



KS4 Curriculum Guide

The GCSE course structures:

GCSE Art/GCSE Photography/ GCSE Art , Craft and Design

- Preparation and research (*sketchbooks/E books*) plus finished coursework pieces (personal portfolio) done for coursework (**coursework = 60% of final grade**).
- Then a ten hour exam (externally set assignment) at the end of the course on a theme chosen by the exam board. This will include preparation (*one sketchbook/E book*) and a finished piece/photographs. (**exam = 40% of final grade**)

Assessment

- At GCSE all the tasks we complete are designed to help you meet your four Assessment objectives **Develop/Refine/Record/ Present** . Each one is worth up to 18 marks and these total marks provide you individually with a score which is converted into a GCSE grade of 9-1.

<u>AO1</u> Develop ideas through investigations, demonstrating critical understanding of sources	<u>AO2</u> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	<u>AO3</u> Record ideas, observations and insights relevant to intentions as work progresses	<u>AO4</u> Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language
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- We complete the same tasks for every project. This enables you to learn a certain way of gathering research and presenting it in a sketchbook or E book.
- It probably won't come as much surprise to you that you have all been doing these same tasks throughout your sketchbooks in Year 7, 8 and 9!

Feedback Codes

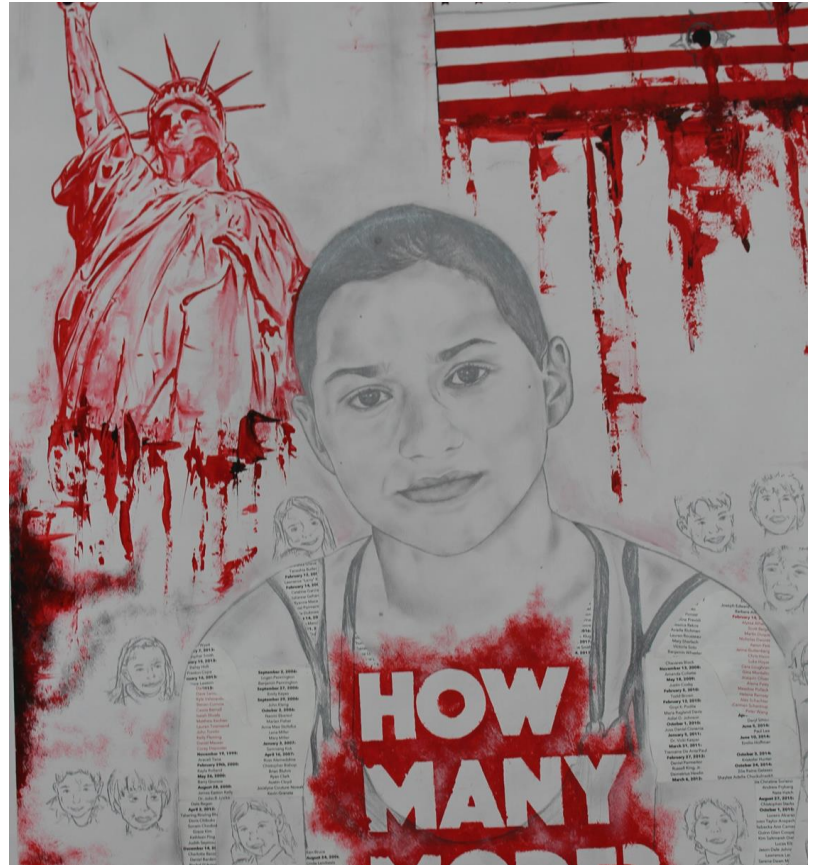
We will use the following coded system to tell you quickly what areas of improvement you need to work upon specifically against the Assessment Objectives. Remember most your feedback will be verbal lesson by lesson.

Art Coding

Within your sketchbook you will find the following codes so you can understand how you have been assessed and the how to improve upon your work within [pages](#).
Your Teacher will also continue to give you verbal & written feedback per project to support your learning



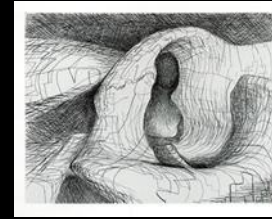
Assessment Objectives	Marking Codes	Explanation of Marking Codes within Sketchbooks.
<p>~</p> <p>Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding</p>	+	Your development through contextual work and annotation is of a high standard.
	0	Your work could have more here in terms of the annotation, explanation of processes, links to your work or use of specialist terms. You could also develop your ideas further through greater research of Artists or Photographers.
	-	Your work is largely incomplete, missing or below standard and is therefore impacting upon your overall grade.
<p>✂</p> <p>Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes</p>	+	Your development through refinement and experimentation is of a high standard.
	0	You could add more work here in terms of further experimentation with media. You could improve it through the use of a more appropriate tool or develop the work further with greater definition and tonal work.
	-	Your work is largely incomplete, missing or below standard and is therefore impacting upon your overall grade.
<p>#</p> <p>Record ideas, observations and insights relevant to their intentions in visual and/or other forms.</p>	+	Your development through recording your ideas and observations is of a high standard.
	0	You could add more work here in terms of layering, directional shading, tone or mark making. This may mean greater editing, refinement or development of ideas through further research.
	-	Your work is largely incomplete, missing altogether or below standard and therefore impacting upon your overall grade.
<p>^</p> <p>Present a personal, informed and meaningful response demonstrating analytical and critical understanding relating intentions and, where appropriate, making connections between visual, written, oral or other elements.</p>	+	Your responses through the connections you have made and realising your intentions is of a high standard.
	0	You could add more work here in terms of the development of your final ideas. This could be through a greater range of compositional ideas or a broader use of media.
	-	Your work is largely incomplete, missing or below standard and is therefore impacting upon your overall grade.



GCSE Fine Art

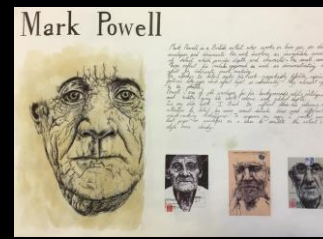
YSP : Project 1

GCSE Fine Art/ Art, Craft & Design



Page no	Task list	Examples	Key Vocabulary:
1-2	<p>2x page of mixed media thumbnail drawings from direct observation -bones, shells & drawings from the YSP photos. Include images of organic forms or YSP sculpture images could be included.</p> <p>Possible ideas: Chalk on brown/ water colour & wax /collage/ biro on print/ tissue & acrylic paint.)</p>	<p><i>Thumbnails with contextual images mixed amongst.</i></p>	<p>Media/Medium The materials and tools used by an artist to create a piece of art.</p> <p>Abstract A piece of art which is not realistic. It uses shapes colours and textures.</p> <p>Style The technique an artist uses to expressive their individual character of there work.</p> <p>Composition The arrangement and layout of artwork/objects.</p> <p>Highlight The bright or reflective area within a drawing/painting where direct light meets the surface of the object.</p> <p>Shadow, shade, shading The tonal and darker areas within a drawing/painting where there is less light on the object or person.</p> <p>Texture The feel, appearance or the tactile quality of the work of art</p> <p>Mark making Mark making is used to create texture within a piece of art by drawing lines and patterns.</p> <p>Form As an element of art is three dimensional and encloses space. Like shape, a form has length and width but it also has depth.</p>
3	1 x observational drawing page of two natural objects.		
4	<p>1 x Organic contextual pages of photographs or magazine cut outs. YSP images could be included.</p> <p>Log onto Pinterest / Find KJS Art Department (under people)/Find the boards entitled: YSP & Fragments. Also take a look at the board called sketchbooks for future page layout ideas.</p>	<p><i>Henry Moore would often draw or make sculptures based upon or including natural forms .</i></p> <p><i>Colour trial designs</i></p>	
5	1 x page of Natural form textile swatches- (Look at mid century designers) Henry Moore's Fabric designs		
6 & 7 8 & 9 10 & 11	<p>3 -4 Artist Studies: In-depth study into Henry Moore, Barbara Hepworth & Anthony Caro (2 weeks each).</p> <p>For each study you are to make 3 copies of their work/ sculptures or drawings using the sheets provided. Then write a biography and analysis of their work. Contextual pages of photographs or magazine cut outs based upon Henry Moore and Barbara. YSP images could be included</p>	<p><i>A double page artist study on Henry Moore with drawings, images and annotation.</i></p>	
12	3 x Colour trial design drawings combining all your ideas. (Lino sized) A sketch using sections of media to show possible ways of working.		
13			
14	1 x page showing your three different stages of your final print.		
	The Final Piece: The Print inspired by the YSP (A2)		
	<p>Design option Your print would done as a potential fabric or wall paper design for a high end interior design.</p>		

Portrait / Put Yourself in the picture



Page no

Task list

Artists

Key Vocabulary:

THIS IS WHAT YOU HAVE TO DO FOR THIS PROJECT:

An A1 piece of work that includes a distorted or straight forward self-portrait facing the viewer in any media that occupies a third of the page. We want you to start from a fairly conventional viewpoint of depicting a person in your studies, quite like a photograph. Then you can develop a much more imaginative piece if you want to where mixed media/photo collage/collage/printmaking are all combined. Or you might just want to make a straightforward portrait in acrylics – this would be fine too. This project should give you the opportunity to be more personally expressive within a given theme as this is the sort of thing you will get for your exam. We want you to get to the heart of the person you are making a portrait of. This could also be a double portrait too or fragments of features and figure(s).

The background to this will be formed by a painted transcription from one of the laminated artist's images provided (you select which one to use). There is quite a wide range of artists work to choose from for the background. Your teacher will tell you which artist made which work if the name is not on the laminated sheet.

1	One page of portrait thumbnail photos & sketches of your models/ family members. Including at least two quick pencil drawings of your own face: one from straight on, one using distorting mirrors
2	Portrait contextual pages that explore different portrait styles.
3	A series of black and white photos of your model (which you could grid up to get a more accurate drawing) – these photos could be from unusual angles and with strong shadows across the face.
	One A4 tonal drawing based upon one of the photos above
5	1 x Monoprint Artist study inspired by John Bratby.
6 & 7	Choose to do 2 Artist studies from the following six:



Picasso inspired Artist study 1 Clay tile or small head.



Picasso inspired Artist study 1 Clay tile or small head.



Media/Medium

The materials and tools used by an artist to create a piece of art.

Abstract

A piece of art which is not realistic. It uses shapes colours and textures.

Style

The technique an artist uses to expressive their individual character of there work.

Composition

The arrangement and layout of artwork/objects.

Highlight

The bright or reflective area within a drawing/painting where direct light meets the surface of the object.

Shadow, shade, shading

The tonal and darker areas within a drawing/painting where there is less light on the object or person.

Texture

The feel, appearance or the tactile quality of the work of art

Mark making

Mark making is used to create texture within a piece of art by drawing lines and patterns.

Form

As an element of art is three dimensional and encloses space. Like shape, a form has length and width but it also has depth.

GCSE - METAMORPHOSIS: Sculpture Project

met·a·mor·pho·sis

Noun

- (in an insect or amphibian) The process of transformation from an immature form to an adult form in two or more distinct stages.
- A change of the form or nature of a thing or person into a completely different one, by natural or supernatural means.



Page
no

Task list

Examples

Key Vocabulary:

The focus of the project is on developing sound preparation and on building your skills in sculpture. For the project we will use the human head as the basis for the clay sculpture and will show some form of metamorphosis relating to the head.
You will need to work through a range of different ideas tracing the development of your thinking through thumbnail sketches, drawings in different medias, contextual pages and artist studies.
Your preparation counts for HALF YOUR MARKS and you will need to annotate throughout.
For this you will undertake the following preparation leading up to an imaginative, expressive clay head sculpture.

A spider diagram of ideas and thumbnails with contextual images mixed amongst them.



Observational drawing to do with your chosen theme .

Artist studies



Artist study example and Final design ideas with drawings, images and annotation.



Additive process – process in which material is steadily built up to produce the finished figure.

Armature - A skeleton-like framework to give rigid internal support to a modeled sculpture, typically of either clay or wax.

Assemblage - Creating sculpture by combining many elements—especially found objects—into a complete work of art. The work is "assembled" from many parts.

Bust - A portrait sculpture or a painting representing a person's head, neck, shoulders and upper chest, and perhaps the upper arms.

Carving – Carving is one of the oldest sculptural techniques. It is a subtractive process; starting with a solid block, the sculptor removes material using chisels and other tools to 'reveal' the finished form. Traditional carving materials include stone, especially marble, and fine-grained woods.

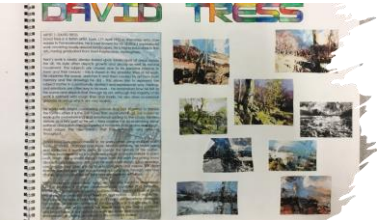




Cast - To reproduce a piece of sculpture by means of a mold. The original piece is generally made of a less durable material than the cast. Also, an artist may choose to cast from life real objects, or parts of a body or the entire body. This is often referred to as *moulage* or *life casting*.

Construction - A term referring to a sculpture made by joining together various components of various materials or of the same substance.

1	• Spider Diagram or wordle (1 page)
2	• Thumbnail sketches (1 page)
3 & 4	• 2 x Contextual pages of photographs or magazine cut outs that relate to your idea.
5 & 6 7 & 8 9 & 10	• 3-4 x Artist Studies with Annotation
11,12 ,13	• 2-3 x pages of Observational studies relating to your idea. (Heads, mechanical parts, insects,)
14 & 15	• 2 x Drawings for the final piece.

GCSE ART: LANDSCAPES THROUGH SURFACES & TEXTURES



Page no	Task list	Examples	Key Vocabulary:
	<p>Artist studies in lessons: <i>John Virtue/ Anselm Kiefer/ David Tress/ Kurt Jackson</i></p>	<p>Thumbnails with contextual images mixed amongst.</p>  	<p>Composition The arrangement and layout of artwork/objects.</p>
	<p>Select your chosen artists. You will be required to make 4- 6 pages of studies about 2 artists including: A biography and annotation.</p> <p>Each study will include: A biography & annotation 1 x Contextual page 2x pages of drawings and media studies from at least two images by that artist.</p>	<p>Colour trial designs</p>  	<p>Texture The feel, appearance or the tactile quality of the work of art</p> <p>Mark making Mark making is used to create texture within a piece of art by drawing lines and patterns.</p> <p>Impasto A thick, juicy application of paint to canvas or other support; emphasizes texture, as distinguished from a smooth flat surface</p>
	<p>Select your photographs (you must experiment with three different subjects as above before deciding which image to use for the exam piece) to work from and make 6 pages of media experiments and drawings of sections and a final design, using your chosen artist as a source for materials to use.</p> <p>2 x pages of monoprints from photos 2 x pages of bleach drawings 2 x pages of mixed media drawings or low relief clay slabs</p> <p>Be ambitious and try to work on a bigger scale if you feel you can. Prepare a drawn design as part of your prep before you start on the final piece.</p>	<p>A double page artist study on Henry Moore with drawings, images and annotation.</p> <p>Henry Moore would often draw or make sculptures based upon or including natural forms .</p> 	<p>Intensity The degree of purity or brilliance of a colour. Also known as chroma or saturation.</p> <p>Landscape A generalization for any artist's depiction of natural scenery. Figures and other objects should be of secondary importance to the composition and incidental to the content.</p>
	<p>Final Pieces</p>		<p>Linear Perspective A method of depicting three-dimensional depth on a flat or two-dimensional surface. Linear perspective has two main precepts: 1. Forms that are meant to be perceived as far away from the viewer are made smaller than those meant to be seen as close 2. Parallel lines receding into the distance converge at a point on the horizon line known as the vanishing point.</p>

YSP Project Information

- In this project we are going to look at Art in the landscape making links to the Yorkshire Sculpture Park and Hepworth Gallery in Wakefield. Alongside this you will research three British artists in particular, two of which are from Yorkshire. Before summer you will complete GCSE standard research on one artist.
- All three artists are connected and worked mainly in the form of sculpture. Sculpture is one of the Fine Art disciplines (painting, drawing, sculpture, printmaking and alternative media) that you will explore on your GCSE Art course, they are called endorsements.
- The Artists in question are Sir Henry Moore, Dame Barbara Hepworth and Sir Anthony Caro.





GCSE Art, Craft & Design

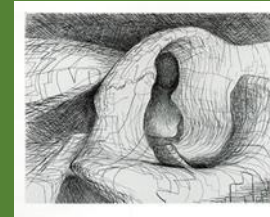
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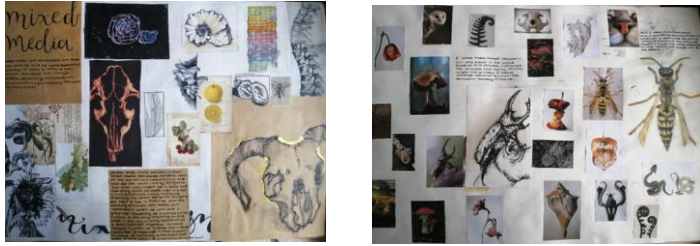
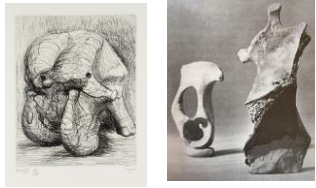


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GCSE Fine Art/ Art, Craft & Design



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6 & 7 8 & 9 10 & 11	<p>3 -4 Artist Studies: In-depth study into Henry Moore, Barbara Hepworth & Anthony Caro (2 weeks each).</p> <p>For each study you are to make 3 copies of their work/ sculptures or drawings using the sheets provided. Then write a biography and analysis of their work. Contextual pages of photographs or magazine cut outs based upon Henry Moore and Barbara. YSP images could be included</p>		<p>Mark making Mark making is used to create texture within a piece of art by drawing lines and patterns.</p>
12	<p>3 x Colour trial design drawings combining all your ideas. (Lino sized)</p> <p>A sketch using sections of media to show possible ways of working.</p>		<p>Form As an element of art is three dimensional and encloses space. Like shape, a form has length and width but it also has depth.</p>
13			
14	<p>1 x page showing your three different stages of your final print.</p>		
	<p>The Final Piece: The Print inspired by the YSP (A2)</p>		
	<p>Design option Your print would done as a potential fabric or wall paper design for a high end interior design.</p>		

3D Design : Project 2 / L'arte è vita

GACD: Design for theatre, film and television

Overview

Three-dimensional Design is concerned with the designing, prototyping, modelling or making of functional and aesthetic consumer products, interiors and architecture. You will engage with appropriate processes, materials and construction techniques, using maquettes, models and working drawings to help take their initial ideas through to realisation. You will also understand that Three-dimensional Design practitioners may work within a small team environment or work as freelance practitioners. You will need good communication skills in order to liaise with clients and to promote themselves as three-dimensional designers.

In design for theatre, film and television you will explore:

- The use of traditional and non-traditional media to develop and create set, prop, and costumes designs for theatre, film and television.
- The use of a range of design materials, tools and techniques such as digital and non-digital design methods, graphic and construction materials.

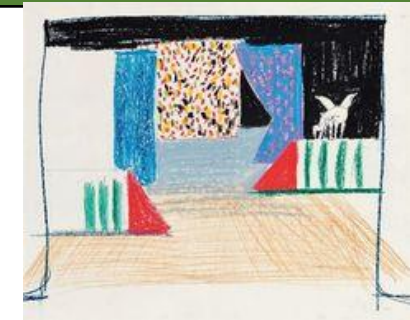
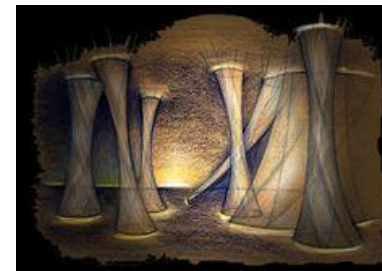
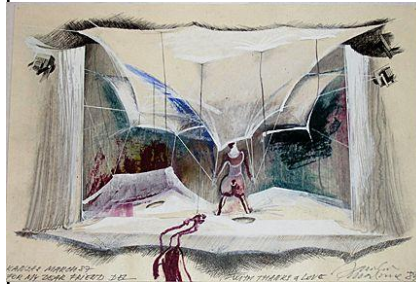
Through this project you will develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches
- the use of observational skill to record from sources and communicate ideas
- characteristics of materials such as resistance, malleability, recyclability and sustainability
- the elements of three-dimensional design such as light, space, form, scale and proportion
- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media
- the use of digital and/or non-digital applications

Key Vocabulary:

- formal elements
- resistance, malleability, recyclability and sustainability
- the elements of three-dimensional design such as light, space, form, scale and proportion

Examples



3D Design : Project 2 / L'arte è vita

GACD: Design for theatre, film and television



Page no	Task list	Examples
1	<p>Make a title page on set design and include the information you gather from watching the video slides.</p>	
2-3	<p>2 x page of contextual pages</p> <ul style="list-style-type: none"> 1 on all three Artists work 1 on set design <p>(Log onto Pinterest / Find KJS Art Department - Look at the board called Art Craft & Design.</p>	
4 & 5	<p>First Artist Study: In-depth studies into Hokusai ,Van Gogh, David Hockney (2 weeks each).</p> <ul style="list-style-type: none"> This week Vincent Van Gogh This will include images of the Artists work, studies you undertake and then annotation with a specific focus on the elements you see being included in your Set Design. 	
6	<p>A designers study into the work of either Tim Hatley or Madeleine Boyd</p> <ul style="list-style-type: none"> Make an A3 visual page of information on one of the above Set designers. 	
7	<p>Make some set design sketches using the template provided.</p> <ul style="list-style-type: none"> These should be loose idea annotated to show your thinking 	
8 & 9	<p>Second Artist Study: In-depth study into Hokusai ,Van Gogh, David Hockney (2 weeks each).</p> <ul style="list-style-type: none"> Choose the second artist that you like. This will include images of the Artists work, studies you undertake and then annotation with a specific focus on the elements you see being included in your Set Design. 	
10	<p>Make a model of your set.</p> <ul style="list-style-type: none"> Using images from the internet and PowerPoint tools to produce a digital example of one set design. 	





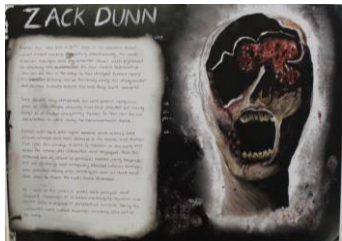

GCSE - METAMORPHOSIS: Sculpture Project

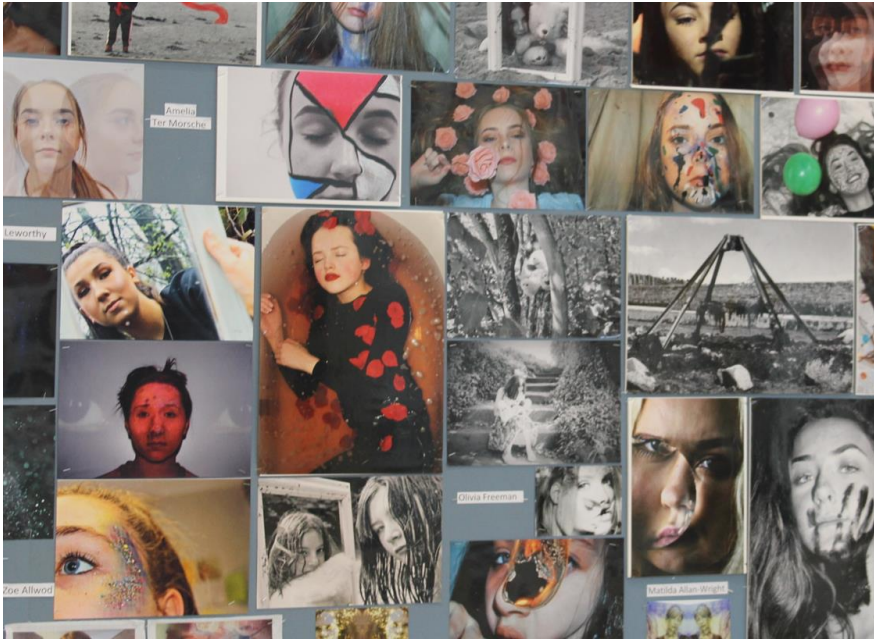
met·a·mor·pho·sis

Noun

1. (in an insect or amphibian) The process of transformation from an immature form to an adult form in two or more distinct stages.
2. A change of the form or nature of a thing or person into a completely different one, by natural or supernatural means.



Page no	Task list	Examples	Key Vocabulary:
	<p>The focus of the project is on developing sound preparation and on building your skills in sculpture. For the project we will use the human head as the basis for the clay sculpture and will show some form of metamorphosis relating to the head.</p> <p>You will need to work through a range of different ideas tracing the development of your thinking through thumbnail sketches, drawings in different medias, contextual pages and artist studies.</p> <p>Your preparation counts for HALF YOUR MARKS and you will need to annotate throughout.</p> <p>For this you will undertake the following preparation leading up to an imaginative, expressive clay head sculpture.</p>	<p><i>A spider diagram of ideas and thumbnails with contextual images mixed amongst them.</i></p>   <p><i>Observational drawing to do with your chosen theme .</i></p>  <p><i>Artist studies</i></p> 	<p>Additive process – process in which material is steadily built up to produce the finished figure.</p> <p>Armature - A skeleton-like framework to give rigid internal support to a modeled sculpture, typically of either clay or wax.</p> <p>Assemblage - Creating sculpture by combining many elements—especially found objects—into a complete work of art. The work is "assembled" from many parts.</p> <p>Bust - A portrait sculpture or a painting representing a person's head, neck, shoulders and upper chest, and perhaps the upper arms.</p> <p>Carving – Carving is one of the oldest sculptural techniques. It is a subtractive process; starting with a solid block, the sculptor removes material using chisels and other tools to 'reveal' the finished form. Traditional carving materials include stone, especially marble, and fine-grained woods.</p>
1	<ul style="list-style-type: none"> • Spider Diagram or wordle (1 page) 		
2	<ul style="list-style-type: none"> • Thumbnail sketches (1 page) 		
3& 4	<ul style="list-style-type: none"> • 2 x Contextual pages of photographs or magazine cut outs that relate to your idea. 		
5 & 6 7 & 8 9 & 10	<ul style="list-style-type: none"> • 3-4 x Artist Studies with Annotation 	<p><i>Artist study example and Final design ideas with drawings, images and annotation.</i></p>  	
11,12 ,13	<ul style="list-style-type: none"> • 2-3 x pages of Observational studies relating to your idea. (Heads, mechanical parts, insects,) 		
14 & 15	<ul style="list-style-type: none"> • 2 x Drawings for the final piece. 		<p>Cast - To reproduce a piece of sculpture by means of a mold. The original piece is generally made of a less durable material than the cast. Also, an artist may choose to cast from life real objects, or parts of a body or the entire body. This is often referred to as <i>moulage</i> or <i>life casting</i>.</p> <p>Construction - A term referring to a sculpture made by joining together various components of various materials or of the same substance.</p>



GCSE Digital Photography

Technical Start: Composition



Black and White: Structures

Photography – the word photography comes from two old Greek words “phos” meaning light and “graph” meaning to draw. So photograph literally means to draw with light, or a drawing made with light. So photography is the art of drawing with light.

Objective

Throughout this project, you will be experimenting with a range of techniques planning and taking photographs and develop a further understanding of the technical side of the camera beyond auto mode. We will be exploring studio settings and lighting. In addition to this you will be exploring the theme of Black and White: Structures. Through limiting your photographs to be purely seen in black and white it will allow you to explore different ideas and techniques and look closer at how composition and lighting can create an interesting photograph rather than relying on colour.

What makes an interesting photograph? Contrast, Texture, Pattern, Range of Tones, Varied lighting, experimentation.

	<u>Task list</u>	Examples	<u>Key Vocabulary:</u>
	<p><u>Natural World</u> Compositional Focus: Macro and Rule of Thirds Plants, nature, fossils, trees, vegetables, still life, natural patterns, stones, flowers, shells, insects, skeletons, bones, landscapes, trees. Extension - Own shoot-exploring natural forms further-cut up fruit and veg or fish.</p>	<p><i>Thumbnails with contextual images mixed amongst.</i></p>	<p>Macro Macro Photography is commonly defined as close-up photography of tiny insects or objects with images that result in the subject being life-size or larger.</p> <p>Rule of Thirds The Rule of Thirds is the process of dividing an image into thirds, using two horizontal and two vertical lines. When you position the most important elements of your image at these intersection points, you produce a much more natural image.</p>
	<p><u>Places</u> Compositional Focus: Texture and symmetry Buildings, structures, sculptures, sections of landscapes, churches, doorways, windows, reflections, architectural details, bridges, pavements. Extension - Own shoot exploring architectural sections at a different time of the day. Are you going anywhere that is of interest over the weekend?</p>		<p>Texture When talking about photography texture refers to the visual quality of the surface of an object, revealed through variances in shape, tone and colour depth. Capturing high levels of detail is extremely important when attempting to capture lifelike textures making exposure choices critical.</p> <p>Symmetry Symmetry refers to a line that splits an object in half and, if both sides of the object are an exact mirror image of each other, then this object is said to be symmetrical.</p>
	<p><u>Sets, objects & patterns</u> Compositional Focus: Pattern Abstract compositions, macro, sections of objects close up, mechanical objects, symmetry, patterned wall paper, projections, painted black and white, playing cards, dice, chess pieces, paper cut outs, Objects-using miniature studio sets, jigsaws, still life sections, reflective kitchen implements- a whisk, bottle opener, spoons, forks, projections ,glassware refracting forms</p>		<p>Pattern Pattern photography is the concept of integrating a repetition of elements into your photographs. Our daily lives are filled with repetitive patterns. ... In order to create photography that captures and emphasizes these elements, you can choose to create up-close or wide angle compositions for your images.</p>
	<p>Extension-Own shoot exploring objects-refractions further? People Compositional Focus: Cropping Dressed in black and white, creative lighting and shadows on portraits make up in black and white, black and white face painted patterns.</p>		<p>Cropping Cropping is the removal of unwanted outer areas from a photographic or illustrated image. ... Depending on the application, this can be performed on a physical photograph, artwork, or film footage, or it can be achieved digitally by using image editing software.</p>

PAGES	Your work journal should include the following preparation:
SLIDE/PAGE 1	<p>Spider diagram- exploring ideas for each workshop theme, objects that would interest you, techniques you could use.</p> <p>Include Small definition of each compositional focus – Google research each definition and look at examples online to further your understanding.</p>
SLIDE/PAGE 2 and 3	<p>2 contextual pages - black and white imagery exploring the theme of structures.</p> <p>See Pinterest. Remember to also spread contextual images out throughout your ebook.</p>
<p>SLIDE/PAGE</p> <p>Shoot 1: 4,5,6, 7 & 8</p> <p>Shoot 2: 9,10,11, 12 & 13</p> <p>Shoot 3: 14,15,16,17 & 18</p> <p>Extension: 19,20,21,22 & 23</p>	<p><u>4 min. Photographers studies with Transcriptions</u></p> <p>You need to choose the photographers that interest you for this project. You are only required to write about two Photographers work this time and should support them with transcriptions inspired by their work, rather than copies. Next to your own photographs, you can also include images by other photographers with no additional annotation.</p> <p>AT THE BEGINNING OF EACH SHOOT (1 PHOTOGRAPHER STUDY PER SHOOT)</p> <p>2 x pages of thumbnails - a minimum of two from each workshop.</p> <p>Exploring the idea of structures in black and white photography. You should complete a minimum of three different photo shoots, to achieve a broad range of photographs.</p> <p>FOR EACH SHOOT COMPLETED (Present just before your edits and separate them out for each shoot)</p> <p>Edited Photographs</p> <p>The aim of the edits this time is look at different ways to edit one image rather than edit lots of different images repetitively.</p> <p>Therefore, your best photos from each shoot will be edited in postproduction at least two different ways. This could be done by altering contrast, exposure, shadows, highlights, cropping, mirroring, symmetry, etc. (Select a minimum of 4 edits per shoot and present on the slide/pages after thumbnails)</p>

OVERVIEW - SHOOTS TO COMPLETE

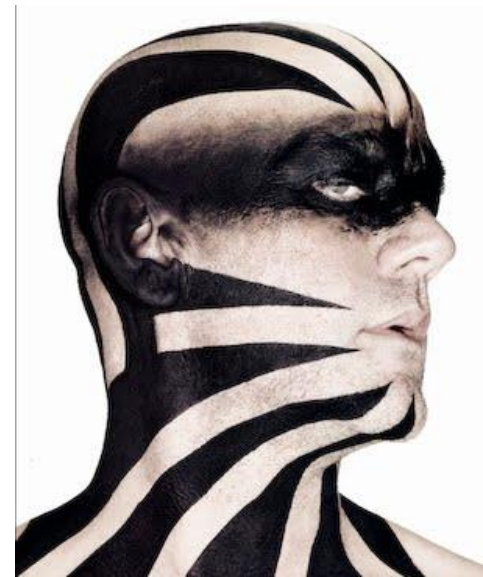
FOUNDATION SHOOT. Macro shoot exploring the various settings of the camera. This will be your very first opportunity to explore how the camera works. Keep these photos saved just in case you want to use them in future shoots.

SHOOT 1. FRUIT AND VEG (MACRO AND RULE OF THIRDS) (Select X2 photographers and complete transcriptions in class shoot -Karl Blossfeldt, Imogen Cunningham Charles Jones, Edward Weston, Horst P Horst

SHOOT 2. (SYMMETRY AND TEXTURE) KNARESBOROUGH AND AROUND SCHOOL SHOOT (Select 1 photographer - Lee Friedlander, William Klein and Paul Strand)

SHOOT 3. GLASS AND PATTERN REFRACTION SHOOT (PATTERN) (Select 1 photographer – Irving penn, Antonio Gutierrez Pereira and Tim Wolverson)

Extension shoot. Black and white make up portrait shoot. (Select 1 photographer - Alex Box- Make up artist Rankin- Photographer, Solve Sundsbo. (Glow up BBC)



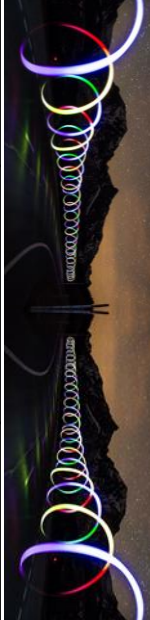
Light and Movement: Shutter Speed and ISO

Photography – the word photography comes from two old Greek words “phos” meaning light and “graph” meaning to draw. So photograph literally means to draw with light, or a drawing made with light. So photography is the art of drawing with light.

Objective

Throughout this project you will be experimenting with a range of techniques and approaches to capture movement. You will be exploring how shutter speed can affect the photographs we take in very different ways; from using a fast shutter speed to freeze movement to using a slow shutter speed in order to capture ghostly movements. This project will help you better understand the functions of the camera and the effect they have on the end image.

Themes to possibly explore: Water (splashing, flowing, dripping), gymnastics, sports, people, running, jumping, dancing, moving fabric, clothing, hair swishing.

	<u>Task list</u>	Examples	<u>Key Vocabulary:</u>
	<p><u>Blur Motion Ghost workshop</u> Capturing movement- is achieved by a slower shutter speed- this can create a ghostly or ephemeral image.</p>		<p>Shutter Speed In photography, shutter speed or exposure time is the length of time when the film or digital sensor inside the camera is exposed to light, also when a camera's shutter is open when taking a photograph. The amount of light that reaches the film or image sensor is proportional to the exposure time.</p>
	<p><u>Blur Motion Panning workshop</u> Capturing movement- is achieved by a slower shutter speed- this can create a ghostly or ephemeral image.</p>		<p>USING YOUR CAMERA: To achieve a longer exposure/ light trails SLR: Tv (shutter priority) – 1/5, 1/4, 0”3 or slower by turning the dial OR M- manual- turn dial anti- clockwise until display reads BULB- in this mode you hold shutter open as long as you want- set to MF- manual focus - A tripod is a good idea!</p>
	<p><u>Freeze Motion workshop</u> Freezing movement- Using a fast shutter speed you can Freeze a point in time that something is happening. (like a jump, dance, sports, explosions, shattering, hair moving, river flowing.)</p>		<p>ISO Use a low ISO 200-400 to reduce noise and grain. Compact digital cameras- use fireworks or night portrait setting or other setting intended for low light conditions.</p>
	<p><u>Workshop 3 & 4- Drawing with light & capturing light trails</u> Lights, projects & reflections. Experiment by drawing with a torch around a figure or making shapes\ writing=Light graffiti Spin lights/ move around in different formations- curve, S.... Move the camera (using slow shutter speed) on a still/fixed light. Each workshop will provide you with 2 pages of thumbnails & 4 edits.</p>		<p>Cropping Cropping is the removal of unwanted outer areas from a photographic or illustrated image. ... Depending on the application, this can be performed on a physical photograph, artwork, or film footage, or it can be achieved digitally by using image editing software.</p>

PAGES	Your work journal should include the following preparation:
SLIDE/PAGE 1	<p>Spider diagram- exploring ideas for each workshop theme, objects that would interest you, techniques you could use.</p> <p>Include Small definition of SHUTTER SPEED and ISO– Google research each definition and look at examples online to further your understanding.</p>
SLIDE/PAGE 2 and 3	<p>2 contextual pages</p> <p>See Pinterest. Remember to also spread contextual images out throughout your ebook.</p>
<p>SLIDE/PAGE</p> <p>Shoot 1: 4,5,6, 7 & 8</p> <p>Shoot 2: 9,10,11, 12 & 13</p> <p>Shoot 3: 14,15,16,17 & 18</p> <p>Extension: 19,20,21,22 & 23</p>	<p><u>4 min. Photographers studies with Transcriptions</u></p> <p>You need to choose the photographers that interest you for this project. You are only required to write about two Photographers work this time and should support them with transcriptions inspired by their work, rather than copies. Next to your own photographs, you can also include images by other photographers with no additional annotation.</p> <p>AT THE BEGINNING OF EACH SHOOT (1 PHOTOGRAPHER STUDY PER SHOOT)</p> <p>2 x pages of thumbnails - a minimum of two from each workshop.</p> <p>You should complete a minimum of four different photo shoots, to achieve a broad range of photographs.</p> <p>FOR EACH SHOOT COMPLETED (Present just before your edits and separate them out for each shoot)</p> <p>Edited Photographs</p> <p>The aim of the edits this time is look at different ways to edit one image rather than edit lots of different images repetitively.</p> <p>Therefore, your best photos from each shoot will be edited in postproduction at least two different ways. This could be done by altering contrast, exposure, shadows, highlights, cropping, mirroring, symmetry, etc. (Select a minimum of 4 edits per shoot and present on the slide/pages after thumbnails)</p>

MOVEMENT and LIGHT

SHOOT 1. GHOST SHOOT (SHUTTER SPEED-long exposure)

<https://www.youtube.com/watch?v=D-vbZ60eg0o>

(x1 photographer study) BLYTH BOHNEN

SHOOT 2. PANNING (1/10 SLOW SHUTTER SPEED)

<https://www.youtube.com/watch?v=lnpc6QsoKo4>

SHOOT 3. FREEZE MOTION (FAST SHUTTER SPEED) Select 1 photographer -

Harold Edgerton 'Spilt Milk' – 1933

Sirkka-Liisa Konttinen 'Girl on a Spacehopper' - 1971

Laurence Demaison

SHOOT 4 and 5+. DRAWING WITH LIGHT AND LIGHT TRAILS

Gjon Mili Light paintings

Michael Bossanko- light sculpture/painting <https://www.youtube.com/watch?v=m8WiiFK0g-c>

Rene Burri- Mexico City 1980- Traffic trails.

Andreas Feininger- Navy Helicopter 1949 (Helicopter taking off)

Chris Steele- Perkins- Road works and Fuji near Kawaguchiko. JAPAN 1999





Portrait/Fragments

- *This project will focus on building your skills in creative photography. The outcomes will be a series of fragmented portraits*

REMEMBER ONLY X2 DETAILED WRITTEN PHOTOGRAPHER STUDIES THROUGHOUT THE WHOLE PROJECT HOWEVER EVERY SHOOT MUST LINK TO A PHOTOGRAPHER - A PAGE OF IMAGES OF THE PHOTOGRAPHERS WORK INCLUDING YOUR OWN TRANSCRIPTION.

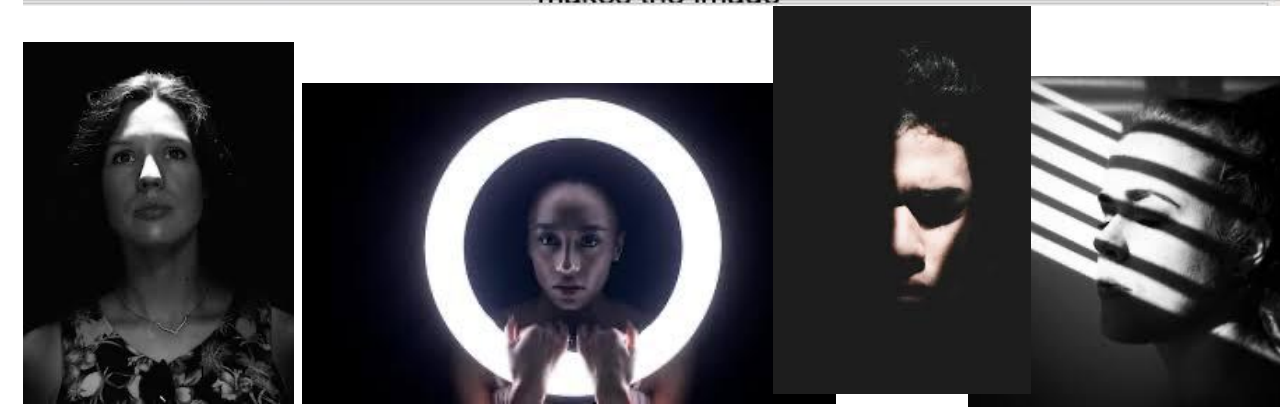
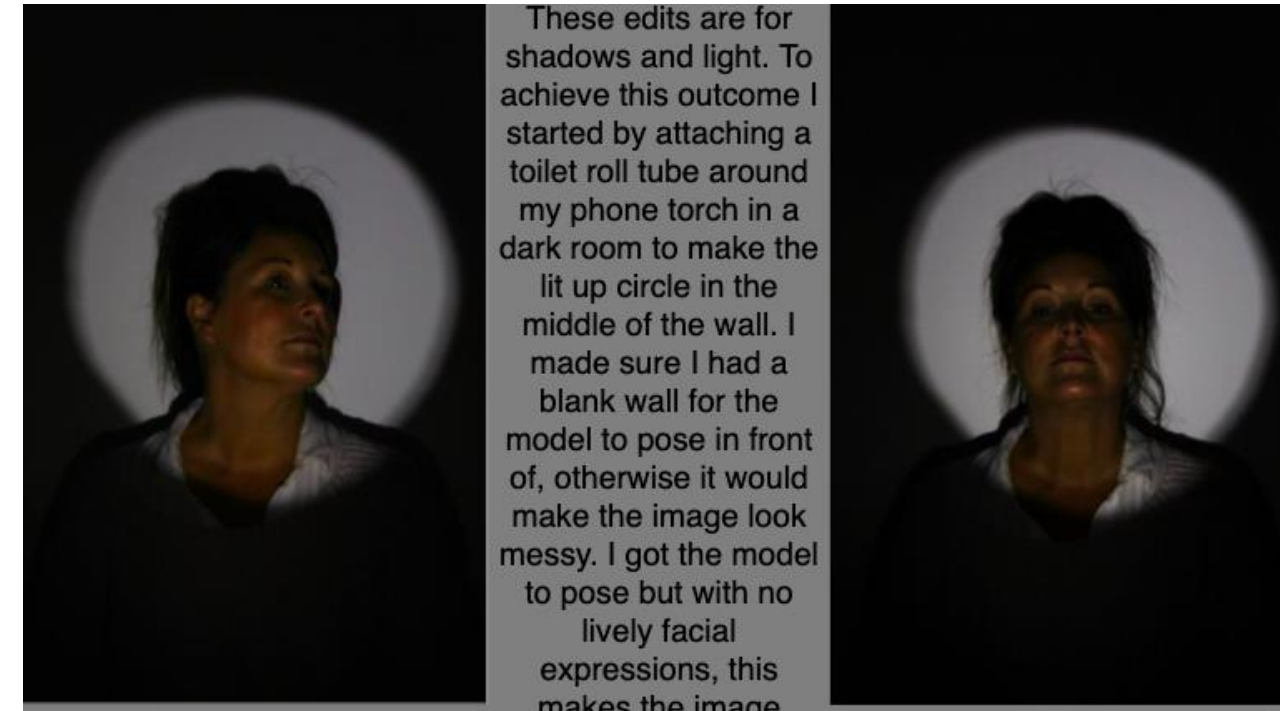
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Preparation list		Checklist
1 x mind map- Fragments	Slide 1	
2 x Portrait contextual pages that explore different portrait styles.	Slides 2 and 3	(Use Pinterest)
SHOOT 1 Shadows & colours Each workshop will provide you with 2 pages of thumbnails & 4 edits (2 edits per page).	Slides 3, 4, 5 and 6	
1 x Transcription / photographers study inspired by: Andreas Poupoutsis, Rankin, Tim Walker	Slide 7	
1x Set of portrait photos you/ family member playing with shadows & lights Each workshop will provide you with 2 pages of thumbnails & 4 edits	Slides 8, 9, 10 and 11	Homework
SHOOT 2 Warping & collage- Masks Each workshop will provide you with 2 pages of thumbnails & 4 edits (2 edits per page).	Slides 11, 12, 13 and 14	Continuation Homework
1 x Transcription / photographers study inspired by: Wes Naman, Lucas Simoes, Annegret Soltau	Slide 15	
SHOOT 3 Bath/Water Each workshop will provide you with 2 pages of thumbnails & 4 edits (2 edits per page).	Slides 16, 17, 18 and 19	
1 x Transcription / photographers study inspired by: Jovana Rikalo and Laurence Demaison	Slide 20	

Shoot 1 (Lesson 3/4 : Shadow and Colour.)

Take at least 80 shots experimenting with ideas like these and in your contextuallscomplete for homework

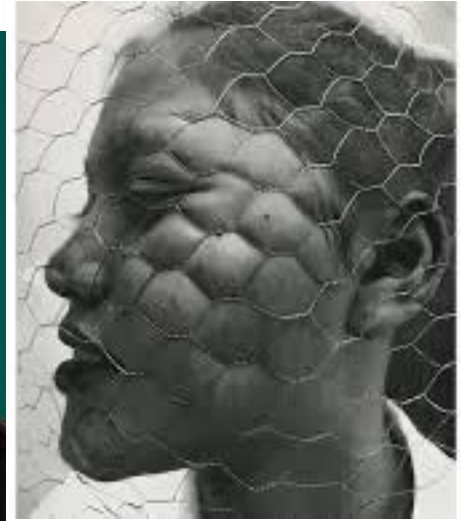


Shoot 2 warping distortion and collage – Masks (Lesson 9)

: As before taking 80 photos min.

<https://www.vogue.com/article/masks-in-brooklyn-photographer-laylah-amatullah-barrayn>

article about people in anti- viral masks.



© Paul van der Lugt



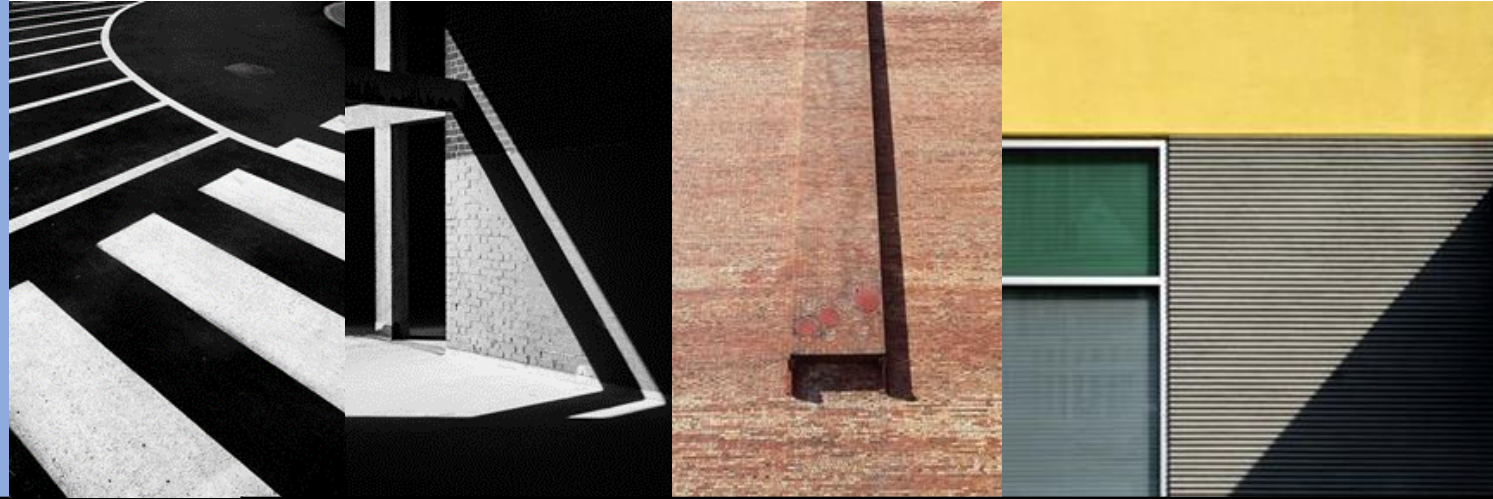
Shoot 3: Bath/ water / condensation



URBAN ABSTRACT:

Throughout this project, you will be experimenting with a range of technique planning and taking photographs and approaches to tackle the theme of Urban Abstracts. We will be exploring the landscape through shadows, pattern, contrasts and repetition. This will allow you to continue understand the functions of the SLR explore but more importantly explore different ideas and techniques and look closer at how composition, lighting and post production can create an interesting image.

What makes an interesting photograph? Contrast, texture, pattern, range of Tones, varied lighting & most importantly of all composition!



<p>Think about patterns in urban environments- the repetition of car park lines, market stalls, paving slabs or railings could all be examples of this- and how you might photograph these to give an impression of the anonymity or monotony of urban life. Think about places to shoot from- it might be possible to gain a different perspective from street level by using a multi-storey car park to get higher up. Remember that the average person very rarely looks at things other than from eye level- but this is your opportunity to blast that idea to bits.</p> <ul style="list-style-type: none"> Consider carefully the camera angles are you looking to get a whole view or part of a view of the landscape. Think about ways you can shoot a landscape to give the photo different qualities- you need to really interrogate your subject from as many different angles as you can think of. Things to think about- lighting, editing, textures in landscape, repetition, changes over time. Below are some suggestions to get you started: 	<p>Spider diagram- exploring ideas for each workshop theme, objects that would interest you, techniques you could use.</p>	<p>1</p>
<p><u>Urban Abstract Photographers – Paul Strand, Lark Foord, Matthieu Venot, Vishal Marapon, Andreas Gursky, Stephanie Jung.</u></p> <p>Buildings, structures, sculptures, sections of landscapes, churches, doorways, windows, reflections, architectural details, bridges, pavements.</p> <p>Extension - Own shoot exploring architectural sections at a different time of the day. Are you going anywhere that is of interest over the weekend?</p>	<p>2 contextual pages - Imagery exploring the theme of Urban Abstracts.</p> <p>See Pinterest.</p> <p>Remember to spread images out throughout your book, they don' have to be all grouped together.</p>	<p>2,3</p>
<p><u>Reflections</u> –Look for reflections in puddles, mirrors, windows, gloss metal.Extension-Own shoot exploring objects-refractions further?</p>	<p>2 Inspired by Photographers studies with Transcriptions You need to two photographers studies with annotation and then a further 1-2 photographers just as visual references that interest you for this project.</p> <p>You are only required to write about two Photographers work this time and should support them with transcriptions inspired by their work, rather than copies. Near your own photographs, you can also include images by other photographers with no additional annotation.</p> <p>Suggestions:</p> <p>Paul Strand, Lark Foord, Matthieu Venot, Vishal Marapon, Andreas Gursky, Stephanie Jung.</p>	<p>4,5 & 6,7</p>
<p><u>Worms Eye View-</u> Shooting from different perspectives. A worm's eye view is about looking at the world from a different perspective.</p>	<p>Exploring the town you will complete a minimum of four different photo shoots, to achieve a broad range of photographs.</p> <p>Each Shoot should be presented as a double page spread, one thumbnail page and then at least two edits page, 6 pages in total.</p> <p>The aim of the edits is to look at different ways to edit one image rather than edit lots of different images repetitively.</p> <p>Therefore, your best photos from each shoot will be edited in postproduction at least two different ways. This could be done by altering contrast, exposure, shadows, highlights, cropping, mirroring, symmetry, etc.</p>	<p>8 & 9</p> <p>10 & 11</p> <p>12 & 13</p>
	<p>2-4 Final edited images (as a minimum you can include more if you wish)</p> <p>These should be printed out a minimum of A4 size on good quality paper.</p>	<p>14 & 15</p> <p>16 & 17</p>

Apart and/or together

On Redcar/Saltburn trip you will be able to undertake a large proportion of this project. However, you will need to come prepared to do the following things on the day.

Location Shoot Day: – Redcar & Saltburn (back up trip Conyngham hall Knaresborough)

- A day to take lots of pictures to experiment with ideas that fits your strengths as photographers- Fine Art/Experimental/Landscape/Portraiture etc.

As a build up to this trip you will undertake a number of shoots within School and will be expected to produce a number of shoots outside of lesson time for homework.

The Preparation List

Checklist

Spider diagram of ideas (1 page)

A number of contextual images mixed amongst your pictures – found photo/images related to this theme
(Annotated where appropriate- Don't Write for the sake of writing!)

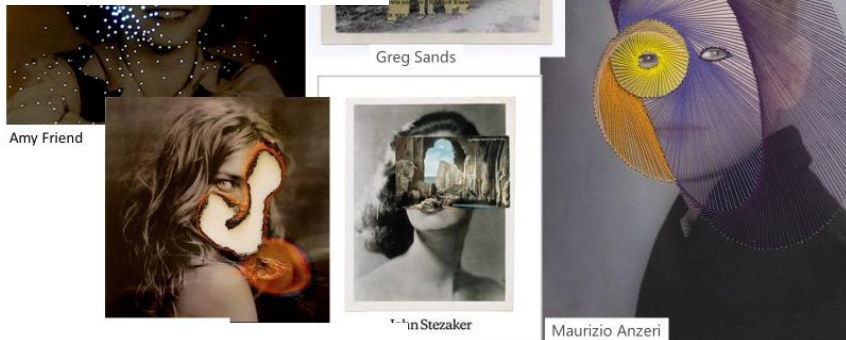
(Use Pinterest)

Thumbnail photos (200 shots minimum) mixed amongst your Edited images which are annotated and also include some technical specifications. Split all your work into the shoots. Extension shoots are heavily recommended – use Pinterest to aid your ideas.

Ensure that you annotate each page (Where appropriate) – describe what you are doing in relation to the theme. Write about how you have arrived at a decision, why you are using certain editing styles, subject matter and what processes you have gone through.

Remember that you get marked on your ability to ANALYSE what you have done.

SHOOT 1 FOREST SHOOT



Amy Friend

Greg Sands

Simon Stezaker

Maurizio Anzeri

SHOOT 2 PHYSICAL MANIPULATION



Kyle Thompson – Surreal

Apart and/or Together Photographers



Poupoutsis

Loreal Prystaj

Chris Taylor – Crystal ball

SHOOT 3 MOCK DAY SHOOT



Hans Belmar
Mannequins

Smoke bombs
Nick Knight

Smoke Bombs
Oliver Henderson

Caryn Drexel
Light

Mannequins
Richard Kalvar

SCHOOL SHOOT 1 - FOREST SHOOT

FOR EACH SHOOT COMPLETE a minimum: X1 contextual page, X6 edits and X1 Photographer study and transcription.

Guillaume Amat- Mirrors



FOREST SHOOT



Kyle Thompson – Surreal



Poupoutsis



Apart and/or Together

Photographers



Loreal Prystaj



Chris Taylor– Crystal ball



SCHOOL SHOOT 2 - Physical Manipulation

FOR EACH SHOOT COMPLETE a minimum: X1 contextual page, X6 edits and X1 Photographer study and transcription.

PHYSICAL MANIPULATION SHOOT



Amy Friend



Greg Sands



Lucas Simeos



John Stezaker



Maurizio Anzeri

SHOOT 3- Mock day shoot Redcar and Saltburn trip.

FOR EACH SHOOT COMPLETE a minimum: X1 contextual page, X6 edits and X1 Photographer study and transcription.

Alexander Yakovlev – Flour



Hans Belmar
Mannequins

MOCK DAY SHOOT



Smoke bombs
Nick Knight



Mannequins
Richard Kalvar



Smoke Bombs
Oliver Henderson



Caryn Drexl
Light



REFLECTION

REFLECTION

This project will focus on building your skills in creative photography and is your final project of the course.

Preparation list		Checklist
1 x mind map- REFLECTION (optional if you like to include mind maps in your ebook)	Slide 1	
2 x contextual pages that explore the topic of reflection.	Slides 2 and 3	(Use Pinterest)
SHOOT 1 Mirrors Each workshop will provide you with 2 pages of thumbnails & 4 edits (2 edits per page).	Slides 3, 4, 5 and 6	
1 x Transcription / photographers study inspired by: <u>Guillame Amat</u> , <u>Sebastian Magnani</u> , <u>Paul Apalkin</u> and <u>Laura Williams</u>	Slide 7	
1x Set of photos you/ family member/landscape/still life experimenting with mirrors. Each workshop will provide you with 2 pages of thumbnails & 4 edits	Slides 8, 9, 10 and 11	
SHOOT 2 Windows Each workshop will provide you with 2 pages of thumbnails & 4 edits (2 edits per page).	Slides 11, 12, 13 and 14	
1 x Transcription / photographers study inspired by: <u>Lee Friedlander</u> , <u>Saul Leiter</u> , <u>Chiara Mac Call</u> and <u>Vivian Maier</u>	Slide 15	
SHOOT 3 Water Each workshop will provide you with 2 pages of thumbnails & 4 edits (2 edits per page).	Slides 16, 17, 18 and 19	
1 x Transcription / photographers study inspired by: <u>Laurence Demaison</u> , <u>Chris Carr</u> , <u>Staudinger + Franke (Barrier)</u> and <u>Michael Wolf</u>	Slide 20	



REFLECTION

REFLECTION

Begin a new ebook

Complete a x3 shoot project called **Reflection**.

- FOR EACH SHOOT COMPLETE a minimum:
- **X1 contextual page**
- **X4 edits**
- **X1 Photographer study and transcription.**

<https://www.iotform.com/photography/44-impressive-examples-of-reflection-photography/>

SHOOT 1 - MIRRORS

FOR EACH SHOOT COMPLETE a minimum: X1 contextual page, X4 edits and X1 Photographer study and transcription.



Laura Williams - Figure



Guillame Amat – Landscape and figures



Sebastian Magnani - Trees



Paul Apalkin - Portrait



SHOOT 2 - WINDOWS

FOR EACH SHOOT COMPLETE a minimum: X1 contextual page, X4 edits and X1 Photographer study and transcription.



Lee Friedlander



Saul Leiter



Vivian Maier - Figure



Chiara Mac Call - Lockdown



SHOOT 3 - WATER

FOR EACH SHOOT COMPLETE a minimum: X1 contextual page, X4 edits and X1 Photographer study and transcription.



Laurence Demaison – Portrait (magazine cut outs)

Staudinger and Franke (Barrier)



Chris Carr - Puddles



Michael Wolf - Condensation



