

A01 (15% PP 10% ESA)

Assessment objective 1:
 “Develop ideas through investigations, demonstrating critical understanding of sources”

Evidence these marks with:

- Photographer research and analysis
- Initial ideas
- Development of ideas in response to sources
- Working in the style of another artist to show understanding of their work.

Coursework (Personal Portfolio) 60% Exam (Externally Set Assignment ESA) 40%

AO2 (15% PP 10% ESA)

Assessment objective 2: “Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes”

Evidence these marks with:

- Experimentation
- Developing ideas
- Designing
- Refining Ideas
- Learning from mistakes
- Taking creative risks!
- Techniques and processes

AO3 (15% PP 10% ESA)

Assessment objective 3:
 “Record ideas, observations and insights relevant to intentions as work progresses”

Evidence these marks with:

- Drawing
- Annotation
- Photography
- thumbnails
- Showing your ideas through visual means

AO4 (15% PP 10% ESA)

Assessment objective 4: “Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language”

Evidence these marks with:

- Final outcome/outcomes/body of work
- Evaluation
- Realisation of ideas
- Completion of project
- Best work

1. AO1 – image analysis

Your page should have a title, an image and a study/copy of their work. Use in keeping colours/backgrounds/fonts that show your understanding of the photographer.

Content – What is the work about?

- What is the work about/of? Are there any clues/evidence to support this?
- Who would the intended audience be for this work? Why? How do you know?

Process – How was the work made?

- How was the work made...and why?
- What are the stages the photographer has gone through to get to the final outcome?

Form – How has the photographer used composition/basic elements?

- Describe how the photographer has used the basic elements? (How have they been used to convey meaning?). What effect does this create?
- Describe the composition of the work (fore/mid/back ground, Rule of thirds, landscape/portrait). What effect does this create?

Connections – links and ideas

- How does their work connect to your project?
- How will this work inspire the development of your work? (AO2)
- What is the purpose or meaning of the work?
- What are your next steps?

2.

Using the photography room

IBOOKS

Instead of sketchbooks, for photography you have IBOOKs on your computer. You need to present your work clearly on pages within this IBOOK.

Uploading

In order to put your photos into your IBOOK you must upload them. To do this use a USB lead to connect your camera to the computer. Make sure the camera is switched on. Click on the application 'photos'. Click on the photos you want to upload then click 'upload selected items'

Editing photographs

Tutorials on how to use photoshop are in student resources. To access these follow the instructions below:
Sign into 365, then go to sharepoint.
Click on student resources and find the 'photography GCSE' folder.
You can then look through the tutorials in the folder 'Photoshop tutorials'.

3. Useful websites for research.

<https://www.thisiscoossal.com/> - Contemporary - inspiring articles full of creative ideas in all mediums and materials. Use the box at the top right to search for key words.

<https://www.tate.org.uk/art> - Artist and art work search. You can narrow your search by year, style, materials and themes.

<https://www.lensculture.com/> - Contemporary photographers. Great for finding out what photographers are doing now and for finding potential ideas for your work. You can search by key word in the box at the top.

AO1

AO = Assessment Objective

Exam board description:

AO1

Develop ideas through investigations, demonstrating critical understanding of sources

Analysis of others' and own work that leads to development of ideas.

Working in the style of another photographer to show understanding of their work.

4. Black and white natural forms photographers

- Still life (objects or 'things')
- Texture
- Form
- Pattern

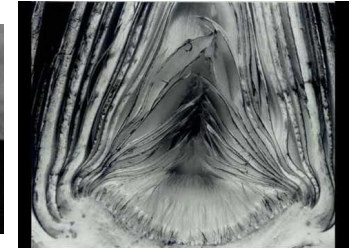
5. Imogen Cunningham

Imogen Cunningham was an American photographer known for her botanical photography.



6. Edward Weston

Edward Henry Weston (March 24, 1886 – January 1, 1958) was a 20th-century American photographer. He has been called "one of the most innovative and influential American photographers..."^[1] and "one of the masters of 20th century photography."



7. Karl Blossfeldt

Karl Blossfeldt was a German photographer, sculptor, teacher, and artist who worked in Berlin, Germany. He is best known for his close-up photographs of plants and living things.



8. Typologies in Photography - Same but different

A photographic typology is a single photograph or more commonly a body of photographic work, that shares a high level of consistency. This consistency is usually found within the subjects, environment, photographic process, and presentation or direction of the subject.



Bernd and Hilla Becher

9. Cubism was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Braque. They brought different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented and abstracted. Pablo Picasso



10. Cubism - David Hockney



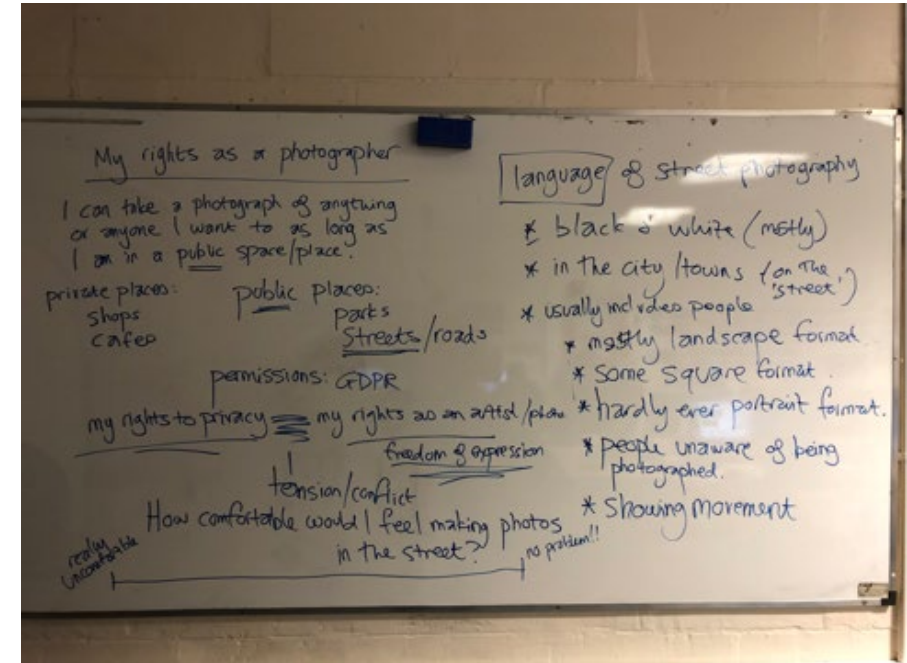
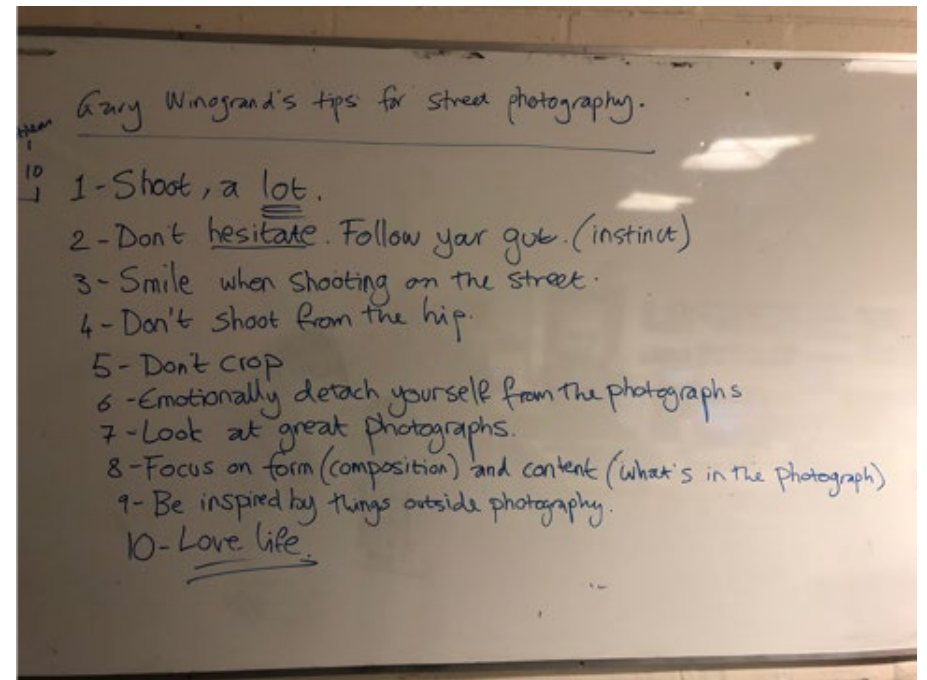
'Joiner' is a unique style of **photography** which makes a moment last longer and brings movement into an **image**. ... There is no linear perspective, as a photographer takes us for a wander by showing us multiply **images** of a space.

11. Street Photography - Gary Winogrand

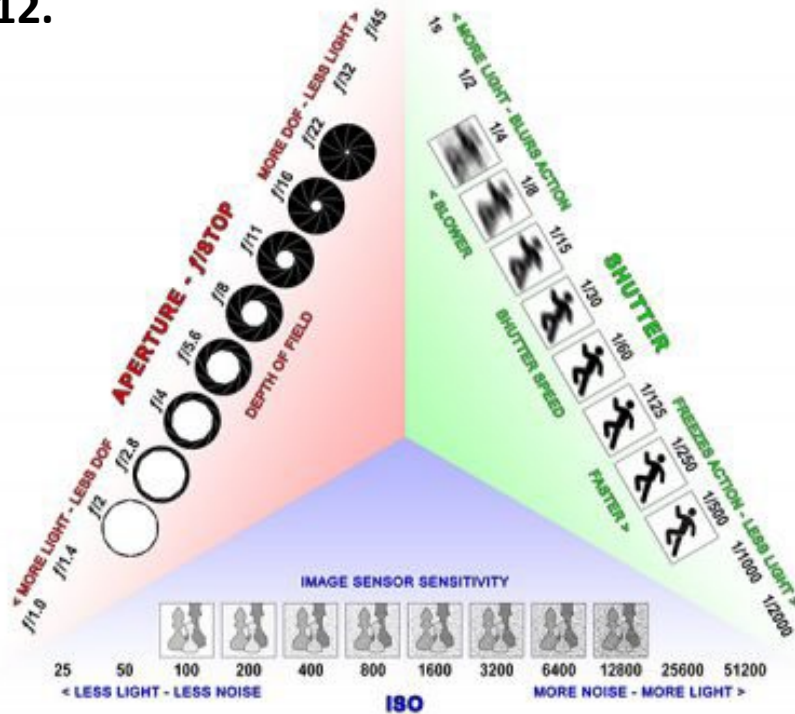
Street photography, also sometimes called candid photography, is photography conducted for art or enquiry that features unmediated chance encounters and random incidents within public places.



Garry Winogrand was an American street photographer from the Bronx, New York, known for his portrayal of U.S. life and its social issues, in the mid-20th century. Though he photographed in Los Angeles and elsewhere, Winogrand was essentially a New York photographer.



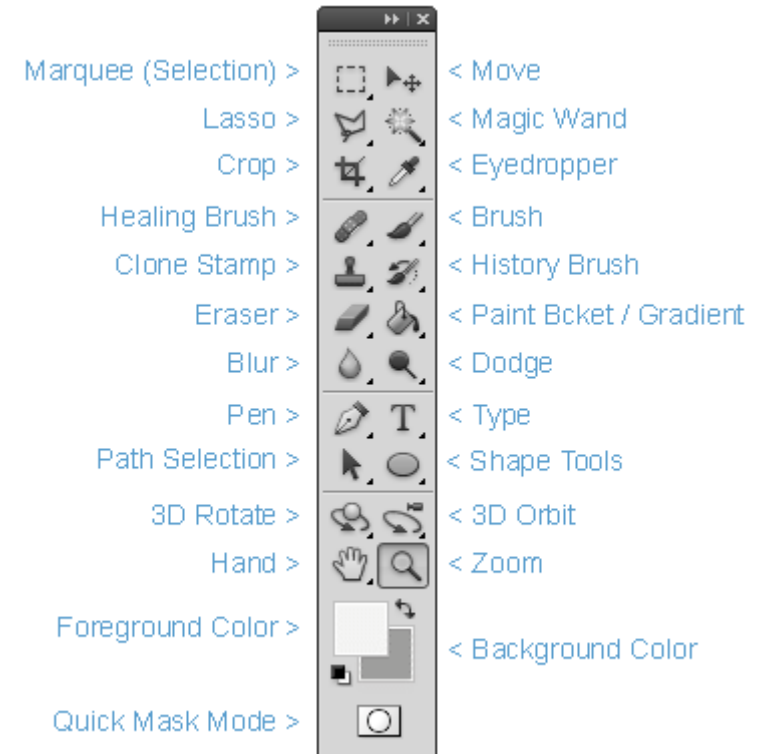
12.



This **triangle** is simply the relationship between three elements: aperture, shutter speed, and ISO. These three components work together to create an actual **exposure** or photograph. It is referred to as the **exposure triangle** because when you adjust one element, another element **MUST** change to capture the same **exposure**.

13. Photo editing – We use Adobe Photoshop on the imacs in school to edit images.
You can also edit in the photo app.

Editing techniques:
Blending
Layering
Cropping
Saturation
Grids



14. Focus

Focus means how much of the image is sharp. This can be used to emphasise a certain point. For example, if someone stands with their arm out in front of them, you could focus on their hand or their face. This can create meaning in an image.

15. Depth of field

Depth of field means how much of the image is in focus. You can have a narrow depth of field, where only a small part of the image is in focus, or you can have a larger depth of field, where everything is in focus. Depth of field is controlled by the aperture. A larger aperture means a narrower depth of field.

16. Photography techniques

In both traditional and digital photography, you can experiment by exploring aperture, shutter speed and focus. These can change the look and feel of your images and create specific effects, including slow motion, and can capture movement in more detail.

17. Lighting

Photography is all about light so it is important that you get this right. At times it may be necessary to use artificial lighting (such as flash or spot lights) to have more control over the end result. How you light a subject can have a dramatic effect on the final image, so think carefully and experiment with lighting:

- How strong is the light?
- Is it direct or indirect?
- Does it come from above, below, in front, side on or from behind?
- What colour is it?

Most cameras have a light meter in them to help you with the exposure settings needed for the conditions. This will help you avoid under or overexposing the image. However underexposing and overexposing can also be a desired effect.

18. ISO settings

ISO settings are about the light sensitivity of the digital chip or film.

The higher the ISO the more sensitive the chip becomes, meaning that you can take a photograph when there is less light. However, at higher ISO settings an image is more likely to be affected by digital noise or grain (this can also be a desired effect).

An ISO of 200 is the average daylight setting.

19. Shutter speed

This is how quickly the shutter opens and closes. The longer the shutter speed, the more light gets into the camera.

A short shutter speed will freeze things without much motion, so you can photograph fast moving things like cars or animals.

A long shutter speed would capture movement, and the image would look blurred. This is useful to show movement or speed.

20. Traditional photography is also called **analogue photography**. It means when images are captured on photographic film using a camera.

The film is made up of layers of light-sensitive emulsion coated on a flexible base (ie the film). The film is exposed to light in a camera. This creates a negative image on the film.

The film is then 'developed' using chemicals. Prints are made by projecting the image from the film onto light-sensitive paper. This photographic paper is then processed through a series of chemical baths.

The processing of both film and paper must take place in darkened rooms (a 'darkroom') to avoid light reaching the light-sensitive emulsions.

21. Photographers toolkit

- View point: Birds eye view, from below or straight on...
- Location: Inside, outside...
- Lighting: Natural sunlight, spotlight, torch...
- Props: Objects that suggest something to the viewer
- Camera mode: Automatic, landscape, close up, manual...

22. DSLR Cameras

A digital single-lens reflex camera (digital SLR or DSLR) is a digital camera that combines the optics and the mechanisms of a single-lens reflex camera with a digital imaging sensor.

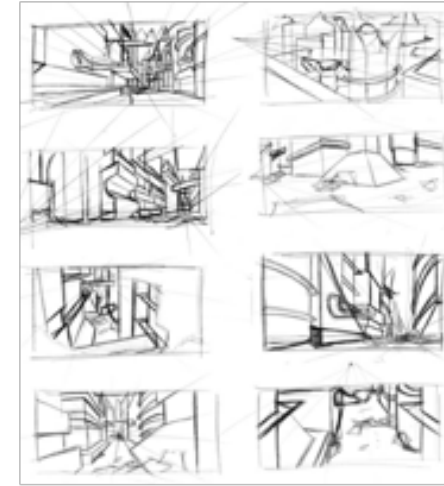


23. Planning a photoshoot using thumbnail drawings

1. Draw a rectangular box either landscape or portrait
2. Sketch the objects lightly in pencil in the composition you want
3. Add shading
4. Add notes to explain your ideas.

Your notes should include some of the following:

- Viewpoint
- Angle
- Composition (rule of thirds, leading lines...)
- Lighting
- Location



24. BASIC ELEMENTS

Line – Line gives structure to photographs. Leading lines can direct the viewers eyes to the main point of the picture, whilst converging lines add depth to images. **Techniques:** Fences, roads, a row of phone poles, or use more complex lines such as curves, shapes tones and colours.

Shape – A two dimensional element basic to picture composition. Usually the first way in which a viewer identifies an object within the picture. **Techniques:** Shapes can stand out more by placing them against plain contrasting backgrounds creating negative space. Groups of objects with a similar shape. Lighting which creates silhouettes is an effective way to create shape

Tone - In colour photography tone is the overall lightness or darkness of an area of an image. In black and white the tonal range is the difference between the lightest and darkest areas (contrast) of the photograph. **Techniques:** In black and white use a whole range of greys to emphasise the form and 3D quality and add subtlety. Tone can be used to set the mood of an image for example dark tones can show mystery and sadness and light tones could show joy and airiness.

Colour – Colour shows emotion, can affect mood and stimulate imagination. Two general categories – warm (red/yellows) and cool (blues/greens). **Techniques:** Use warm colours to create feelings of happiness, excitement and anger. Cool colours create feelings of tranquillity and calm. Complementary colours create contrast.

Texture – Texture is the surface detail that makes a 2D object seem like you can touch it. It can also be similar things grouped together such as crowds and flowers. **Techniques:** Zoom in closely for a detailed shot to make an object look interesting without showing the context, this makes the texture the subject.

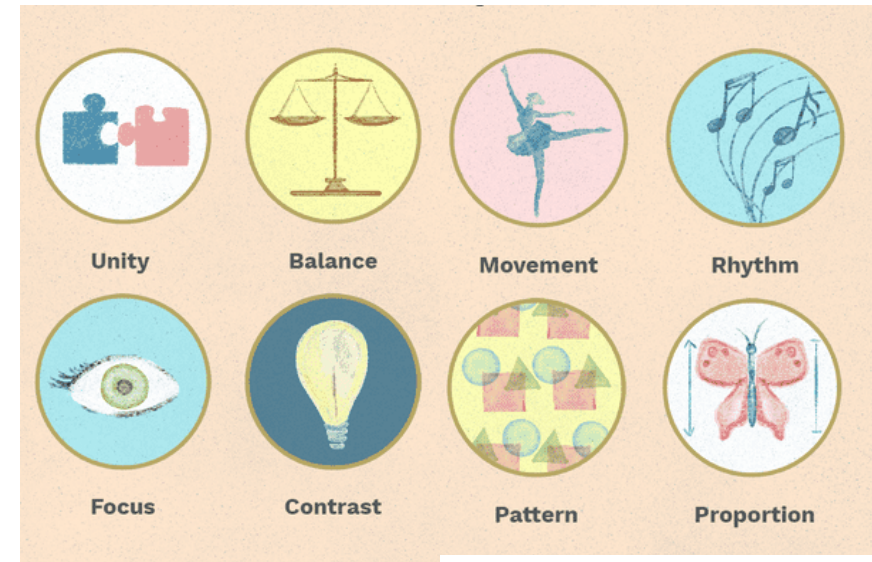
Pattern – Elements that are repeated eg, lines shapes, tones or colour to create interesting images. Patterns give order in chaos. Repetition is used to calm the viewer. They can be natural (ripples on water) or man made (tiles on a roof). **Techniques:** For emphasis, fill frame with a strong pattern by getting in close and shoot from above and below. Add to the complexity by interrupting regular patterns eg, a red apple amongst green apples. This adds an element of surprise to make the eye move around all areas.

25.

Elements of composition

Unity: Do all the parts of the composition feel as if they belong together, or does something feel awkwardly out of place?

- Balance:** Balance is the sense that the painting "feels right" and not heavier on one side. Having a symmetrical arrangement adds a sense of calm, whereas an asymmetrical arrangement creates a more dynamic feeling.
- Movement:** There are many ways to give a sense of movement in a painting, such as the arrangement of objects, the position of figures, the flow of a river. You can also use leading lines.
- Rhythm:** In much the same way music does, a piece of art can have a rhythm or underlying beat that leads your eye to view the artwork at a certain pace. Look for the large underlying shapes (squares, triangles, etc.) and repeated color.
- Focus:** The viewer's eye ultimately wants to rest on the "most important" thing or focal point in the painting, otherwise the eye feels lost, wandering around in space.
- Contrast:** Paintings with high contrast—strong differences between light and dark, for example—have a different feel than paintings with minimal contrast in light and dark. In addition to light and dark, contrast can be differences in shape, color, size, texture, type of line, etc.
- Pattern:** A regular repetition of lines, shapes, colors, or values in a composition.
- Proportion:** How things fit together and relate to each other in terms of size and scale; whether big or small,



26.

Foreground, Midground, Background

Foreground

The part of a scene that is nearest to the viewer. It doesn't have to be front and center in a composition.

Background

The scene behind the main object of the composition, which gives context and a framework for the piece.

Middle ground

The middle ground is everything between the foreground and background.



27.

Leading lines

Leading lines can be used to direct the viewer's eye into and around the painting. Leading lines can be actual lines, such as the lines of a fence or railroad, or they can be implied lines, such as a row of trees or curve of stones or circles.

28.

Rule of odds

The "rule of odds" suggests that an odd number of subjects in an image is more interesting than an even number. So if you have more than one subject in your picture, the suggestion is to choose an arrangement with at least three subjects.



29.

Rule of thirds

The rule of thirds is a composition guide that states that arranging the important features of an image on or near the horizontal and vertical lines that would divide the image into thirds horizontally and vertically is visually pleasing.



30.

AO4 – Final outcomes and bodies of work.

“Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language”

All of your preparatory work leads up to your personal response or final piece. To make a successful final piece, you must:

- Clearly link your final body of work with your preparatory work.
- Make sure your final piece links to your photographer research.
- Review and refine your ideas so that you are completely happy with them.

