

Upton by Chester High School

KS4 Photography

Learner Handbook



Exam Board—AQA

Name: _____

Candidate number: _____

Target grade: _____

Predicted Grade: _____

Photography—to write or draw with light

Health and safety

- Follow the school's behaviour expectations at all times.
- Listen to and follow the instructions in lessons.
- Follow instructions carefully regarding safe use of equipment and materials.
- Make sure you store bags and coats where directed.
- Use an apron when asked/necessary.

Google sites

Your Google Websites at KS4 are your **coursework**. They are visual record of your journey through each project. They are a record of your development as a young photographer and show how you have satisfied the 4 Assessment Objectives. They also have a record of your progress conversations with your teacher.

- Always try your hardest.
- Have pride in your presentation—consider composition and content with care.
- Always do homework to your best ability—it supports and extends your learning.
- Make photoshoot planning slides with sketches and annotations of your intentions.
- Take Photoshoots on time and make sure they are uploaded to Google Photos.
- Remember to bring your camera or phone to your lessons.
- Use your storage wisely, at the end of a project, transfer your supporting evidence, (photos, edits, workflow. Artist links) to Google Drive.
- Do not delete anything!
- Make sure you include some basic sketches and annotations to satisfy the AQA requirements.
- Look after your websites, (do not let others have your password)—along with your final pieces, they are your NEA coursework.

A01
EXPLORE
ANNOTATE
THEME IMAGES
BEGIN TO LINK A
TO YOUR CHOSEN ARTISTS WORK
ARTISTS
WRITTEN ANALYSIS
LINK ARTISTS WORK TO
IDEAS AND ARTWORK
RESEARCH

A02
LINKING TECHNIQUES
TO ARTISTS
AND THEMES
EXPERIMENT
WITH A
RANGE
OF MEDIA
TEXTILES
WATER COLOUR
CLAY
MIXED MEDIA
PHOTOGRAPHS
OIL PASTEL
PEN AND INK

A04
MEANINGFUL
PIECE OF WORK
INFORMED
SHOW UNDERSTANDING
LINKS
RESPONSE
LINK BETWEEN
VISUALS AND ARTISTS
PRESENTATION
TO ARTISTS WORK
RELEVANT

A03
IDEAS LINKING TO
OBSERVATIONAL
ARTISTS WORK
DRAWINGS
ALL ARTWORK
LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF
EXPLANATIONS
DIFFERENT MEDIA
ANNOTATION

GCSE Coursework Framework

Year Group	Processes and Techniques which may be covered.	Starting Points	Homework
10 NEA 1 Coursework	<ul style="list-style-type: none"> Photographing—Phone camera/DSLR. Lighting set ups. Light painting. Composition. Physical manipulation —Collage/montage/photomontage/Painting on a photograph. Sculpture—Making nets, creating 3D artefacts from photographs. Photojournalism—Physical journals/Digital journals. Collecting—images, objects, natural forms. Learning how to use Photoshop. Learning how to use other digital manipulation software such as Photopea.com and Snapseed. 	<p>Project 1—Teacher led & covering a range of skills and all AOs.</p> <p>Project 2—Progressively independent. Showing a range of skills and techniques and covering all AOs.</p> <p>Potential starting points:</p> <ul style="list-style-type: none"> Portraits Still life Landscapes Distortion Social scenes Food 	<p>2 hours homework per fortnight.</p> <p>Homework may include:</p> <ul style="list-style-type: none"> Photoshoots which support the classwork. Uploading images to Google Photos. A set of photo-challenges to support AO3—recording. Research—creating artist/photographer links. Annotating website.
11 NEA 1 Coursework	<ul style="list-style-type: none"> Use developing skills and techniques independently to develop a unit of work from a starting point to a final outcome. You must cover all 4 AOs. You should make links with the work of other artists/photographers. Work must show refinement and development of ideas. You should record your ideas in different ways. You should make a final outcome which clearly links to the development of your preparation work. 	<p>Project 3—Mock exam Fully independent.</p> <p>Starting points set by the exam board from the previous year’s exam paper.</p>	<p>Homework is Independent and learner specific.</p> <p>2 hours of extra learning per fortnight which supports project development.</p> <p>Suggested homework:</p> <ul style="list-style-type: none"> Artist/photographer links Collecting Photoshoots Annotation Editing
Project 1+ Project 2 + Project 3 Mock		=	60% of overall mark.
11 NEA 2 Externally set assignment	<ul style="list-style-type: none"> Develop an independent response to one of the starting points in the Externally Set Assignment. You will have approx. 10 school weeks to complete the prep work. Complete a final outcome in 10 hours of supervised time. 	Starting points set by the exam board released on January 2nd of year 11.	<p>Homework is independent. Learners should complete 2 hours of learning per fortnight which supports the development of the externally set assignment prep work.</p> <p>Suggested homework:</p> <ul style="list-style-type: none"> Artist/photographer links Collecting Photoshoots Annotation + Editing
Externally set assignment		=	40% of overall mark

Presentation of work

Coursework/NEA 1

Work will be presented on a Google site. Supporting physical work will also be presented in a sketchbook - available from the school shop. The sketchbook will be provided by the learner. One sketchbook should be sufficient for the coursework.

Externally set assignment/NEA 2

A separate Google site and sketchbook must be used for the externally set assignment.

Assessment Objectives

A01 Develop ideas through investigations, demonstrating critical understanding of sources.

A02 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

A03 Record ideas, observations and insights relevant to intentions as work progresses.

A04 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

GCSE Coursework Framework to be used alongside the AQA syllabus for Art and Design.

Coursework: NEA1

(Teacher led project + progressively independent unit + Mock)

= 60% Overall grade

Externally set assignment: NEA2







(10 Week prep work on AQA starting point + 10 exam)

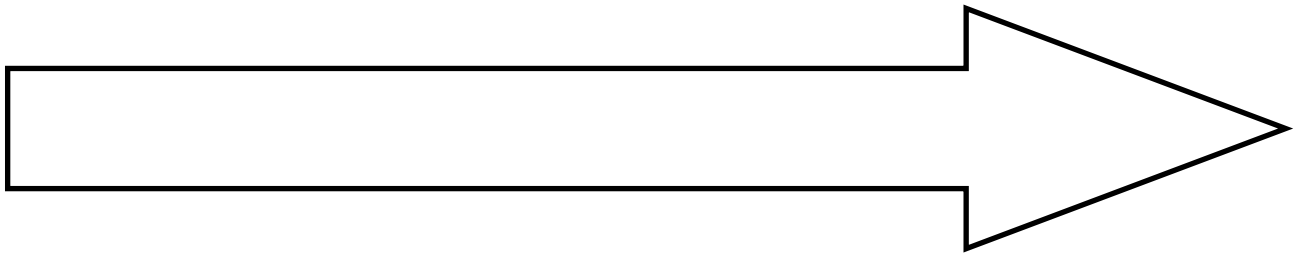
= 40% Overall grade







History of Art Timeline

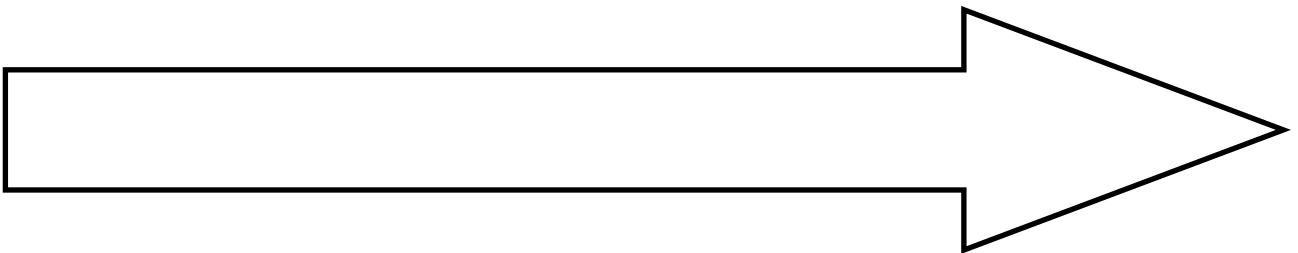
BCE—Before Common Era

CE—Common Era

<p>Pre-Historic Cave Paintings</p>  <p>30,000 BCE</p>	<p>Ancient Egyptian</p>  <p>3100- 30 BCE</p>	<p>Greek Sculpture</p>  <p>650-27 BCE</p>	<p>Ancient Roman</p>  <p>500 BCE- 474 CE</p>	<p>Byzantine Period</p>  <p>474- 1453 CE</p>	<p>Romanesque</p>  <p>The Romanesque period in Europe's history started around the mid-10th century CE until the 12th century CE. As an art movement, it occurred throughout Europe and had different regional styles. It was primarily a large-scale architectural style that emulated the Classical Roman styles from the Antiquity and Byzantine periods. Also known as the Medieval period.</p> <p>1000- 1150 CE</p>
---	--	---	--	--	--




<p>Gothic Art</p>  <p>1140- 1600</p>	<p>Renaissance</p>  <p>1495- 1527</p>	<p>Baroque</p>  <p>1600- 1725</p>	<p>Rococo</p>  <p>1700- 1800</p>	<p>Neoclassical</p>  <p>1770- 1840</p>	<p>Romanticism</p>  <p>1800- 1850</p>
--	---	---	--	--	---



The invention of the photograph

Louis Daguerre


On January 7, 1839, members of the French Académie des Sciences were shown products of an invention that would forever change the nature of visual representation: photography. The astonishingly realistic pictures they saw were the work of Louis-Jacques-Mandé Daguerre (1788-1851). A Romantic painter and inventor, most famous still today as the proprietor of the Bateau-Lavoir, a popular Parisian spectacle featuring theatrical lighting and lighting effects. Each daguerrotype (as Daguerre's photographs were called) was a one-of-a-kind image on a highly polished, silver-plated sheet of copper.



1839

Pre-Raphaelite


The inflexible conventions of classical art, combined with the social unrest that was arising as a result of large-scale industrialization set the scene in the mid-19th century for a rebellious group of young artists to express their discontent through an art movement they termed called the Pre-Raphaelite Brotherhood. It challenged the values of classical Victorian art by reviving the methods and ideals of Renaissance and Medieval art.



1848-1854

Impressionism


The Impressionist era is one of the most significant of the 19th century. Impressionism saw a revolution in the style, technique, and location of painting. Theowing out the traditional painting playbook, Impressionist painters like Claude Monet, Mary Cassatt, and Edgar Degas tried to capture the randomness of the world around them. The Impressionist style has become a household name, a lack of traditional brushwork, a lack of traditional colours, and a sense of impermanence.



1874-1900

Fauvism


Fauve artists used pure, brilliant colour aggressively applied straight from the paint tubes to create a sense of an explosion on the canvas. The Fauvists departed directly from nature, as the Impressionists had before them, but Fauvist works were invested with a strong expressive reaction to the subjects portrayed.



1900-1908

Expressionism


Expressionism existed as a period within art that abandoned realistic and accurate representations of scenes and subjects in an attempt to capture the subjective perspective of the artists. Seen as a modernist movement, Expressionist Art developed within Germany prior to World War One before spreading out across the world.



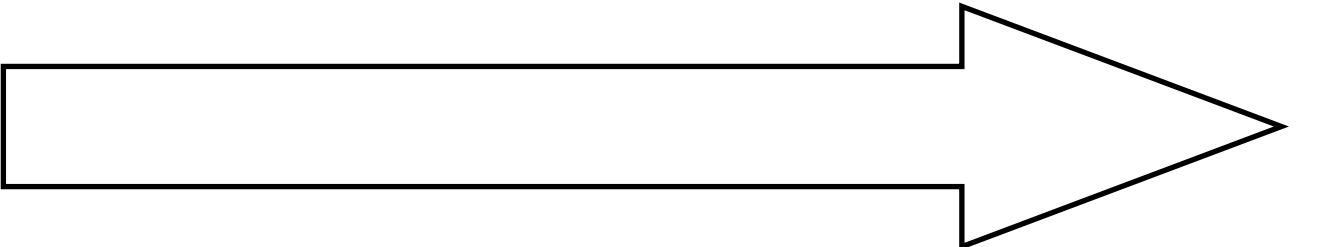
1905-1920

Art Nouveau

The Art Nouveau movement explored a decorative and aesthetic style that thrived in the United States and Europe from around 1890. The Art Nouveau style, which was popularly applied in interior design, architecture, jewelry and glass designs, advertising and graphics, is distinguished by the employment of long, serpentine, natural forms.




1895-1915



Cubism

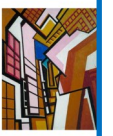
Cubism is an art movement that emerged out of a collaboration between Pablo Picasso and Georges Braque in France at the turn of the 20th century. Building on the geometric abstraction of the Fauvist movement, Cubism broke many of the rules of traditional western art styles.



1907-1914

Futurism & Vorticism


Futurism was an Italian movement, while Vorticism was a British response. There are similarities between the 2 movements such as the use of geometric shapes, bold colours but Vorticism didn't embrace the industrial advances that Futurism did.



1909-1914

Dadaism

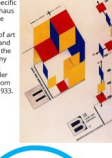
Dadaism is one of the most unconventional and bizarre art and cultural movements of the 20th century. Inspired by the European social climate following the First World War, Dadaism rejected wartime politics, bourgeois culture, and capitalist economic system. Using non-traditional materials, nonsensical content, satire, and the fantastic.



1912-1928

Bauhaus


Bauhaus art is associated with a specific institution. The Bauhaus was undoubtedly the most significant progressive school of art in the 20th century and was responsible for the development of many prominent Bauhaus artists. It closed under extreme pressure from the Nazi regime in 1933.



1920-1925

Surrealism


In the wake of World War One, Surrealism entered into the art world like a storm, wreaking havoc on any preconceived ideas the people of Paris. Drawing upon theories in psychoanalysis, this revolutionary art movement reached deep into the psyche, by provoking intense intellectual and emotional inquiry in this way, it changed the face of modern art.



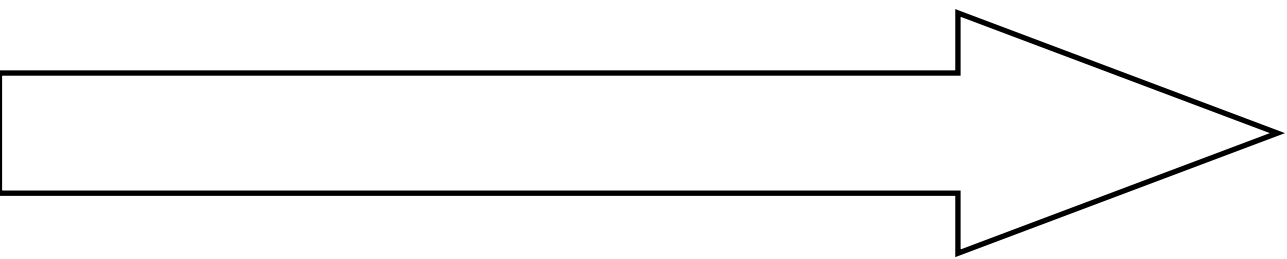
1924-1945

Abstract Expressionism

It was said to be the first explicitly American movement in existence, as it achieved worldwide prominence and replaced Paris as the focus of the Western art world. Abstract Expressionism made use of different styles and techniques that were often unconventional and unrealistic in order to emphasize the freedom that artists had when conveying their attitudes and emotions.



1945-1960



Pop Art

In the United States and the United Kingdom, a new art movement, pop art, began to grow in popularity. This new art movement took inspiration from the otherworldly, consumerist, slightly kitschy, and mass-produced parts of popular culture. Artists drew attention to the growing consumerism in the markets and our art consumption.



1956-1969

Minimalism

Minimalism is an extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.



1960-1975

Op Art

Op art was a major development of painting in the 1960s that used geometric forms to create optical effects.



1965-1970

Photorealism

Photorealism is a painting style that emerged in Europe and the USA in the late 1960s, characterized by its painstaking detail and precision.



1960-Present

Neo Expressionism

Neo-expressionism acted as a major revival of painting in an expressionist manner in the 1980s and it occurred internationally.



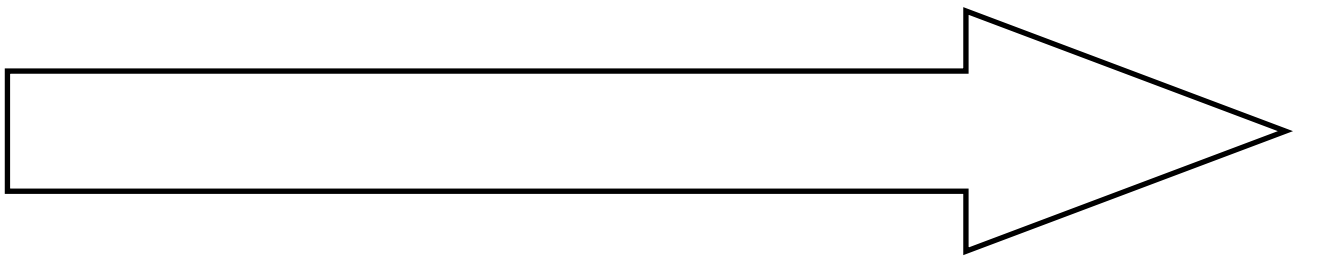
1980-1990

Graffiti Art

Graffiti art as a term refers to images or text painted usually onto buildings, typically using spray paint.



1967-present

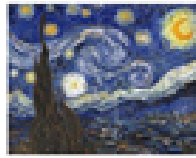


Diversity Artist Timeline

LGBT+ Artists

Artists from around the world

Artists with disabilities



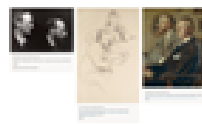
J.M.W. Turner - English Romantic painter
 Turner was a prominent English Romantic painter, known for his masterful use of color and light. He was also a pioneer in the use of oil paint on paper.

1853-1890



Gustav Klimt - Austrian Symbolist painter
 Klimt was an Austrian Symbolist painter who used a style that combined traditional techniques with modernist elements. He is best known for his work 'The Kiss'.

1864



CHARLES F. BOWNETT AND CHARLES SHANNON - ARTISTS WITH PHYSICAL DISABILITIES

Charles F. Bownett and Charles Shannon were artists with physical disabilities who made significant contributions to the art world. Bownett was a blind painter, and Shannon was a deaf painter.

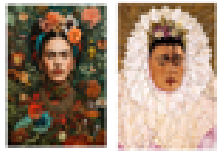
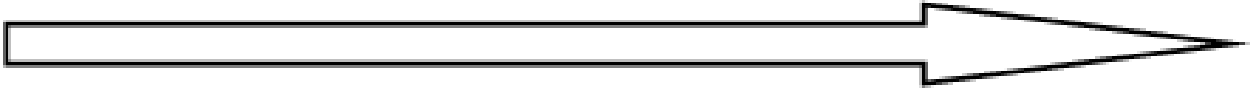
1882-1931



Hans von Marcken - German Expressionist

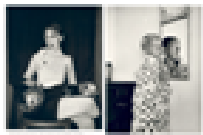
Hans von Marcken was a German Expressionist painter who was also a deaf artist. He is known for his expressive and colorful works.

1893-1932



Frida Kahlo - Mexican Painter
 Kahlo was a Mexican painter who depicted herself and her life in her work. She was also a deaf artist.

1907-1954



Claude Lorraine and Vincent Van Gogh - French Painter

Claude Lorraine was a French painter who was also a deaf artist. He is known for his landscape paintings.

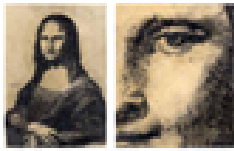
1909-1954



Robert Rauschenberg - American Painter

Robert Rauschenberg was an American painter who was also a deaf artist. He is known for his abstract works.

1912-2006



Paul Gauguin - American Painter

Paul Gauguin was an American painter who was also a deaf artist. He is known for his tropical and primitive style.

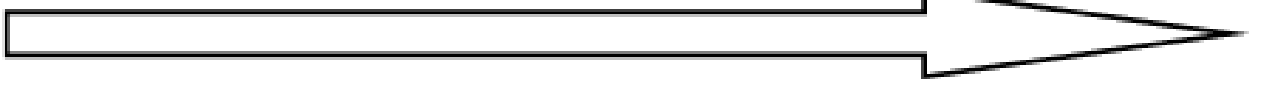
1921-2007



Yayoi Kusama - Japanese

Yayoi Kusama is a Japanese artist who is known for her polka-dot and infinity net works. She is also a deaf artist.

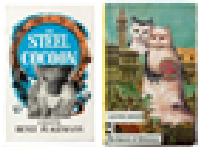
1929-present



Paul Gauguin - American Painter

Paul Gauguin was an American painter who was also a deaf artist. He is known for his tropical and primitive style.

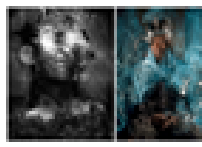
1940-2021



Steve Meyers - American Painter

Steve Meyers is an American painter who is known for his colorful and expressive works. He is also a deaf artist.

1951-1966



Vincent Van Gogh and J.M.W. Turner - Dutch Painter

Vincent Van Gogh and J.M.W. Turner were Dutch and English painters, respectively. Van Gogh was also a deaf artist.

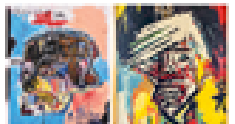
1953-present



J.M.W. Turner - English

J.M.W. Turner was an English painter who is known for his masterful use of color and light. He was also a deaf artist.

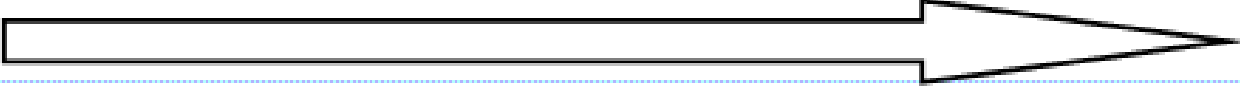
1957-present




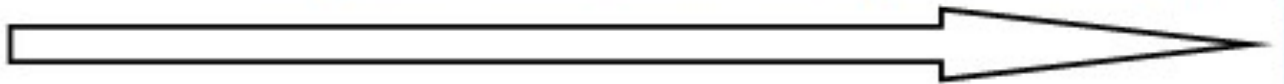
Vincent Van Gogh and J.M.W. Turner - Dutch Painter

Vincent Van Gogh and J.M.W. Turner were Dutch and English painters, respectively. Van Gogh was also a deaf artist.

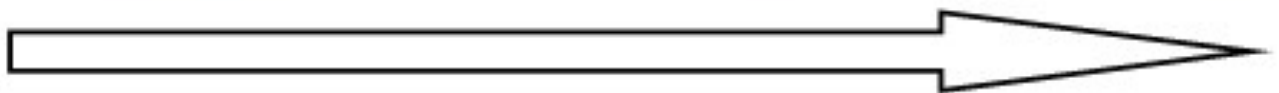
1960-1988



 <p>Hans Bellmer - Körper und Gestalt</p> <p>1962-present</p>	 <p>Bruce Nauman - Körper</p> <p>1963-present</p>	 <p>Robert Rauschenberg - Körper und Gestalt</p> <p>1967-Present</p>	 <p>Robert Rauschenberg - Körper und Gestalt</p> <p>1968-present</p>	 <p>Kara Walker - African American</p> <p>1969 - Present</p>
---	---	--	---	--



 <p>Hans Bellmer - Körper und Gestalt</p> <p>1970-present</p>	 <p>Bruce Nauman - Körper und Gestalt</p> <p>1973-present</p>	 <p>Robert Rauschenberg - Körper und Gestalt</p> <p>1974-present</p>	 <p>Robert Rauschenberg - Körper und Gestalt</p> <p>1980 - Present</p>	 <p>Kara Walker - African American</p> <p>1985-present</p>
---	---	--	---	--



Disabled Artists



LGBT+ Artists



Cultural Artists

The History of Photography



Chinese and Greek philosophers describe the basic principles of optics and the camera.



Louis Daguerre introduces the daguerrotype, a fixed image that did not fade.



General Electric invents the modern flash bulb.



Canon demonstrates first digital electronic still camera.

5th-4th Centuries B.C.

1837

1888

1927

1963

1984

1814

Joseph Niepce achieves first photographic image using a camera obscura.



1851

Frederick Scott Archer invented the Collodion process, which reduced light exposure time to just 2-3 seconds.

1900

First mass-marketed camera, called the Brownie, goes on sale.



1948

Edwin Land launches the Polaroid camera.

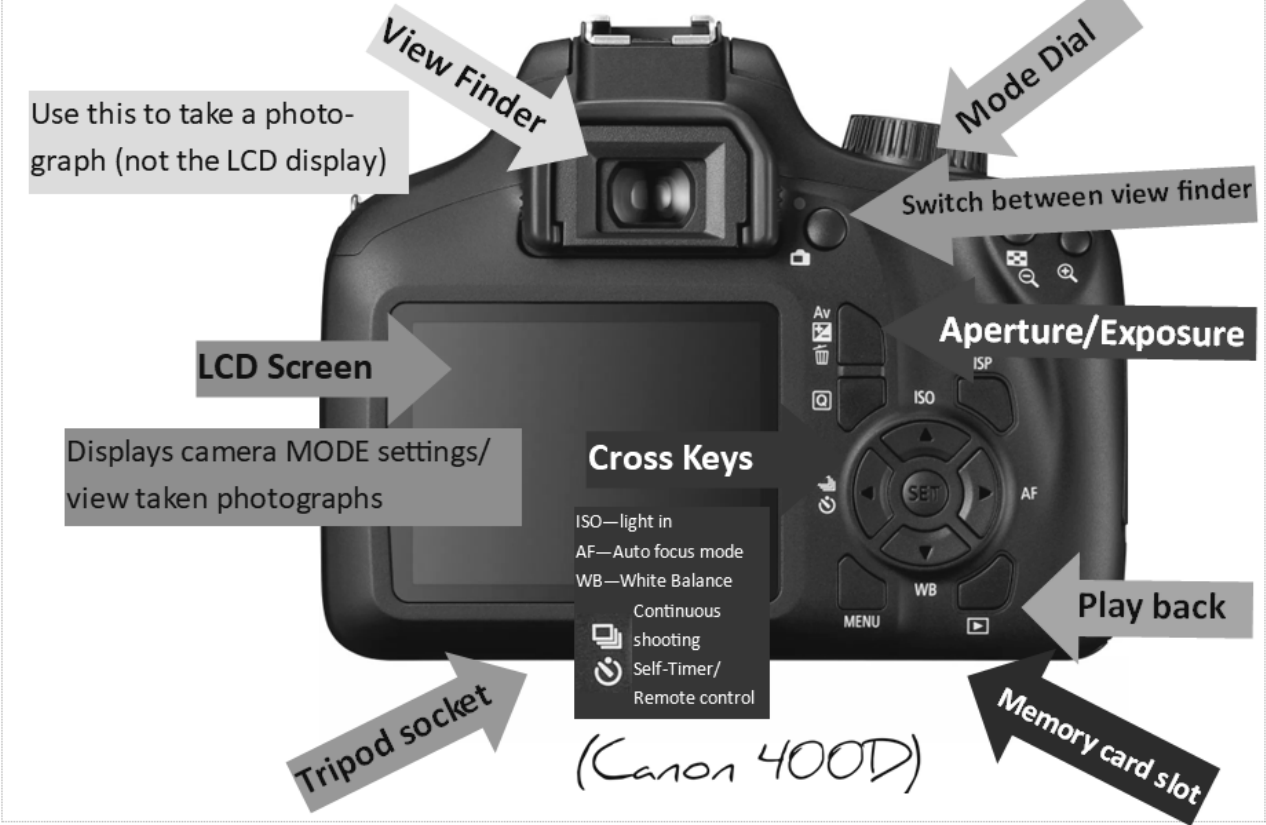


1978

Konica introduces the first point-and-shoot autofocus camera.



MEET THE DSLR CAMERA



MANUAL MODE

WHAT IS MANUAL MODE IN PHOTOGRAPHY

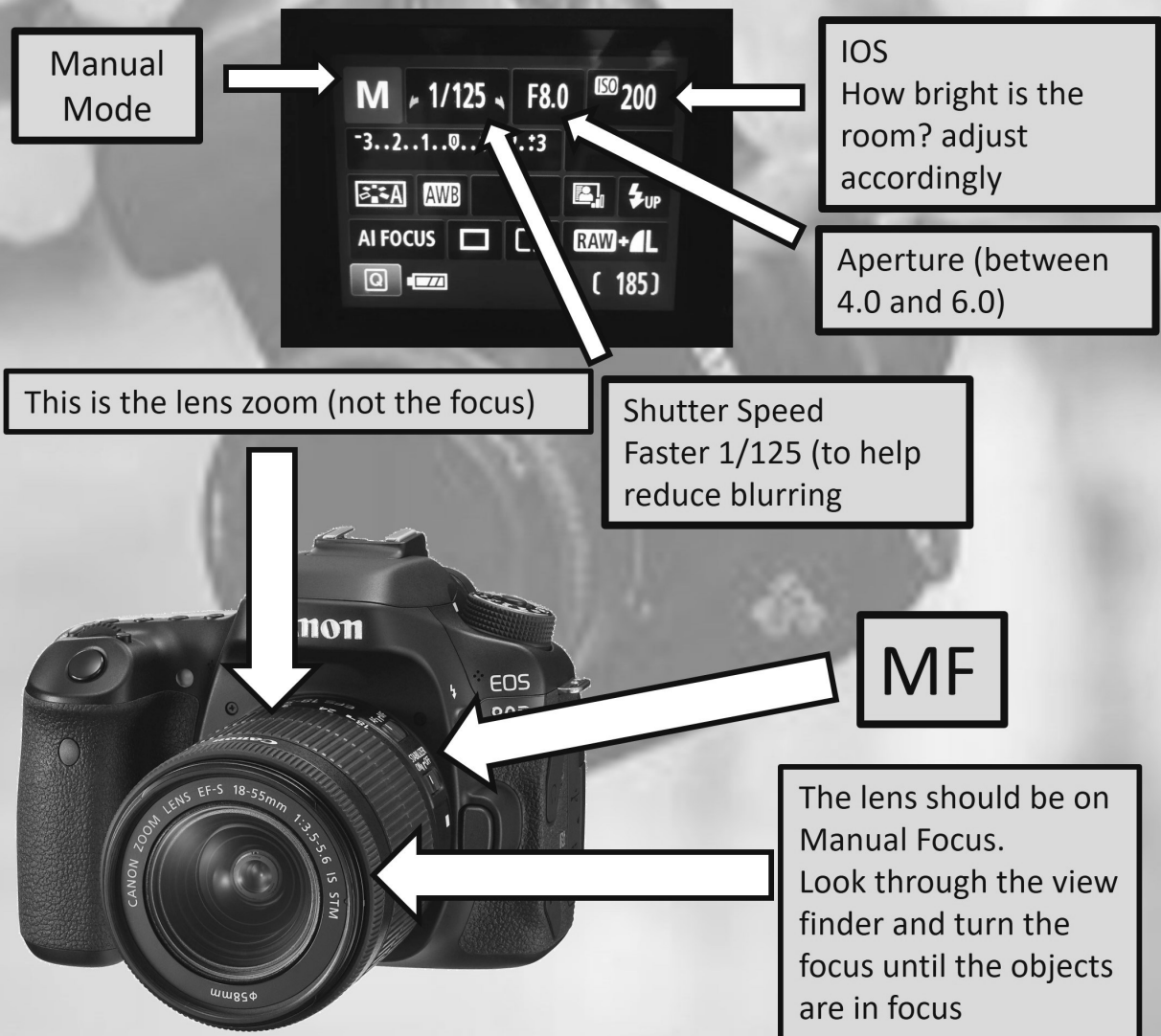
Manual mode gives you complete control over your camera settings. Once your camera is set to Manual, you can adjust different settings and even control your flash.

Most importantly, shooting in Manual lets you independently adjust the three key exposure variables:

1. ISO
2. Aperture
3. Shutter speed

Together, the ISO, aperture, and shutter speed determine the overall brightness of your photos (i.e., the exposure). They also affect your photos in other key ways – by adjusting the sharpness, depth of field, and overall image quality.

That's what makes Manual mode so powerful. In Manual, you can make your photos appear exactly as dark or light as you want. You can also ensure perfect sharpness, create different depth of field effects, and keep your low-light photos looking high quality.



SHUTTER

SPEED

Shutter speed dictates the character and atmosphere of an image. It plays an important role in freezing or blurring motion.

A fast shutter speed will let you stop time and show magical moments our brain wouldn't be able to preserve. Read on to find out how to use a fast shutter speed!

USING THE MANUAL MODE

If you set up a studio, you most likely have time to adjust camera settings at your own pace. In this case, you can choose the Manual Mode. When you choose a faster shutter speed, you're in charge of all the camera adjustments to get the correct exposure. Nothing is automatic. Use a higher ISO or a wider aperture (or both) to compensate for the short shutter time.

When using a flash, be mindful of your flash's sync speed in relation to the shutter speed. If the shutter speed is faster than your camera's flash, you can experience a black band across the image. It's because the shutter partially blocks the projection of the flash in that specific moment.

Manual Mode

IOS
How bright is the room? adjust accordingly

Aperture

Shutter Speed
Remember $1/125 = 1/125^{\text{th}}$ of a second.

So the larger the second number the faster the shutter speed. E.g. $1/1250 = 1/1250^{\text{th}}$ of a second. Average human blink is $1/3 = 1/3^{\text{rd}}$ of a second

USING THE SHUTTER PRIORITY MODE

The Shutter Priority Mode is usually marked on the dial with S or Tv. It's ideal when you know how much you would like to freeze motion, but you don't need full control over your camera settings. In this mode, you can set the shutter value, and the camera adjusts the rest of the settings for correct exposure. Shutter Priority mode works best in situations where you don't have time for setting everything.

Shutter Priority

IOS
How bright is the room? adjust accordingly

Aperture – automatic in this mode

Shutter Speed
Remember $1/125 = 1/125^{\text{th}}$ of a second.

So the larger the second number the faster the shutter speed. E.g. $1/1250 = 1/1250^{\text{th}}$ of a second. Average human blink is $1/3 = 1/3^{\text{rd}}$ of a second



**Art
DEPARTMENT**

KNOWLEDGE & VOCABULARY ORGANISER

Purpose

Understand the basics of Photography to be able to take a well composed photograph and present a personal response to a brief. To develop skills in composition and editing. To understand how to look at the work of others and allow their work to inform your own.

Key Knowledge

The history of photography.

What is Photography? (See Key Vocabulary.)

What is Photoshop?

A professional editing software,, part of the Adobe suite.

How do you create a website?

Create a free website using Google Sites. You will need to know how to create a home page, a coursework page and a progress conversation page.

Compositional skills

<https://www.photographymad.com>

Using lighting

<https://www.pixpa.com/blog/photography-lighting>

Skills you will learn through:

Using Google Sites * Photography * Using lighting * Photoshop Using Google Drive * Digital manipulation * Annotation

Organisation and presentation of work * Develop projects which satisfy the AOs.

Key Vocabulary

Photography - (Light-Drawing) the art, application, and practice of creating durable images by recording light, either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as photographic film.

Composition - The arrangement of the parts of a work of art.

DSLR—denoting or relating to a camera that combines the optics and mechanisms of a single-lens reflex camera with a digital imaging sensor, rather than photographic film.

Light - in photography refers to how the light source, which can be natural or artificial, is positioned in relation to your subject.

Subject Matter - the topic, focus, or image.

Landscape - the art of capturing natural locations with a camera.

Key Vocabulary

Portrait - is all about trying to capture the personality, identity, soul, and emotions of a person by utilizing the background atmosphere, poses, and lighting.

Distortion-is when the straight lines of an image appear to be deformed or curved unnaturally, creating different distortion types, including barrel, pincushion, and waveform.

Perspective - the angle the photographer taken the photograph from.

Focus - focus is the sharpest area of the image. It is the area where the lens works to highlight an object, a person, or a situation.

Cropping - remove or adjust the outside edges of an image (typically a photo) to improve framing or composition, draw a viewer's eye to the image subject, or change the size or aspect ratio.

Further information

Recommended reading: The photography book, Phaidon. Interference by Kay Honeyman

Websites: <https://www.tate.org.uk> * <https://www.nationalgallery.org.uk> * <https://artsandculture.google.com> * <https://openeye.org.uk/>

Literacy in photography

In photography you are expected to use good literacy skills. This includes spelling, grammar, punctuation, use of capital letters, organisation and presentation.

Specifically, you are expected to:

Use capital letters for artist's names, at the start of a sentence and where appropriate.

Spell art specific terminology correctly.

Organise your written work into paragraphs using correct punctuation.

Check spelling, punctuation and grammar.

Literacy Marking Codes

// - New paragraph needed.

Sp - Check your spelling.

P – Check your punctuation.

C – Check your use of capital letters.

Gr – There is a grammatical error here.

^ - There is a word or phrase missing here.

? – This does not make sense.

Pr – Improve the presentation of your work.

MD – More detail is required.

Annotation

Annotation means **writing key information alongside your work**. It can help to record your thoughts, keep your development on track and let others know what you have done and why.

- Annotate new techniques.
- Annotate work that goes well.
- Annotate work that has gone wrong but that you have learnt from.
- Use art and photography terminology and key words.
- Annotate photographer links.
- Annotate photoshoot planning slides.

Presentation

You can present your writing in different ways;

- In text boxes under the photograph or edit.
- Lists of key words.
- Brainstorms, (presented using an online wordart generator.)
- Type written sentences in a general textbox under a set of images or edits.
- Write notes when you do something new alongside workflow.
- Annotate selection galleries from each photoshoot.

Key elements of photography

Analysis means looking closely at a work of art or photography at such things as line, shape, colour, texture and composition. These give the work its meaning. The following questions will help you develop analytical skills when writing about the work of others.

What are the key elements of Photography?

Subject/Content:

What is the subject of the photograph? Who is in the image?

Where was the photograph taken?

Audience/Content:

What is the context of the photograph?

When was it taken?

Who is the photograph intended for?

What is the photography trying to show?

Perspective

What angle has the photographer taken the photograph from.

What compositional rules has he/she used?

Further key words:

Composition	Depth of Field	Cropping	Realistic
Rule of Thirds	Exposure	Light	Abstract
	Shutter Speed	Dark	Surrealism
Perspective	Exposure Triangle	Portrait	Fashion
Framing	Focus	Landscape	Urban
Leading Lines	Blur	Macro	Mixed Media
Symmetry	Slow Exposure	Wide Angle	Manipulate
Balance	Movement	Subject Matter	Sepia
Background	Motion Blur	Content	Black and White
Depth		Audience	Vintage

Writing about your own work

- This photograph is a of a
- My work represents a
- I like my work because
- This photograph/edit is similar to the work of the artist
- I made this piece of work because I believe...
- I saw some similar work by the photographer ...
- I am learning how to ...and this piece of work was to practise my skills in ..
- I think my work is successful because ...
- I think I could improve my work by
- Next I am going to

How to write about photography

These sentence starters are to help you start to build your skills in writing about photography.

Overview

When I look at the photography my eye is drawn to , this is because the

The photograph is divided into lines or bands. (*Horizontal, Vertical, Diagonal*)

Background/Foreground (Focus)

In the front of the photograph, (foreground) is

There is/are at the back, (background) of the photograph.

The Is in focus. (Sharp and clear)

There are which are blurry and out of focus.

Because the is blurry, I can see the clearly.

Because the is blurry, the are hidden. (Obscured).

Detail

I can see in the photograph?

(People Places Objects etc.)

The people in the photograph are (Male, Female, Workers, Rich, Teenagers, Children, etc.)

The people are(Walking, Working, Relaxing, Posing, Running, etc.)

The place the photograph has been taken is

In the photograph there are also

Light Values

The photograph has light areas in

The photography has dark areas in

The areas that are light are important because

The areas that are dark are important because

The light/dark areas draw my attention because.....

The light/dark areas hide, this is important because

Gaze

The people in the photograph are looking at

They seem to know the camera is there because.....

They don't know the camera is there because.....

What they are looking at is important because

The people are not looking at which is interesting because.....

Frame/Cropping

The photograph has been cropped close to the subject as there is not much space in the background.

The photograph has lots of background space.

The main focus of the photograph goes to the edge of the frame.

The photograph feels (Crowded, Spacious, Busy, Empty)

I think there is just outside the frame of the photograph.

What is not shown in the photograph, and how might that be significant?

AQA Scheme of Assessment

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Marks	Develop ideas through investigations, demonstrating critical understanding of sources.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	Record ideas, observations and insights relevant to intentions as work progresses.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
24 Convincingly	An exceptional ability to effectively develop ideas through creative and purposeful investigations.	An exceptional ability to thoughtfully refine ideas with discrimination. An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction. An exceptional ability to demonstrate understanding of visual language.
23 Clearly				
22 Adequately	An exceptional ability to engage with and demonstrate critical understanding of sources.			
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.	A highly developed ability to thoughtfully refine ideas. A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction. A highly developed ability to demonstrate understanding of visual language.
19 Clearly				
18 Adequately	A highly developed ability to demonstrate critical understanding of sources.			
17 Just				
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.	A consistent ability to thoughtfully refine ideas. A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions. A consistent ability to demonstrate understanding of visual language.
15 Clearly				
14 Adequately	A consistent ability to demonstrate critical understanding of sources.			
13 Just				

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions.
11 Clearly		A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A moderate ability to demonstrate understanding of visual language.
10 Adequately	A moderate ability to demonstrate critical understanding of sources.			
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations.	Some ability to refine ideas.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions. Some ability to demonstrate understanding of visual language.
7 Clearly	Some ability to demonstrate critical understanding of sources.	Some ability to select and experiment with appropriate media, materials, techniques and processes.		
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas through investigations.	Minimal ability to refine ideas.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions.
3 Clearly	Minimal ability to demonstrate critical understanding of sources.	Minimal ability to select and experiment with appropriate media, materials, techniques and processes.		Minimal ability to demonstrate understanding of visual language.
2 Adequately				
1 Just				
0	Work not worthy of any marks.			

JCQ Grade Descriptors

Art and Design GCSE

(Fine Art, Graphics, Photography)

Grade	Descriptors
9	To achieve grade 9, students' evidence will show that they have securely met all the statements within the grade 8 descriptor, with stronger performance in most or all aspects of the grade 8 statements.
8	To achieve grade 8, candidates will be able to: <ul style="list-style-type: none">• demonstrate independent critical investigation and in-depth understanding of sources to develop ideas convincingly• effectively apply a wide range of creative and technical skills, experimentation and innovation to develop and refine work• record and use perceptive insights and observations with well-considered influences on ideas• demonstrate advanced use of visual language, technique, media and contexts to realise personal ideas
7	To achieve grade 7, students' evidence will show that they have securely met all the statements within the grade 6 descriptor, with stronger performance in most or all aspects of the grade 6 statements. However, their evidence does not meet the minimum requirements of most of the grade 8 statements.
6	To achieve grade 6, candidates will be able to: <ul style="list-style-type: none">• demonstrate coherent critical investigation and sound understanding of sources to develop ideas thoroughly• consistently apply a range of creative and technical skills, experimentation and innovation to develop and refine work• record and use considered insights and observations to purposely influence ideas• demonstrate purposeful use of visual language, technique, media and contexts to realise personal ideas

<p>5</p>	<p>To achieve grade 5, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate competent critical investigation and understanding of sources to develop ideas coherently • apply a range of creative and technical skills and some experimentation and innovation to develop and refine work • record and use clear observations to influence ideas • demonstrate competent use of visual language, technique, media and contexts to realise personal ideas
<p>4</p>	<p>To achieve grade 4, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate adequate critical investigation and understanding of sources to develop ideas clearly apply a range of creative and technical skills and generally appropriate experimentation and innovation to develop and refine work • record and use appropriate observations to influence ideas • demonstrate adequate use of visual language, technique, media and contexts to realise personal ideas
<p>3</p>	<p>Characteristics that differentiate a grade 3 from a grade 4:</p> <ul style="list-style-type: none"> • shows some critical investigation and understanding rather than adequate critical investigation and understanding of sources • demonstrates application of simple creative and technical skills, uneven experimentation and tentative innovation and refinement, rather than application of a range of creative and technical skills and generally appropriate experimentation and innovation to develop and refine work
<p>2</p>	<p>To achieve grade 2, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate limited critical investigation and understanding of sources to develop ideas simply • apply basic creative and technical skills with limited experimentation and innovation • record and use simple observations to inform ideas • demonstrate basic use of visual language, technique, media or contexts to realise ideas
<p>1</p>	<p>To achieve a grade 1, students' evidence will show that they have demonstrated engagement with sufficient content, achieved some credit across elements of the specification content and achieved credit in some assessment objectives. Where the evidence for a student does not support this, the student should be graded unclassified (U).</p>