memorialisation, identification, evidence, celebration, belonging etc. ● The relationship between portrait photography and issues of identity, representation and social justice. ● How portrait photography can communicate powerful ideas about the world around us. 		COMPONENT 1: CONSTRUCTED LANDSCAPES <ul style="list-style-type: none"> ● The genre of landscape photography. ● The history of representations of the landscape (in art and photography). ● How landscape art has influenced landscape photography. ● How landscape photographs have been/can be constructed. ● How landscape images communicate ideas and convey messages. ● The relationship between tradition and innovation in landscape photography. ● How young people can communicate their ideas about the environment through their own constructed landscape images.
QUESTIONS	<ul style="list-style-type: none"> ● What is a portrait? ● Why do people make portrait photographs? ● How are portrait photographs used in different ways? ● How do technologies influence the material and aesthetic qualities of photographic images? ● How can photographs mislead, persuade and/or coerce the viewer? ● How do photographs reflect/challenge the views of individuals and society? ● How do artists express their thoughts and feelings in their photographs? ● Where are the best places to conduct research? ● To what extent can I trust various sources of information? ● What does it mean to respond to a work of art or the practice of a particular artist/photographer? ● What strategies can I use when I am stuck in order to be persistent in my investigation? ● Am I satisfied with the work I have done? 		<ul style="list-style-type: none"> ● What is a landscape? ● What do we mean by landscape photography? ● Why do people make landscape photographs? ● How are landscape photographs used in different ways? ● Where are the best places to conduct research? ● To what extent can I trust various sources of information? ● What does it mean to respond to a work of art or the practice of a particular artist/photographer? ● What strategies can I use when I am stuck in order to be persistent in my investigation? ● Am I satisfied with the work I have done?
STIMULI	<ul style="list-style-type: none"> ● http://talliscsephotography.weebly.com/face-value.html ● Various photobooks in our collection ● Photographers' websites and social media accounts ● Visits to relevant exhibitions and workshops with practising photographers (where possible) 		<ul style="list-style-type: none"> ● https://www.photopedagogy.com/constructed-landscapes.html ● The difference between the landscape format and the landscape genre. ● The 'rules' of landscape photography. ● The idea of landscape. ● The politics of landscape art. ● Combination printing (Gustave Le Gray) and Dafna Talmor's 'Constructed Landscape' practice. ● Seeing and believing - fake landscapes ● Contemporary constructed landscape photography practices
EXPLORATIONS	Exploring the different types and uses of portrait photography and how these images can be both a negative and positive force for good in the world.		Exploring the ways in which landscape photographs can be constructed rather

		than simply captured and how these images can communicate ideas and feelings about the environment and the climate emergency.
	<ul style="list-style-type: none"> How to consider the history and conventions of portraiture in art and photography. How to reflect on the social/cultural/political meanings of portraits. How to conduct strategic research about photographers' work. How to explore and analyse photographers' work in detail (E.g. Dawoud Bey and Tyler Mitchell). How to exploit the technical aspects of photography (e.g. lighting, lens selection) plus props and costume to create effective portraits. How to get the most from a gallery visit and photo shoot on location. How to select, edit and prepare photographs for exhibition/publication or multimedia 'product'. How to select, research and respond to a chosen topic. How to work independently and with self-motivation, managing time and resources appropriately. 	<ul style="list-style-type: none"> How to consider the history of the landscape genre in photography (and art). How to reflect on the social/cultural/political meanings of landscape images. How to conduct strategic research about photographers' work. How to explore and analyse photographers' work in detail (E.g. Gustave Le Gray and Dafna Talmor). How to manipulate 35mm slides in response to a contemporary artist's practice (Dafna Talmor). How to get the most from a gallery visit and photo shoot on location. How to select, edit and prepare photographs for exhibition/publication or multimedia 'product'. How to select, research and respond to a chosen topic. How to work independently and with self-motivation, managing time and resources appropriately.
EXTENDED LEARNING	<p>Students select from a menu of possible homework tasks: E.g.</p> <ul style="list-style-type: none"> Visit an exhibition and document your journey there, your experience of seeing the work and your journey home. Find a link to your current theme. Research the work of an appropriate artist and respond to one or more ideas, techniques or approaches in their work. Update your website with this evidence. Visit a photography book shop (E.g. The Photographers' Gallery or Foyles on Charing Cross Road). Find one or more books featuring work that interests you. Make some notes and update your website with these observations. Take a series of photographs (approx. 30) related to your current theme. Upload them to your website and evaluate (WWW/EBI) Use available software to edit/manipulate one or more of your images. Update your website. Collaborate with one of your classmates/friends on a photoshoot - go on a journey, take portraits, create a still life in your bedroom etc. Update your website. Research one of the Threshold Concepts related to your current theme. Update your website with what you have learned. 	
VOCABULARY	Portrait, portraiture, genre, composition, balance, memorialisation, power, agency, culture, justice, representation, identity, aperture, focal length, depth of field, frame, focus, space, line, form, tone, contrast, pattern, texture, rhythm, balance, depth, 2/3 dimensions, collage/montage, layers, disruption, manipulation, projection, Photoshop, arrangement, exhibition, display, multimedia, documentation, evaluation, cultural context, mindmap, research, strategic, generate, sustained, coherent, analysis, documentation, evaluation, cultural context, collaborate, value, aesthetic, observation, influence, resolve	Landscape, format (landscape/portrait), genre, constructed, combination printing, collage/montage, frame, focus, space, line, form, tone, contrast, pattern, texture, rhythm, balance, depth, 2/3 dimensions, depth of field, layers, disruption, manipulation, projection, object clipping, Photoshop, arrangement, exhibition, display, multimedia, documentation, evaluation, cultural context, mindmap, research, strategic, generate, sustained, coherent, analysis, documentation, evaluation, cultural context, collaborate, value, aesthetic, observation, influence, resolve
CULTURAL ENTITLEMENT	<ul style="list-style-type: none"> Trip to E.g. The Photographers' Gallery, Autograph, GCCA 	<ul style="list-style-type: none"> 35mm slide manipulation workshop with visiting artist Dafna Talmor <i>or</i> sustainable photography workshop with Hannah Fletcher
ASSESSMENT	<ul style="list-style-type: none"> Students create and maintain an online portfolio of their developing work. Feedback is provided regularly both in class and via online tracking documents for the whole group and for each individual student. Progress is measured using a version of the AQA Assessment Objectives (see Appendix #2). 	

YEAR 11	TERM 1	TERM 2	TERM 3 (Study Leave)
THRESHOLD CONCEPTS	TC#1 TC#2 TC#3 TC#4 TC#5 TC#6 TC#7 TC#8 TC#9 TC#10	TC#1 TC#2 TC#3 TC#4 TC#5 TC#6 TC#7 TC#8 TC#9 TC#10	
	Various, depending on choice of topic.		
THEMES	COMPONENT 1: CONSTRUCTED LANDSCAPES (continued)	FROM 1 ST JAN - COMPONENT 2: EXTERNALLY SET ASSIGNMENT	
	<ul style="list-style-type: none"> What is a landscape? What do we mean by landscape photography? Why do people make landscape photographs? How are landscape photographs used in different ways? Where are the best places to conduct research? To what extent can I trust various sources of information? What does it mean to respond to a work of art or the practice of a particular artist/photographer? 	<ul style="list-style-type: none"> Conducting strategic research from a variety of sources and understanding cultural contexts Generating good ideas Sustaining an investigation that is personal and meaningful Managing a variety of resources Experimenting with a range of appropriate materials, processes and techniques Developing and refining work over time 	

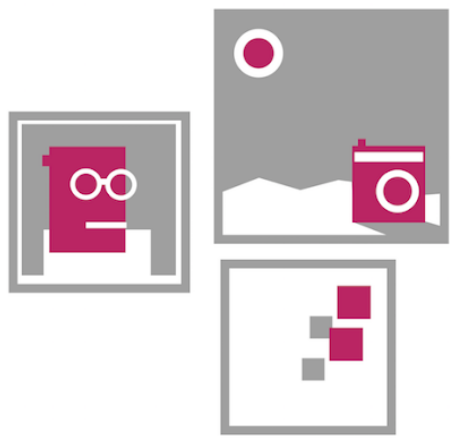
	<ul style="list-style-type: none"> • What strategies can I use when I am stuck in order to be persistent in my investigation? • Am I satisfied with the work I have done? 	<ul style="list-style-type: none"> • Resolving experiments and creating final, exhibitable outcomes • Evaluating the quality of work made 	
QUESTIONS	<ul style="list-style-type: none"> • What is a landscape? • What do we mean by landscape photography? • Why do people make landscape photographs? • How are landscape photographs used in different ways? • Where are the best places to conduct research? • To what extent can I trust various sources of information? • What does it mean to respond to a work of art or the practice of a particular artist/photographer? • What strategies can I use when I am stuck in order to be persistent in my investigation? • Am I satisfied with the work I have done? 	<ul style="list-style-type: none"> • Which starting point most interests me? • Where are the best places to conduct research? • To what extent can I trust various sources of information? • What does it mean to respond to a work of art or the practice of a particular artist/photographer? • What strategies can I use when I am stuck in order to be persistent in my investigation? • Am I satisfied with the work I have done? 	
STIMULI	<ul style="list-style-type: none"> • https://www.photopedagogy.com/constructed-landscapes.html • The difference between the landscape format and the landscape genre. • The 'rules' of landscape photography. • The idea of landscape. • The politics of landscape art. • Combination printing (Gustave Le Gray) and Dafna Talmor's 'Constructed Landscape' practice. • Seeing and believing - fake landscapes • Contemporary constructed landscape photography practices 	Various, depending on choice of topic.	
EXPLORATIONS	<p>Exploring the ways in which landscape photographs can be constructed rather than simply captured and how these images can communicate ideas and feelings about the environment and the climate emergency.</p> <ul style="list-style-type: none"> • How to consider the history of the landscape genre in photography (and art). • How to reflect on the social/cultural/political meanings of landscape images. • How to conduct strategic research about photographers' work. • How to explore and analyse photographers' work in detail (E.g. Gustave Le Gray and Dafna Talmor). • How to manipulate 35mm slides in response to a contemporary artist's practice (Dafna Talmor). • How to get the most from a gallery visit and photo shoot on location. • How to select, edit and prepare photographs for exhibition/publication or multimedia 'product'. • How to select, research and respond to a chosen topic. • How to work independently and with self-motivation, managing time and resources appropriately. 	<p>Exploring the creation of personal and meaningful photographic images based on strategic research.</p> <ul style="list-style-type: none"> • How to generate initial ideas based on a chosen starting point. • How to research the work of particular artists/photographers. • How to respond to particular aspects of the practice of other artists/photographers. • Exploring a range of appropriate materials, techniques and processes related to chosen starting point. • Exploring a range of ways to display/exhibit outcomes for an audience. 	
EXTENDED LEARNING	<p>In addition to homework set by the class teachers, students select from a menu of possible homework tasks:</p> <p>E.g.</p> <ul style="list-style-type: none"> • Visit an exhibition and document your journey there, your experience of seeing the work and your journey home. Find a link to your chosen theme. • Research one of your named artists and respond to one or more ideas, techniques or approaches in their work. Update your website with this evidence. • Visit a photography book shop (E.g. The Photographers' Gallery or Foyles on Charing Cross Road). Find one or more books featuring work that interests you. Make some notes and update your website with these observations. • Take a series of photographs (approx. 30) related to your chosen theme. Upload them to your website and evaluate (WWW/EBI) • Use available software to edit/manipulate one or more of your images. Update your website. • Collaborate with one of your classmates/friends on a photoshoot - go on a journey, take portraits, create a still life in your bedroom etc. Update your website. • Research one of the Threshold Concepts related to your chosen theme. Update your website with what you have learned. 		
VOCABULARY	Abstraction, light, space, line, form, tone, contrast, pattern, texture, rhythm, balance, focus, depth, 2/3 dimensions, depth of field, format (landscape/portrait), layers, disruption, obscure, collage/montage, Photoshop, arrangement, exhibition, viewpoint, perspective, angle, viewfinder		
CULTURAL ENTITLEMENT	<ul style="list-style-type: none"> • Exhibition of coursework for Year 11 Parents' Evening • Trip to E.g. Tate Modern, The Photographers' Gallery to conduct primary research for Component 2 EST 		

ASSESSMENT	<ul style="list-style-type: none"> Students create and maintain an online portfolio of their developing work. Feedback is provided regularly both in class and via online tracking documents for the whole group and for each individual student. Progress is measured using a version of the AQA Assessment Objectives (see Appendix #2). 		
YEAR 12	TERM 1 (Sept - Nov)	TERM 2 (Nov - May)	TERM 3 (June - July)
THRESHOLD CONCEPTS	TC#1 TC#2 TC#3 TC#4 TC#5 TC#6 TC#7 TC#8 TC#9 TC#10 <ul style="list-style-type: none"> Photography is the capturing of light; a camera is optional. Photographs rely on chance, more or less. Photographs have their own visual language and 'grammar'. 	TC#1 TC#2 TC#3 TC#4 TC#5 TC#6 TC#7 TC#8 TC#9 TC#10 <ul style="list-style-type: none"> Photographs are not fixed in meaning; context is everything. Photographs are not neutral; they are susceptible to the abuse of power. Photographs warp our sense of time; they remind us of things lost. 	TC#1 TC#2 TC#3 TC#4 TC#5 TC#6 TC#7 TC#8 TC#9 TC#10 Various depending on the nature of the personal investigation. Students select the appropriate concept(s) to help inform the writing of their essay.
THEMES	COMPONENT 1: AN INTRODUCTION TO PHOTOGRAPHY <ul style="list-style-type: none"> Experiment with making different kinds of photographs for different purposes in response to various assignments (modelled on The Photographers' Playbook and Draw it with your eyes closed - The Art of Art Assignment). Explore and analyse a variety of historical and contemporary examples of photography and photobooks. Experiment with different ways to share, display, exhibit and publish photographs. 	COMPONENT 1: PERSONAL INVESTIGATION (Part 1: THE PHOTOBOOK) <ul style="list-style-type: none"> Two Frame Films and Montage Theory Researching the history of the photobook Generate a coherent body of photographs and experiment with various sequencing and editing strategies. EXperiment with alternative techniques and processes where relevant - photograms, cyanotypes, chemigrams and pinhole photographs Experiment with black and white film and analogue cameras (if appropriate) 	COMPONENT 1: PERSONAL INVESTIGATION (Part 2) <ul style="list-style-type: none"> Conduct strategic research from a variety of sources and understanding cultural contexts Generate good ideas Sustain an investigation that is personal and meaningful Manage a variety of resources Experiment with a range of appropriate materials, processes and techniques Develop and refine work over time Resolve experiments and create final, exhibitable outcomes Evaluate the quality of work made
QUESTIONS	<ul style="list-style-type: none"> Can a good photograph be made of any subject? Where do good ideas come from? Can photography be collaborative? What makes a successful photograph? How can I sequence my photographs to create different meanings/readings? What kind of photographer am I? 	<ul style="list-style-type: none"> How do photographs become meaningful? How does the context in which a photograph is placed affect its meaning? What is a photazine? How significant are photobooks in the history of photography? How can I make a cameraless photograph? How can I make my own camera? 	<ul style="list-style-type: none"> What themes/issues interest me? Where are the best places to conduct research? To what extent can I trust various sources of information? What does it mean to respond to a work of art or the practice of a particular artist/photographer? What strategies can I use when I am stuck in order to be persistent in my investigation? Am I satisfied with the work I have done?
STIMULI	<ul style="list-style-type: none"> A wide range of historical and contemporary photographers 'The Photographer's Playbook', 'Draw it with your eyes closed' and 'Do It' compendium. Examples of previous students' work. Exhibitions (physical and online) and visits by practising photographers. 	<ul style="list-style-type: none"> Luke Fowler 'Two Frame Films' 2014 John Maclean 'Two and Two' 2010 Numerous examples of historical and contemporary photobooks and photozines Keld Helmer-Petersen 'Black Light' 2014 and 'Back to Black' 2014 Extracts from various texts including 'Camera Lucida' Roland Barthes, 'On Photography' Susan Sontag, 'Mirrors and Windows' John Szarkowski and 'Inside/Out' Abigail Solomon-Godeau etc. 	Various depending on the nature of the investigation.
EXPLORATIONS	Exploring the 'Grey Area' between fact and fiction in documentary photography. <ul style="list-style-type: none"> A variety of visual storytelling strategies Ways to analyse and interpret key documentary photographs Key texts and theories about photography The critical turn in photography history Modern vs Postmodern ideas about the power of photography Ethical considerations 	Exploring how to create a photobook from a personal body of images. <ul style="list-style-type: none"> Building a coherent body of personal work Half Frame photographs and Diptychs - how photographs work together on facing pages Montage theory in relation to the selection and sequencing of a group of photographs The manufacture of simple photozines using a variety of digital and analogue tools/applications The history of the photobook Notable and innovative examples of photobooks and artists' books featuring photographic imagery High contrast photographs, negative space, page layout and design Developing photobook concepts Photobook publishing 	Exploring the creation of personal and meaningful photographic images based on strategic research. <ul style="list-style-type: none"> How to generate initial ideas based on a particular idea/theme/starting point. How to research the work of particular artists/photographers. How to respond to particular aspects of the practice of other artists/photographers. Exploring a range of appropriate materials, techniques and processes related to chosen starting point. How to develop/refine work as it progresses. Exploring a range of ways to display/exhibit outcomes for an audience. How to write coherently and critically about their own and others' work, exploring cultural context.
EXTENDED LEARNING	In addition to homework set by the class teachers, students select from a menu of possible homework tasks: E.g.		

	<ul style="list-style-type: none"> Visit an exhibition and document your journey there, your experience of seeing the work and your journey home. Find a link to your chosen theme. Research one of your named artists and respond to one or more ideas, techniques or approaches in their work. Update your website/book with this evidence. Visit a photography book shop (E.g. The Photographers' Gallery or Foyles on Charing Cross Road). Find one or more books featuring work that interests you. Make some notes and update your website/book with these observations. Take a series of photographs (approx. 30) related to your chosen theme. Upload them to your website or print for your book and evaluate (WWW/EBI) Use available software to edit/manipulate one or more of your images. Update your website/book. Collaborate with one of your classmates/friends on a photoshoot - go on a journey, take portraits, create a still life in your bedroom etc. Update your website/book. Research one of the Threshold Concepts related to your chosen theme. Update your website/book with what you have learned. 		
VOCABULARY	Documentary, genre, narrative, studium, punctum, sign, symbol, indexical, referent, denotation, connotation, semiotics, cultural context, affect, landscape, portrait, format, industrial, natural, viewpoint, perspective, angle, viewfinder	Visual language, formal elements, light, space, line, form, tone, contrast, pattern, texture, rhythm, balance, focus, depth, 2/3 dimensions, depth of field, organic, geometric, analysis, composition, arrangement, editing, selection, sequencing, zine, publishing, materiality, experience	Mindmap, research, strategic, generate, sustained, experiment, coherent, analysis, documentation, evaluation, cultural context, collaborate, value, aesthetic, observation, influence, resolve, concept
CULTURAL ENTITLEMENT	<ul style="list-style-type: none"> Visit to the Royal Photographic Society and Martin Parr Foundation in Bristol or <ul style="list-style-type: none"> Visit to Photoworks in Brighton (Brighton Photo Biennial) 	<ul style="list-style-type: none"> Exhibition (alongside Year 9 photographers) of 'Grey Area' responses and photography games in the Gallery. Workshop with visiting photographer Lewis Bush 	<ul style="list-style-type: none"> Photoshoot in suitable location E.g. East London
ASSESSMENT	<ul style="list-style-type: none"> Students create and maintain an online portfolio of their developing work. Feedback is provided regularly both in class and via an online Tracking document. Progress is measured against the AQA Assessment Objectives (see Appendix #3). 		

YEAR 13	TERM 1	TERM 2	TERM 3 (Study Leave)
THRESHOLD CONCEPTS	TC#1 TC#2 TC#3 TC#4 TC#5 TC#6 TC#7 TC#8 TC#9 TC#10 Various, depending on choice of topic.		
THEMES	COMPONENT 1: PERSONAL INVESTIGATION (Cont.)	FROM 1ST FEB - COMPONENT 2: EXTERNALLY SET ASSIGNMENT	
	<ul style="list-style-type: none"> Conducting strategic research from a variety of sources and understanding cultural contexts Generating good ideas Sustaining an investigation that is personal and meaningful Managing a variety of resources Experimenting with a range of appropriate materials, processes and techniques Developing and refining work over time Resolving experiments and creating final, exhibitable outcomes Evaluating the quality of work made 		
QUESTIONS	<ul style="list-style-type: none"> What themes/issues interest me? Where are the best places to conduct research? To what extent can I trust various sources of information? What does it mean to respond to a work of art or the practice of a particular artist/photographer? What strategies can I use when I am stuck in order to be persistent in my investigation? Am I satisfied with the work I have done? 		
STIMULI	Various depending on the nature of the investigation.		
EXPLORATIONS	Exploring the creation of personal and meaningful photographic images based on strategic research. <ul style="list-style-type: none"> How to generate initial ideas based on a particular idea/theme/starting point. How to research the work of particular artists/photographers. How to respond to particular aspects of the practice of other artists/photographers. Exploring a range of appropriate materials, techniques and processes related to chosen starting point. How to develop/refine work as it progresses. Exploring a range of ways to display/exhibit outcomes for an audience. How to write coherently and critically about their own and others' work, exploring cultural context. 		
EXTENDED LEARNING	In addition to homework set by the class teachers, students select from a menu of possible homework tasks: E.g. <ul style="list-style-type: none"> Visit an exhibition and document your journey there, your experience of seeing the work and your journey home. Find a link to your chosen theme. Research one of your named artists and respond to one or more ideas, techniques or approaches in their work. Update your website with this evidence. 		

	<ul style="list-style-type: none"> • Visit a photography book shop (E.g. The Photographers' Gallery or Foyles on Charing Cross Road). Find one or more books featuring work that interests you. Make some notes and update your website with these observations. • Take a series of photographs (approx. 30) related to your chosen theme. Upload them to your website and evaluate (WWW/EBI) • Use available software to edit/manipulate one or more of your images. Update your website. • Collaborate with one of your classmates/friends on a photoshoot - go on a journey, take portraits, create a still life in your bedroom etc. Update your website. • Research one of the Threshold Concepts related to your chosen theme. Update your website with what you have learned. 		
VOCABULARY	Mindmap, research, strategic, generate, sustained, coherent, analysis, documentation, evaluation, cultural context, collaborate, value, aesthetic, observation, influence, resolve		
CULTURAL ENTITLEMENT	<ul style="list-style-type: none"> • Visit to see relevant photography exhibitions in public and commercial galleries 	<ul style="list-style-type: none"> • Visit to see relevant photography exhibitions in public and commercial galleries as primary research for Component 2 EST 	<ul style="list-style-type: none"> • Exhibition of selected Year 13 final outcomes in July in the Gallery and Recital Room
ASSESSMENT	<ul style="list-style-type: none"> • Students create and maintain an online portfolio of their developing work. • Feedback is provided regularly both in class and via an online Tracking document. • Progress is measured against the AQA Assessment Objectives (see Appendix #4). 		



Photography has many genres, some old, some borrowed, some new

#1


Photography has many genres, some of which are borrowed from painting (e.g. still life, portraiture, landscape). Some are special to photography (e.g. photojournalism). Artists/photographers often play with our expectations about genre for creative purposes.



Photography is the capturing of light; a camera is optional

#2


All Photography is the capturing of light (radiant energy) and this includes images that are made without a camera or film. The digital revolution has prompted a renewed interest in the material qualities of a photograph including its properties and the way it is presented to the viewer.



Photography is a hybrid kind of picture making, democratic and diverse

#3

Photography crosses different disciplines both in theory and practice. It is a hybrid form of art informed by the sciences and the humanities. Photography is the most diverse and democratic of the visual arts. It has multiple functions, contexts and meanings and these can sometimes overlap in interesting ways.



Photography is an art of selection rather than invention

#4

Photography is unlike other visual arts in that it begins with a world full of things rather than with a blank slate. Photography is more an art of selection and translation rather than of invention. However, photography is also an art of production, not just reflection. It does things to the subjects it represents.



Photographs are abstractions, shaped by technology

#5

Cameras 'see' the world differently to us. The flatness of photographs creates relationships between objects that may not have existed in reality. All photographic images are shaped by the technology the photographer chooses and by a process of selection, editing and manipulation.

THRESHOLD CONCEPTS FOR PHOTOGRAPHY **PHOTOPEDAGOGY**



Photographs rely on chance, more or less

#6


Chance is very important in photography. You can fight chance, tolerate it or embrace it. To some extent, all photographs are the result of chance processes.



Photographs are not fixed in meaning; context is everything

#7

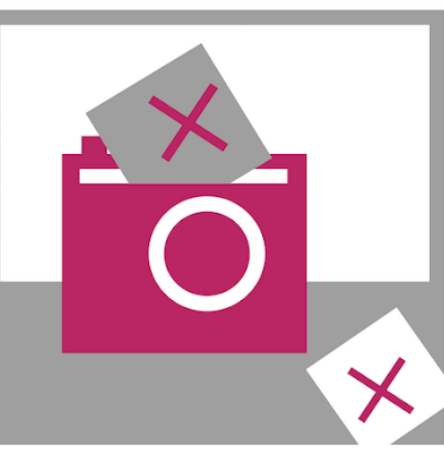
The meanings of photographs are never fixed. Meaning does not reside within a photograph but relies on a combination of the viewer's sensitivity, knowledge and understanding, and the specific context in which the image is seen.



Photographs have their own visual language and 'grammar'

#8

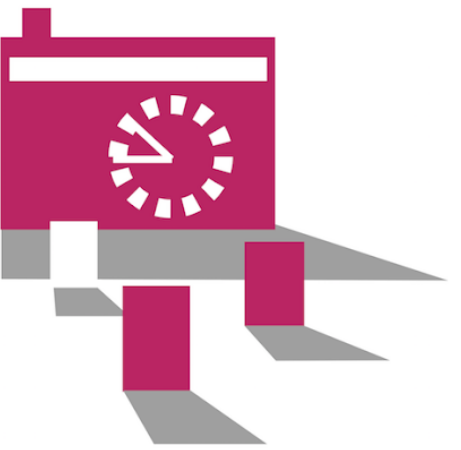
Formal and visual elements of Photography (such as line, shape, balance etc.) are shared with other works of art. But photographs also have a specific grammar - flatness, frame, time etc. 'Mistakes' in photography are often associated with (breaking) the 'rules' and expectations of this grammar.



Photographs are not neutral; they are susceptible to the abuse of power

#9

Photographs communicate powerful ideas about the world. They can be used to promote both good and bad attitudes. Therefore, students of photography must be very careful to think hard about what they see in other people's photographs and how they make their own.



Photographs warp our sense of time; they remind us of things lost

#10

Photographs warp our sense of time. They present us with the past and present simultaneously. Photographs remind us of people and things that have gone. They record what has been lost, what no longer exists, or what still exists but will be lost at some point in the future.

KS4 GCSE PHOTOGRAPHY: How do I make progress in Year 10 and 11?

Name:		TG:		Target:		PRD:	
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Students should highlight in **blue** (self-assessment) those statements that are true for them. The teacher then highlights in **yellow** (teacher assessment) the statements that represent their judgement about the student's progress.

Level	AO1: Research a range of sources & generate ideas	AO2: Experiment with resources & refine ideas	AO3: Document ideas, observations & experiences	AO4: Present personal, meaningful responses
9 1 2 3	I can creatively develop sophisticated ideas based on detailed and imaginative research. I can skilfully analyse images based on a clear understanding of the contexts in which they are made.	I experiment imaginatively with a wide range of resources, media, techniques and processes. I always refine my ideas as they develop, demonstrating control of these resources.	I can sensitively and skilfully record my ideas, observations and experiences, producing documents that demonstrate considerable flair and originality.	I can present personal, meaningful and imaginative responses that fully realise my creative and original intentions. I can evaluate my work with great skill and understanding.
8 1 2 3	I can develop sophisticated ideas based on detailed research. I can analyse images skilfully and I understand the contexts in which they are made.	I can experiment confidently with a wide range of resources, media, techniques and processes and I am clearly able to refine my ideas as they develop.	I can skilfully record my ideas, observations and experiences, producing imaginative documents.	I can present personal, meaningful and imaginative responses that fully realise my intentions. I can confidently evaluate my work with clear understanding.
7 1 2 3	I can develop thoughtful ideas based on detailed research. I can analyse images appropriately and I have a sound understanding of the contexts in which they are made.	I can experiment thoughtfully with a range of resources, media, techniques and processes and I am able to refine my ideas as they develop with growing confidence.	I can record my ideas, observations and experiences with considerable skill.	I can present personal, meaningful and thoughtful responses that realise my intentions. I can evaluate my work with understanding.
6 1 2 3	I can effectively develop ideas based on considered research. I can analyse images with increasing skill and I have a growing understanding of the contexts in which they are made.	I can experiment effectively with a range of resources, media, techniques and processes and I am able to refine my ideas appropriately as they develop.	I have the skills to effectively record my ideas, observations and experiences.	I can present increasingly personal, meaningful responses that mainly realise my intentions. I can evaluate my work effectively.
5 1 2 3	I am able to develop ideas based on increasingly considered research. I am developing an understanding of how to analyse images effectively.	I can experiment with a range of resources, media, techniques and processes and I am often able to refine my ideas appropriately as they develop.	I am developing the skills to effectively record my ideas, observations and experiences with increasing confidence.	I can present increasingly personal, meaningful responses that sometimes realise my intentions. I am learning how to evaluate my work effectively.
4 1 2 3	I am sometimes able to develop ideas based on some research. I am developing an understanding of how to analyse images effectively.	I am learning how to experiment with a limited range of resources, media, techniques and processes and I am sometimes able to refine my ideas appropriately as they develop.	I am developing the skills to record my ideas, observations and experiences.	I have the ability to present increasingly personal, meaningful responses that occasionally realise my intentions. I am learning how to evaluate my work.
3 1 2 3	I have been able to develop ideas based on some limited research. I have some understanding of how to analyse images.	I have attempted to experiment with a limited range of resources, media, techniques and processes. There is limited evidence of my ability to refine my work as it develops.	I have attempted to record my ideas, observations and experiences.	I have shown some ability to present personal responses. I have produced some short evaluations of my work.
2 1 2 3	I have produced some ideas based on very limited research. I have attempted to analyse some images.	I have attempted to use a limited range of resources, media, techniques and processes. There is very limited evidence of my ability to refine my work as it develops.	I have attempted to record some of my ideas, observations and experiences.	I have presented some personal responses.

TEACHER COMMENTS:

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STUDENT COMMENTS:

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KS5 A-LEVEL PHOTOGRAPHY: How do I make progress in Year 12 and 13?

Name:		TG:		ALPS:		PRD:	
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Students should highlight in **blue** (self-assessment) those statements that are true for them. The teacher then highlights in **yellow** (teacher assessment) the statements that represent their judgement about the student's progress.

LEVEL		AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements
24 23 22 21	Convincingly Clearly Adequately Just	I have demonstrated an exceptional ability to develop ideas through sustained investigations informed by contextual and other sources. I have demonstrated exceptional analytical and critical understanding.	I have demonstrated an exceptional ability to explore and select appropriate resources, media, material, techniques and processes. I have reviewed and refined my ideas in a confident and purposeful manner as my work has developed.	I have demonstrated an exceptional ability to record ideas, observations and insights relevant to intentions. I have demonstrated an exceptional ability to reflect critically on my work and progress.	I have demonstrated an exceptional ability to present personal and meaningful responses. I have demonstrated an exceptional ability to successfully realise intentions and, where appropriate, make connections between visual and other elements.
20 19 18 17	Convincingly Clearly Adequately Just	I have demonstrated a confident and highly developed ability to develop ideas through sustained investigations informed by contextual and other sources. I have demonstrated a confident and highly developed analytical and critical understanding.	I have demonstrated a confident and highly developed ability to explore and select appropriate resources, media, material, techniques and processes. I have reviewed and refined my ideas in a confident manner as my work has developed.	I have demonstrated a confident and highly developed ability to record ideas, observations and insights relevant to intentions. I have demonstrated a confident and highly developed ability to reflect critically on my work and progress.	I have demonstrated a confident and highly developed ability to present personal and meaningful responses. I have demonstrated a confident and highly developed ability to successfully realise intentions and, where appropriate, make connections between visual and other elements.
16 15 14 13	Convincingly Clearly Adequately Just	I have demonstrated a consistent ability to develop ideas through sustained investigations informed by contextual and other sources. I have demonstrated consistent analytical and critical understanding.	I have demonstrated a consistent ability to explore and select appropriate resources, media, material, techniques and processes. I have reviewed and refined my ideas with increasing confidence as my work has developed.	I have demonstrated an exceptional ability to record ideas, observations and insights relevant to intentions. I have demonstrated a consistent ability to reflect critically on my work and progress.	I have demonstrated an exceptional ability to present personal and meaningful responses. I have demonstrated a consistent ability to successfully realise intentions and, where appropriate, make connections between visual and other elements.
12 11 10 9	Convincingly Clearly Adequately Just	I have demonstrated a reasonably consistent ability to develop ideas through sustained investigations informed by contextual and other sources. I have demonstrated a reasonably consistent analytical and critical understanding.	I have demonstrated a reasonably consistent ability to explore and select appropriate resources, media, material, techniques and processes. I have reviewed and refined my ideas with a degree of success as my work has developed.	I have demonstrated an exceptional ability to record ideas, observations and insights relevant to intentions. I have demonstrated a reasonably consistent ability to reflect critically on my work and progress.	I have demonstrated an exceptional ability to present personal and meaningful responses. I have demonstrated a reasonably consistent ability to successfully realise intentions and, where appropriate, make connections between visual and other elements.
8 7 6 5	Convincingly Clearly Adequately Just	I have demonstrated some ability to develop ideas through sustained investigations informed by contextual and other sources. I have demonstrated some analytical and critical understanding.	I have demonstrated some ability to explore and select appropriate resources, media, material, techniques and processes. I have reviewed and refined my ideas with some success as my work has developed.	I have demonstrated some ability to record ideas, observations and insights relevant to intentions. I have demonstrated some ability to reflect critically on my work and progress.	I have demonstrated some ability to present personal and meaningful responses. I have demonstrated some ability to successfully realise intentions and, where appropriate, make connections between visual and other elements.
4 3 2 1	Convincingly Clearly Adequately Just	I have demonstrated minimal ability to develop ideas through sustained investigations informed by contextual and other sources. I have demonstrated minimal analytical and critical understanding.	I have demonstrated minimal ability to explore and select appropriate resources, media, material, techniques and processes. I have minimal evidence of reviewing and refining my ideas as my work has developed.	I have demonstrated minimal ability to record ideas, observations and insights relevant to intentions. I have demonstrated minimal ability to reflect critically on my work and progress.	I have demonstrated minimal ability to present personal and meaningful responses. I have demonstrated minimal ability to successfully realise intentions and, where appropriate, make connections between visual and other elements.
0	No work				

TEACHER COMMENTS:

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STUDENT COMMENTS:

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