

GCSE PHOTOGRAPHY

Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.



A01

Plenty of photos and/c shoots. Successful work is likely to be cohesive (*ie: similar, related, planned, etc.*) and genuinely influenced by the work of other photographers, artists, designers, or craftspeople.

Refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.



A02

Choose the right tools resources. Demonstrate technical skills using your camera, the darkroom or Photoshop. Show you can manage and experiment with materials and techniques well. Use your skills to improve your work.

AO1 Contextual understanding	AO2 Experimenting and refining	AO3 Reflective recording	AO4 Personal presentation
Developing your ideas	Creative making	Observation and evaluation	Final outcomes
<p>Make mindmaps, collect inspiring images on moodboards.</p> <p>Research lots of relevant photographers. Make comparisons between your images and the work of other photographers. Analyse photographs using KITE. Make this a creative presentation.</p> <p>Prepare photoshoot plans, showing ideas and intentions, with thumbnail sketches, eg: as storyboards.</p> <p>Take plenty of photos and/or photoshoots. Successful work is likely to be cohesive (<i>ie: similar, related, planned, etc.</i>) and genuinely influenced by the work of other photographers, artists, designers, or craftspeople.</p> <p>Explain your ideas regularly.</p>	<p>Choose a range of tools, resources and techniques. Explore and experiment with them.</p> <p>Show technical skill using your camera, the darkroom or Photoshop. Demonstrate you can manage and experiment with materials and techniques well.</p> <p>Show 2-3 alternative edits for each image. Present all images you make or edit (do not delete)!</p> <p>Use your skills to improve and refine your work. Show the stages of your editing, not just the final result. Revisit images to improve and refine them further.</p>	<p>Draw sketches for photoshoot ideas and plans.</p> <p>Take lots of photographs for each shoot. Present all photographs taken (do not delete any)! Show technical skill using your camera. Experiment with camera techniques.</p> <p>Annotate your work. Use WWW and EBI for a page of work rather than individual images.</p> <p>Draw (or trace) composition diagrams.</p> <p>Compare and contrast different versions of your own photos, as well as with the work of others.</p> <p>Evaluate your work and suggest next steps to improve your pictures or project.</p> <p>Create a rating system for your work, eg: a yellow sticker beside your favourite edits.</p>	<p>Your project should start and finish, with linked stages in between.</p> <p>Extend your rating system with red stickers for your best pictures from each photoshoot.</p> <p>Make a small group of 'best-of' photos for each photoshoot after editing.</p> <p>Complete your project with a set of images that are related to previous edits and the photographers you have looked at.</p> <p>Make prints, use mixed media or assemble 3D objects.</p> <p>Your finals should have a similar theme or subject matter, and use similar techniques.</p>

Photography Assessment Objectives

Record ideas, observations and insights relevant to your intention in visual and/or other forms, demonstrating an ability to reflect on their work in progress.



A03

Take photographs. Make mindmaps, collect images, annotate your work. Compare and contrast different versions of your photos, as well as with the work of others. Evaluate your work and suggest next steps to improve your project.

Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and - where appropriate, making connections between visual, written, oral or other elements.

A04

Complete your project, with a set of prints that are related to previous work (*ie: they don't just suddenly appear!*). Make prints that have a similar theme or use similar techniques.



GCSE PHOTOGRAPHY EXTERNALLY SET ASSIGNMENT

Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.



A01

Plenty of photos and/or photo-shoots. Successful work is likely to be cohesive (*ie: similar, related, planned, etc.*) and genuinely influenced by the work of other photographers, artists, designers, or craftspeople.

Refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.



A02

Choose the right tools and resources. Demonstrate technical skills using your camera, the darkroom or Photoshop. Show you can manage and experiment with materials and techniques well. Use your skills to improve your work.

Record ideas, observations and insights relevant to your intention in visual and/or other forms, demonstrating an ability to reflect on their work in progress.



A03

Take photographs. Make mindmaps, collect images, annotate your work. Compare and contrast different versions of your photos, as well as with the work of others. Evaluate your work and suggest next steps to improve your project.

Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and - where appropriate, making connections between visual, written, oral or other elements.



A04

Complete your project, with a set of prints that are related to previous work (*ie: they don't just suddenly appear!*). Make prints that have a similar theme or use similar techniques.

GCSE PHOTOGRAPHY

EXTERNALLY SET ASSIGNMENT

Pages	Description
1	Title, brief/question
2-3	Mindmap, research or moodboard of six photographers
	Shoot One Inspirational photographer 1
4	<ol style="list-style-type: none"> 1. Plans or sketches of ideas for your shoot 2. Contact sheet
5	<ol style="list-style-type: none"> 3. Info about your inspirational photographer, with relevant examples of their work 4. Side by side comparison between 2-3 of your photos and your inspirational photographer's work
6-7	Further edits of your photos, exploring a range of editing techniques
	Shoot Two Inspirational photographer 2
8	<ol style="list-style-type: none"> 5. Plans or sketches of ideas for your shoot 6. Contact sheet
9-10	<ol style="list-style-type: none"> 7. Info about your inspirational photographer, with relevant examples of their work 8. KITE analysis of one relevant photo by your inspirational photographer
11-12	Further edits of your photos, exploring a range of editing techniques
	Shoot Three Developing Ideas
13	<ol style="list-style-type: none"> a. Evaluation explaining what you think has gone well and what you intend to do next b. Plans or sketches of ideas for your shoot
14	<ol style="list-style-type: none"> c. Contact sheet d. Any work by an inspirational photographer (<i>optional</i>)
15-16	Further edits of your photos, exploring a range of editing techniques
17-18	Create groups of related photographs – related by subject matter, formal elements (patterns, lines, textures, shapes, etc) or editing techniques
19	Create a group of 8-10 edited images that could be final pieces
20	Refine your editing so that they look similar or fit together as a group of related images (show your stages of editing)

AO1 Contextual understanding	AO2 Experimenting and refining	AO3 Reflective recording	AO4 Personal presentation
<p>Developing your ideas</p> <p>Make mindmaps, collect inspiring images on moodboards.</p> <p>Research lots of relevant photographers.</p> <p>Make comparisons between your images and the work of other photographers.</p> <p>Analyse photographs using KITE. Make this a creative presentation.</p> <p>Prepare photoshoot plans, showing ideas and intentions, with thumbnail sketches, eg: as storyboards.</p> <p>Take plenty of photos and/or photoshoots. Successful work is likely to be cohesive (ie: <i>similar, related, planned, etc.</i>) and genuinely influenced by the work of other photographers, artists, designers, or craftspeople.</p> <p>Explain your ideas regularly.</p>	<p>Creative making</p> <p>Choose a range of tools, resources and techniques. Explore and experiment with them.</p> <p>Show technical skill using your camera, the darkroom or Photoshop. Demonstrate you can manage and experiment with materials and techniques well.</p> <p>Show 2-3 alternative edits for each image. Present all images you make or edit (do not delete)!</p> <p>Use your skills to improve and refine your work. Show the stages of your editing, not just the final result. Revisit images to improve and refine them further.</p>	<p>Observation and evaluation</p> <p>Draw sketches for photoshoot ideas and plans.</p> <p>Take lots of photographs for each shoot. Present all photographs taken (do not delete any)! Show technical skill using your camera. Experiment with camera techniques.</p> <p>Annotate your work. Use WWW and EBI for a page of work rather than individual images.</p> <p>Draw (or trace) composition diagrams.</p> <p>Compare and contrast different versions of your own photos, as well as with the work of others.</p> <p>Evaluate your work and suggest next steps to improve your pictures or project.</p> <p>Create a rating system for your work, eg: a yellow sticker beside your favourite edits.</p>	<p>Final outcomes</p> <p>Your project should start and finish, with linked stages in between.</p> <p>Extend your rating system with red stickers for your best pictures from each photoshoot.</p> <p>Make a small group of 'best-of' photos for each photoshoot after editing.</p> <p>Complete your project with a set of images that are related to previous edits and the photographers you have looked at.</p> <p>Make prints, use mixed media or assemble 3D objects.</p> <p>Your finals should have a similar theme or subject matter, and use similar techniques.</p>
Photography Assessment Objectives			

Answer these questions about your exam project:

Task 1 – 4 sets – focus for AO's. Evidence is assessed through 4 AO's. No individual AO carries more or less importance than any other.

AO1 – Develop ideas through investigations, demonstrating critical understanding of sources.

- What sort of source(s) has been chosen?
- There is a difference between just collecting reference material / research and using reference material / research. Can we see evidence of interrogating the source(s) and any understanding of the value of research?
- What value has the student placed on the source? What has it been used for? Does it support the development of the creative journey? If so, How?
- How has the student demonstrated an understanding of the source? To what depth? (This is qualified by the language of the mark band descriptions and the spidergrams).

AO2 – Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

- Is there evidence of ideas progressing and changing over time via whatever means? Are decisions being made by the student? Is there evidence of understanding, intent and purpose behind decisions made? (This is qualified by the language of the mark band descriptions and the spidergrams)
- Is there evidence (visual or otherwise) of the value / significance of changes made, results of experiments, results of trials with materials, mark making experiments, changes in concept or technique?
- If copying or pastiche of a source is evident, what is the value of it to their understanding and the student's learning or progression of ideas?

AO3 – Record ideas, observations and insights relevant to intentions as work progresses.

- Does any annotation record an idea, insight or observation?
- Does any element of drawing record an idea, insight or observation?
- Does any visual and / or annotated practice help us understand the nature of progression or understanding of the student's ideas. Do we see any evidence of the student's intention.
- Do we see any evidence that helps us to identify the depth of understanding as the student progresses work and ideas. (Again this is qualified by the language of the mark band descriptions and the spidergrams)

AO4 – Present a personal response that realises intentions and demonstrates understanding of visual language.

- Are we seeing a collection of evidence that clearly tells us about the student's independent and creative journey?
- Are we seeing a collection of evidence that tells us that the student's journey is informed by the work or direction of others?
- Are we seeing a collection of evidence that brings together intention, understanding and meaning that has been derived from sources and the student's own skills, imagination and understanding?
- Are we seeing evidence of a student's independent creative journey?
- Are we looking at evidence of a journey with many outcomes in response to trials, tests, experiments? Has the student attempted and / or made a number personal responses and realisations throughout the journey?