

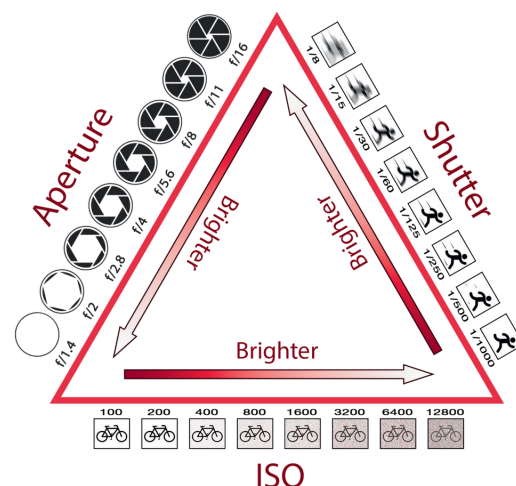
CAMERA SETTINGS

Manual settings give the photographer full control over the camera and the final image. The three main settings are **aperture**, **shutter speed**, and **ISO**. Together, these settings are called the **exposure triangle** and they control how light or dark a photograph appears.

Aperture: Controls how much light enters the camera and the depth of field. It is measured in f-stops (f8.0)

Shutter Speed: Controls how long light hits the sensor. It is measured in fractions on a second (1/125)

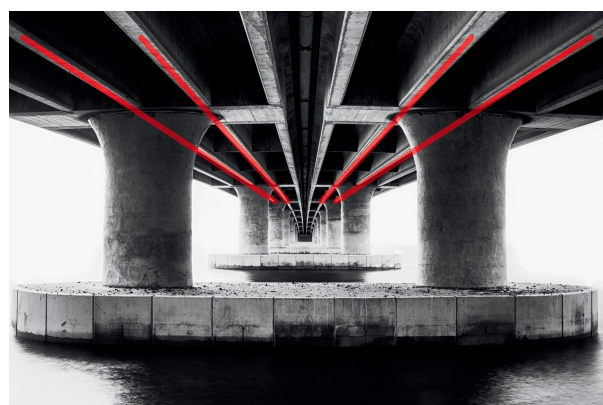
ISO: Controls the camera's sensitivity to light. Changing these settings affects exposure (brightness)



COMPOSITION

The **rules of composition** help photographers arrange elements within a photograph to create balanced and visually interesting images. At Teign, we use **8 rules of composition** which guide the viewer's eye moves through the image. These rules can be followed or broken to achieve different creative effects.

1. **Rule of Thirds:** Placing the subject along grid lines or intersections.
2. **Balancing Elements:** Arranging objects to avoid one side feeling too heavy.
3. **Leading Lines:** Using lines to draw the viewer's eye to the subject.
4. **Viewpoint:** Changing the camera angle to alter how the subject is seen.
5. **Background:** Choosing a background that does not distract from the subject.
6. **Pattern & Symmetry:** Repeating shapes or creating mirror-like balance.
7. **Depth:** Using foreground, middle ground, and background to add space.
8. **Experimentation:** Breaking the rules to create creative and unique images.



THE FORMAL ELEMENTS

Line: Straight, curved, diagonal, horizontal, vertical, leading lines, direction, convergence

Shape: Geometric, organic, outline, silhouette, positive shape, negative shape, abstraction

Form: Three-dimensional, volume, depth, light and shadow, realistic, sculptural

Tone: Light, dark, highlights, shadows, contrast, mid-tones, gradation

Texture: Rough, smooth, soft, hard, surface detail, tactile, visual texture, implied texture

Colour: Warm, cool, primary, secondary, complementary, harmony, saturation, mood

Pattern: Repetition, rhythm, symmetry, uniform, irregular, motif

Space: Positive and negative space, foreground, middle ground, background, perspective

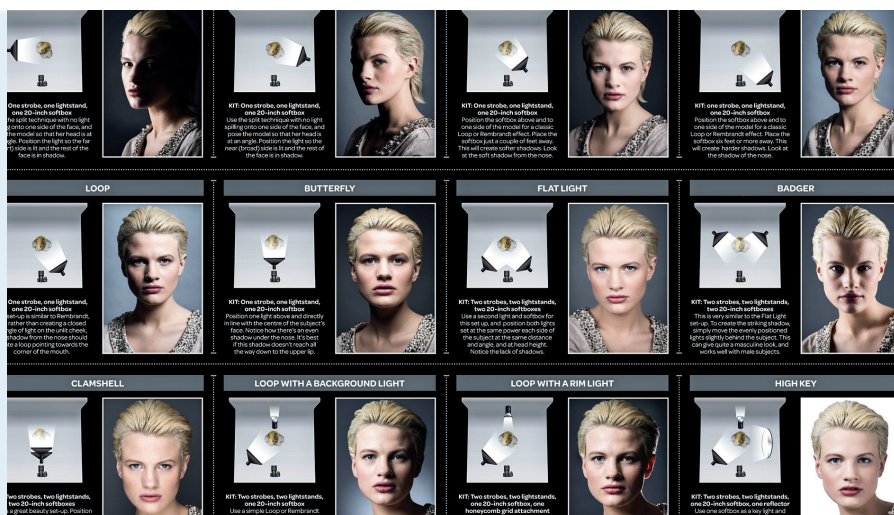
Composition: Rule of thirds, balance, framing, leading lines, viewpoint, placement

Focus: Sharp, blurred, selective focus, depth of field, focal point, clarity

TYPES OF LIGHTING

Lighting in photography refers to how light is positioned in relation to the subject to create mood, depth, and visual impact.

- Flat light
- Broad light
- Split light
- Short light
- Backlight
- Rim light
- Butterfly light



PERSPECTIVE

Perspective in photography refers to the position and angle from which a photo is taken, affecting how the subject is viewed.

1. **Linear / Eye Level:** Camera at the subject's eye level, giving a natural and balanced perspective.
2. **Aerial / Bird's Eye:** Shot from above, showing the layout and scale of the scene.
3. **Worm's Eye:** Shot from below, making subjects appear larger and more dramatic.
4. **Overlapping:** Objects overlap, helping create a sense of depth in the image.
5. **Relative Size:** Objects appear smaller or larger depending on distance from the camera.
6. **Becoming the Subject:** Shot from the subject's point of view, letting the viewer see through their eyes.

These techniques enhance photographs by creating **depth, perspective, and visual interest**. Using these methods thoughtfully can transform simple scenes into compelling, dynamic images.



KEY VOCABULARY

Composition: Rule of thirds, framing, leading lines, symmetry, asymmetry, viewpoint, balance

Settings: ISO, shutter speed, aperture, f-stop, exposure, white balance, manual mode, tripod

Form & Depth: Layered, volume, solid, dimensional, cast shadow, sculpted, three dimensional

Lighting: Natural, artificial, soft, hard, backlit, side-lit, highlights, shadows, hot shoe

Texture: Grainy, smooth, rough, polished, tactile, visual, implied, coarse

Focus: Sharp, soft, selective focus, depth of field, blurred background, clarity, focal point

Space: Foreground, midground, background, overlapping, empty space, perspective, scale, layers

Mood & Atmosphere: Dramatic, calm, energetic, tense, serene, mysterious, vibrant, emotive

Movement: Motion blur, freeze frame, long exposure, panning, trailing effect, dynamic, still

Angles & Viewpoint: High angle, low angle, eye level, bird's-eye, worm's-eye, tilted, diagonal

Use this **critical study support** and **sentence starters** to help structure your ideas and develop clear, confident analysis. They are useful for guiding your writing and improving subject-specific vocabulary. However, it is more important to write in your own words.

1. CONTEXT

Describe and explain who the photographer is and what their work focuses on.

Place and Time

When did the photographer work, and what was happening during this period?
This work was created at a time when...
The period in which it was made influenced by
The time period adds important context because...

Genres and Ideas

This work fits within the genre of...
The photographer was influenced by particular ideas or movements such as...

Background

What do we know about the photographer, and why is this relevant to their work?
The photographer was born in...
They grew up in an environment that...
From a young age, they showed an interest in...
Their early life influenced their photography by...

Career and Style

The photographer is best known for their work in...
They became recognised for photographing...
Their style is often described as...
Throughout their career, they focused on...

Influences

What was their work influenced by?
They were inspired by other artists, including...
Key events in their life shaped their approach to photography by...

Relevance to Their Images

Their background is reflected in their images through...
Their personal experiences are evident in their work through...

2. CONTENT

What can you see in the photograph? Foreground, middle ground, background and colour.

Content

Describe what you see in the photograph, considering the foreground, middle ground and background.
In the photograph, I can see...
In the fore / middle / background there is...

Colour

How is colour used in the photograph?
The photograph is in colour / black and white, which makes it feel...
The colours in the photograph make it feel...
The use of colour creates a mood that feels...
Warm / cool colours give the image a sense of...
The photograph mostly uses ... tones.
The black and white tones make the photograph feel...
The lack of colour creates a mood that feels...
The contrast between light and dark gives the image a sense of...

Focus

Which areas appear clearest or sharpest?
The clearest or sharpest area is...
My eye is drawn to... because it is in focus.
Are any parts intentionally blurred or out of focus, and why?
How does the focus guide attention or create depth?

Light

Where are the highlights and shadows? Is the light natural or artificial, harsh or soft?
The highlights are found in...
The shadows fall on...
The light seems natural / artificial because...
It looks like the time of day might be...

2. COMPOSITION

Describe how the photographer has used composition, the formal elements and perspective.

Composition & Perspective

What composition technique has been used? And how does it effect the visual impact?
I think the photographer used... because...
This composition has been used to help draw attention to...

What perspective has the photographer used? And how does it effect the feel of the photograph?
The photograph is taken from... perspective...
This perspective makes the subject look...

Line What are the dominant lines?

The main lines in the image are...
The lines create direction and movement by...
The line are created by... implied by...

Repetition Are there any repeated lines or shapes?

I can see repeated shapes or objects such as...
This repetition creates a pattern that feels...

Shape (2D) What shapes can you see?

The shapes in the image are geometric/organic...
These shapes help to... they relate to each other by...

Form (3D) How is three dimensional form shown?

The objects appear three-dimensional because...

Space How is space used in the image?

There is a sense of depth because...
The positive/negative space is created by...

Texture Describe what textures you can see?

The surface in the image looks like it would feel...

Tone What are the lightest and darkest areas?

There is a range of tones from... to...
The darkest areas are... and the lightest areas are...

Colour How is colour used in the image?

The use of colour... feels... symbolises...
Complimentary/secondary are used to...

3. PROCESS & TECHNICAL

Describe and explain any relevant technical or process decisions made.

Exposure

The exposure of the image is bright/dark/well-balanced because...
The exposure has been controlled to ensure...
Highlights and shadows are visible/lost due to...
The exposure contributes to the overall mood of the image by...

Shutter Speed

A fast/slow shutter speed has been used to...
Due to the fast/slow shutter speed, the moving subject appears...
The shutter speed controls motion in the image by...
The shutter speed helps create a sense of mood or atmosphere by...

Aperture

The aperture used is ...
The background appears blurred/sharp because...
The depth of field influences how the viewer's eye moves through the image by...

ISO & White Balance

The ISO setting used is high/low, which affects the image by...
The image appears clean/grainy because...
The white balance is warm/cool/neutral, affecting the colours by...
The white balance contributes to the overall mood or atmosphere by...

Camera Type & Process

The image was created using digital/film/mirrorless/DSLR camera which...
The choice of studio equipment influences...
Editing has been applied to enhance...
Experimental, traditional, or alternative processes, have been used to create...

4. MOOD & ATMOSPHERE

Comment on the overall mood and atmosphere and how it has been created.

Mood

How do you feel when you look at the image?
What feelings or states of mind are suggested by the image?
The mood of the photograph feels...
This image creates a sense of...
The overall mood is conveyed through...
The photograph gives off an atmosphere of...
The feeling I get from this image is...

Atmosphere

The atmosphere is created by the use of...
The lighting contributes to an atmosphere that is...
The colours in the image help build an atmosphere of...
The setting adds to the overall atmosphere by...
The composition creates an atmospheric effect that feels...
The photographer achieves this mood through the use of...
The shadows and highlights help to create a... atmosphere.
The weather/lighting/colour palette suggests a mood of...
The expression/body language of the subject adds to the feeling of...

Influences

The weather/lighting/colour palette suggests a mood of...
The expression/body language of the subject adds to the feeling of...

Wider Contexts

Culturally, this image reflects ideas about...
Politically, the photograph may comment on...
Philosophically, the image raises questions about...

5. INSPIRATION & IDEAS

What has inspired you about the photographers work? What ideas do you have for your own work?

Connections

This image reminds me of...
It relates to previous themes, ideas, or techniques I have looked at...
I notice similarities or differences with other photographers' work...
I can see a relationship between this image and...

Ideas

The image communicates the idea that...
I think the photographer is highlighting...
This photograph expresses a view about...
The message or concept behind the image could be interpreted as...
I notice the photographer uses... to convey their ideas.
This image explores themes such as...

Influence

This photograph will inspire my work by...
I might experiment with a similar technique or style, such as...
This image encourages me to explore...
It also makes me consider trying...
I want to apply aspects of this work in my own ideas, such as...

Your Response

For my next shoot, I will focus on... and I want to explore this because...
My main concept or theme is... and I aim to communicate...
I want to explore ideas such as...
I would like to experiment with...
I will achieve this by planning/setting up/shooting/editing in the following way...
I hope my work will make the viewer feel/think...



Use this **shoot planning support** to help organise your ideas and **plan purposeful photographs**. It is useful for guiding your decisions and developing clear intentions before shooting. You must include hand drawn thumbnails as part of your shoot plan. See example below.

1. SHOOTPLANNING

Describe and explain what you are planning on shooting and how you will achieve it.

What is your idea or intention?

My idea is to...
I want to create...
My intention is to show...
I am planning to explore...
The main concept of my shoot is...
I have been inspired by the work of...
I will experiment with...

How will you achieve this?

I will achieve this by...
I plan to do this by...
I will use... I will focus on...

What will you need to achieve this?

I will need...
To do this, I will use...
The equipment/materials I need are...
I will also need... to help me...

What is it you need to focus on when taking photographs and why?

I need to focus on... because...
My main focus will be... so that...
It is important to focus on... in order to...
I will pay attention to... because...
I want to concentrate on... so that...

What type of lighting will you be using?

I will use natural light because...
I plan to shoot during... so that the light...
I will use studio lighting because...
I plan to set up... to control the light and...
My photoshoot will focus on [type of lighting] to...
I plan to create mood / effect using...
Using [type of lighting] will help me...

2. CONSIDERATIONS

What practical and technical consideration will you need to make before the shoot?

Composition & Perspective

Which rules of composition will you be looking for?
I plan to use ... because it will help create...
This composition will help draw attention to...
I will arrange the subject so that...

What perspective will I shoot from, and what mood will it create?
The photograph will be taken from a ... perspective.
This perspective will make the subject appear...
Shooting from this angle will help convey...

The Formal Elements

Line

The main lines will be created by...
The lines will guide the viewer's eye towards...
Lines will be implied through...

Repetition

I will repeat ... to create a sense of...
Using repetition will help reinforce...

Shape (2D) & Form (3D)

The image will feature geometric/organic shapes such as... The shapes will relate to each other by...
Light and shadow will be used to show...

Space

I will create a sense of depth by...
Positive and negative space will be created by...

Texture

The texture will appear rough/smooth/soft because...

Tone

The darkest areas will be..., and the lightest areas will be...

This contrast will make the image feel...

Colour

The colour palette will feel... and suggest...
Certain colours will symbolise...
Complementary/secondary colours will be used to...

2. SETTINGS & SKETCHES

Sketch out your compositions as a series of thumbnails and consider your camera settings.

What aperture setting will you use?

I will use an aperture of [f-number] to...
My chosen aperture is [f-number] because...
I plan to set the aperture to [f-number] so that...

What shutter speed will you use?

I will use a shutter speed of [speed] to...
My chosen shutter speed is [speed] because...
I plan to set the shutter speed to [speed] so that...
I will use a [fast/slow] shutter speed to freeze motion or show movement.

Exposure

I will carefully control the exposure to...
The exposure will be balanced so that...
I may overexpose/underexpose slightly to...

Thumbnail Sketches



You must sketch out any planned compositions

The Photoshoot

- Once you have completed your shoot plan you must take a minimum of 25+ photographs.
- This should show a range of compositions, angles and ideas.
- Upload your photoshoot to Teams before your lesson to use lesson time effectively.
- Plan a reshoot using lessons learnt from your first shoot attempt.

STUDENT EXAMPLE

PHOTOSHOOT PLAN

My idea for my photoshoot is to take pictures of a flower whilst it is covered in dew or water droplets, this is inspired by Harold Davis's water droplet photography. I am going to use a brightly coloured flower to make the water drops stand out but also the image itself.

The 10 rules of composition I will use are background, viewpoint and cropping. I will try to take the photos where the background is relatively plain and even darker than the flower to provide some contrast. The viewpoint is important because I will be taking the pictures from the side.

Thumbnail sketches:

For the lighting of this photoshoot, to avoid shadows I will be using the technique of flat light, this is important because it means the images will appear brighter and smoother to look at. I will use a mixture of close up shots and medium shots in this photoshoot similar to Harold Davis.

I am inspired by Harold Davis's photography and this image because he is always able to create a focus of the image, either an individual water droplet or a specific part of the plant. In my photoshoot I hope to recreate this element of his photography.

The formal elements that will be seen in this photoshoot are form (due to the 3D subject), colour and texture. To capture the colour and especially the texture off the flower I am going to use a macro-Lense, this paired with the close-up shots will help to display these formal elements.

I will focus on having the correct perspective, having the camera looking to the side for it to be linear/eye level perspective. The photoshoot will be taken outside, meaning I will have the natural light of the sun. I will try to take the pictures during mid day to avoid shadows on the flower when the sun is shining from an angle.

Inspiration image:

If I do this, there will be more contrast between the Subject and the background, this would improve the photographs by making them look more dramatic.

A problem with this photograph is that only a small part of the flower is in focus due to the small depth of field, this is something I will try to improve on in my re-shoot, one thing that went well was the lighting, in my plan I said I would use flat light to avoid shadows. I think that I've done this successfully.

ISO-100 F3.5

In this photoshoot, I think I have achieved my aim of capturing the detail of the water droplets. I decided to choose these two images as my best because I believe that they contain the elements of my plan. However, I think there are ways to improve this idea in my re-shoot. For example, I am going to use a different colour flower. Instead of it being orange I will use a flower that is white/light pink.

Sketchbook

Examples

Knowledge Organiser

A sketchbook should show your ideas developing in sequence, from initial concepts to refined photographic work. It helps you plan, experiment, and evaluate your images. Include:

- Mounted images and titles.
- In-focus images and reference photos.
- Use black, white or neutrals to avoid visual distractions.
- Annotations & bullet points to show your thought process.
- Consistent, balanced layout with even borders, fonts, and spacing

Your sketchbook demonstrates how your ideas evolve, making your creative process **clear and purposeful**. You should be aiming for a professional portfolio, showcasing your work and ideas.

CRITICAL STUDY EXAMPLES

HAROLD DAVIS

Content

Harold Davis is acknowledged as a master of digital black and white photography. He was born in 1923 in Prince town New Jersey, and he fell in love with photography when he was five years old and his parents gave him a box camera. After a break from photography in 1904, he resumed photographing and began writing more than fifteen bestselling books about digital photography focusing on creative techniques.

Content

Harold's photography consists of many themes such as, flowers, architecture, and landscapes. His nature photography is predominantly taken in colour however he often takes pictures in black and white, lots of this can be seen in his architecture photography. Focusing on his flower photography, the images are very close up with the background blurred and the foreground in high detail.

Inspiration

I am inspired by Harold Davis's photography because of the delicate scenes in his images. I want to try and capture the same detail but also create a more dramatic atmosphere compared to the peaceful mood of Harold Davis's photographs.

Mood/atmosphere

The mood of his photography is almost mysterious because of the intricate detail and due to the closeness of the photo, we can only see a small portion of the subject and not its entire form. I think that the atmosphere of his photos could be described as serene and calm.

CRITICAL STUDY

10 Rules of composition

One of the main 10 rules of composition that Harold Davis uses is background. In many of his photos the background is either black or blurred. He may have chosen to do this to keep the focus of the image on the subject. Harold also uses different examples of viewpoint in his photography by placing his camera in different positions in relation to the subject. Finally, Harold also uses experimentation as he uses different types of composition.

Lighting

The lighting in Harold Davis's water photography is natural light as the photos are taken outside. There are very few shadows in most of the photographs which suggests that flat lighting has been used. Because the pictures are so well lit, the extreme detail of the flowers and plants can be seen along with the reflection of the light hitting the water droplets creating a shine.

Perspective

Harold Davis appears to use three main perspectives in his water photography. These include worms eye (by placing the lens looking up at the flowers and plants) and the opposite technique of aerial, by looking down toward the subject. He also uses eye level/straight where the camera is looking straight forward.

Formal elements

Very strong example of a formal element in Harold Davis's photography is texture. The detail of the different textures in his images is captured by a macro-lens. Another element in nature, Harold's water droplet photography often display bright colours making some very eye catching. A final formal element is form, all of the subjects in his photos are 3D objects.

CRITICAL STUDY: EDWARD WESTON

CONTEXT:

Edward Weston (1890-1958) was a modern American Photographer who helped to redefine the medium in the early 20th Century. Emerging from the Photo-Purist style, Weston became a central voice in the f/48 group which promotes sharing knowledge, understanding, and artistic growth. His practice was deeply connected to the broader modernist movement, of achieving the essential structure of subject, working mostly on the west coast of America. Weston drew inspiration from the human body, natural landscape and everyday objects. An artistic choice in black and white photography could reveal the intricate beauty of the world through careful observation, technical precision, and an intense focus on composition.

CONTENT:

Weston's photographs are immediately recognisable for their precise detail, strong tonal range and self-referential approach to form. He uses continuous lighting and soft, directional light to create a sense of form and structure. His work is often described as 'straight photography', meaning it is not manipulated or staged. Weston's deep understanding of light and shadow is evident in his work, particularly in his portraits of the human body and his landscapes.

IRVING PENN:

Irving Penn was an American photographer known for his fashion photography. He was a pioneer in the use of black and white photography in fashion. Penn's work is characterized by its dramatic lighting and its focus on the human form. He often used high-contrast lighting to create a sense of depth and texture. His work is often described as 'straight photography', meaning it is not manipulated or staged.

IRVING PENN'S SKULL PHOTOGRAPHY

Irving Penn's skull photography is a series of black and white photographs of human skulls. The images are characterized by their dramatic lighting and their focus on the human form. Penn's work is often described as 'straight photography', meaning it is not manipulated or staged.

Weston's photography is a testament to the power of light and shadow. His work is a masterclass in the use of light to create a sense of form and structure. His photographs are a testament to the power of light and shadow. His work is a masterclass in the use of light to create a sense of form and structure.

MARKUS REUGELS

Inspiration images

My idea for this photoshoot is to create a drop in a container of water and photograph it as it makes contact with the surface of the water. This idea was inspired by a video I saw on YouTube showing a drop of water hitting a surface. I want to capture the movement of a single drop and how it interacts with the surface. The drop will instantly create a ripple effect in the water and a dip will splash up.

Thumbnail sketches

In my water drop photoshoot, the formal elements are form, texture and space. The droplets and splashes will have a three-dimensional form, making the dynamic. Texture is seen in the fine details of ripples and surface tension. I will use a close, wide-angle lens to capture the movement of the drop, creating a sense of depth and immersion. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

150 100 f8 1/125s

I believe that this photoshoot is a lot of potential for experiment and creative. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

PHOTOSHOOT

Thumbnail sketches

In my water drop photoshoot, the 10 rules of composition background and viewpoint are key to creating striking images. I will use a close, wide-angle lens to capture the movement of the drop, creating a sense of depth and immersion. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

RESHOOT PLAN

The ten rules of composition will be used in this photoshoot. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

Thumbnail sketches

In my water drop photoshoot, the 10 rules of composition background and viewpoint are key to creating striking images. I will use a close, wide-angle lens to capture the movement of the drop, creating a sense of depth and immersion. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

RESHOOT

150 100 f8 1/125s

This reshoot plan is a clear improvement through the general composition and through the execution of the shot. The main reason for this is the use of complementary colours in the images. The colours have been chosen to create a sense of depth and immersion. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

Thumbnail sketches

In my water drop photoshoot, the 10 rules of composition background and viewpoint are key to creating striking images. I will use a close, wide-angle lens to capture the movement of the drop, creating a sense of depth and immersion. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

EXPERIMENTATION EXAMPLES

EXPERIMENTAL EDITS

Inverted Edit

For this edit I used photoshop, I used the inverted edit which creates this black and white image that looks like an X-ray. The inverted edit is the process of colour inversion and the light areas in the photos become dark, and the dark areas become light, and on the colour wheel, each colour is swapped for its opposite on the colour wheel.

EXAMPLE PHOTOS

For these edits I used the Inverted Edit Process but these edits I went into the image slide and then I changed the colours by

DEVELOP FURTHER

To improve these photos I will merge the photos in the last with the one on the right and then I will change the colour of the plain one to be blue. I will then copy and paste the photo with the background missing and then I will change the colour of it to different shades of blue to represent water. I will change the 'dip' and 'drip' as the photo that was passed on to the original photo. I will also experiment by adding some different photos of plants into it and also experimenting by changing the direction that the photos are facing.

Double exposures

Thumbnail sketches

In my water drop photoshoot, the 10 rules of composition background and viewpoint are key to creating striking images. I will use a close, wide-angle lens to capture the movement of the drop, creating a sense of depth and immersion. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

Ellipse tool

Thumbnail sketches

In my water drop photoshoot, the 10 rules of composition background and viewpoint are key to creating striking images. I will use a close, wide-angle lens to capture the movement of the drop, creating a sense of depth and immersion. I will use a macro lens to capture the fine details of the drop and its interaction with the surface. I will use a wide-angle lens to capture the ripple effect and the splash. I will use a macro lens to capture the fine details of the drop and its interaction with the surface.

This overview outlines the expectations for **AQA GCSE Photography** across **Component 1 (Portfolio)** in Year 10 and Year 11, and the **ESA (Exam Project)** in Year 11. Students are expected to develop ideas, research artists, experiment with techniques, and refine their work to produce a personal response.

Y10

- What is Photography?
- Photographic Genres
- Shutter Speed
- Aperture
- Photoshop Techniques
- Critical Study: Edward Weston

INTRODUCTION

In both your portfolio (**60% coursework**) and the externally set task (**40% exam project**) you need to evidence the following:

- A **wide variety** of photography techniques, both digital and analogue.
- Technical understanding of **camera settings, lighting** and **photoshop**.
- Photoshoots and edits that demonstrate **experimentation and creative risk taking**.
- **Critical Studies** and research that inform your ideas.
- **Shoot plans** leading to purposeful photoshoots.
- Drawing as part of your planning process.
- Clear links to **photographers, artists** and **wider contextual sources**.
- **Annotation** which explains and evaluates.
- **Planning** and **refinement** towards **final outcome(s)**
- Exceptional presentation throughout

Y10

- Introduction to theme of 'Erased'
- Two Critical Studies
- Two Themed Shoots
- Practical Experimentation
- Digital Experimentation
- Refinement towards final outcome(s)

ERASED

Y10

- Introduction to theme of 'Water'
- Two Critical Studies
- Two Themed Shoots
- Practical Experimentation
- Digital Experimentation
- Refinement towards refined outcome(s)

WATER

Y11

- Further investigate the theme of 'Water'
- Concept Page
- Wider Contextual Sources
- Experiment & Refine
- Planning & Test Compositions
- Final Outcome(s)

WATER

Y11

- Select a starting point from exam paper.
- Mood board and research initial ideas
- Two Critical Studies
- Two Themed Shoots
- Practical Experimentation
- Digital Experimentation
- Refinement towards refined outcome(s)
- Concept Page
- Wider Contextual Sources
- Experiment & Refine
- Planning & Test Compositions
- Final Outcome(s) in 10 Hour Exam

ESA: Exam Project

RESEARCH USEFUL WEBSITES

www.artpedagogy.com

www.art2day.co.uk

www.tate.org.uk

www.nationalgallery.co.uk

www.bbc.co.uk/arts

www.artsandculture.google.com

Use your **GCSE Photography Teams** class; set up by your teacher, you will find resources from lessons and a place to upload your photography and stay organised.

Use **Pinterest** to search and save inspiration for your work. Your teacher may share boards with you, but we encourage you to make your own!



SETTINGS SUPPORT

ISO	Shutter	Aperture
low sensitivity	fast shutter speed	small aperture
ISO 100	1/1000	F22
ISO 200	1/500	F16
ISO 400	1/250	F11
ISO 800	1/125	F8
ISO 1600	1/60	F5.6
ISO 3200	1/30	F4
ISO 6400	1/15	F2.8
ISO 12800	1/8	F2
ISO 25600	1/4	F1.4
high sensitivity	slow shutter speed	large aperture

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