# Scheme of work: Photography

Introduction

This scheme of work offers a route through the GCSE Art and Design (8206) Photography course.

The GCSE Art and Design specification is designed to:

* provide inspiration and a range of exciting and stimulating opportunities that encourage and challenge students to develop and explore ideas in art and design in an independent and personal way
* give you choice and flexibility in the way you tailor your course to the needs of your students and the strengths of your school.

The specification has two components:

* Component 1 comprises a Portfolio of work selected from the course of study. This must include a sustained project which evidences the student’s creative journey from initial engagement to the realisation of intentions. It must also include a selection of further work undertaken during the student’s course of study
* Component 2 is an externally set assignment (ESA) in which students choose and respond to a starting point from an externally set assignment paper.

This scheme of work gives you an example of how you might wish to organise and deliver a two-year course that enables students to respond to all four assessment objectives and explore the opportunities of the Photography title. There are many ways the course may be delivered and there is no prescriptive approach, the suggestions here are intended for guidance only.

It provides suggestions for activities and project tasks that enable students to develop Photography knowledge, understanding and skills and to explore sources in a sustained and independent manner in order to realise personal intentions.

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When planning your course think about:

* **Structure:** in this guidance we have used a phase-by-phase structure but you might choose a different approach
* **School strengths:** consider the needs, preferred approach and resources of your students, staff and school
* **Curriculum time available:** the times suggested here for activities and tasks are approximate
* **Assessment objectives:** students must be given the opportunity to understand and evidence coverage of all four assessment objectives
* **Style of course:** do you need to put a foundation course, skills-based workshops or set tasks in place to help students develop and apply the knowledge, and understand and acquire skills necessary for photography and associated subject content?
* **Title requirements**: remember students are required to work in one or more areas of Photography, they may explore overlapping areas and combinations of areas
* **Sustained project**: do students have time to do more than one? (Remember quality counts)
* **Requirement for drawing:** students need to provide evidence of drawing for different purposes and needs in both Component 1 and 2
* **Requirement for written annotation:** students need to show evidence of written annotation in both Component 1 and 2
* **Developing independence:** how might you develop opportunities for students to gain confidence and independence in their work as it evolves through the course?
* **Access for all:** how might you adapt the structure of the course to support students of different abilities or needs?
* **Further work:** how could you provide opportunity for the development/selection of evidence of further work?
* **Component 2:** how will you end Component 1 to ensure sufficient time for management of Component 2?
* **Deadlines:** consider when work needs to be assessed and marks submitted, what checklists/review strategies might you need to put in place?

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Introductory phase

* Year 10 Term 1
* Foundation studies: up to 12 weeks
* This is a teacher led introductory phase of the course

Learning outcomes

* Introduce students to a range of short activities related to the school’s chosen areas of study within the Photography title.
* Students learn a range of basic skills and gain an understanding of technical principles that will enable them to realise and develop their skills and ideas in future projects.
* Students begin to acquire a technical vocabulary, which helps them to express their analysis of photographic sources.

Possible teaching and learning activities

* Students study the effects of changing:
	+ camera aperture, position and point of focus to control depth of field
	+ camera shutter speed and motion to record movement. They learn how to use shutter speed control to record the frozen moment in time and shutter control to record the passage of time as blurred movement
	+ camera position and viewpoint to explore detail and/or abstraction
	+ film speed to explore the effect on resolution and response to lighting conditions.
* Students record their own thoughts on the resulting images and compare and contrast these images with other photographic sources throughout the trials.
* A “mini-brief” scenario could be used to teach students how to make critical and contextual analysis of appropriate sources.
* Encourage students to record ideas visually and through written analysis of these introductory experiences.
* Introduce students to a range of appropriate skills and photographic principles in this mainly taught phase of the course.
* They explore the use of the camera controls and their impact on the recorded image. They can present work in any appropriate format such as sketchbooks, mounted design sheets, journals, PowerPoints and/or digital portfolios. They can work digitally or use silver-based technology and traditional dark-room processes.
* Students learn how to analyse photographic sources and document their response. They use the resulting insights to inform the development of their own ideas.
* The process students follow could be informed by a school-organised museum or gallery visit, or through working with a visiting local photographer.
* Students build upon initial experiences in response to a mini brief. This allows them to incorporate, develop and practise their newly acquired skills and understanding.
* Teachers could base a mini-brief on combining the chosen camera approaches with ideas sourced from studying a selection of images from appropriate photographers. For example;
	+ for control of shutter speed a suitable contextual comparison might be the work of Ernst Haas, Stoffel de Roover, Bill Wadman or examples of sports photography
	+ a suitable contextual comparison for aperture control might be portraiture by Bill Brandt, landscapes by Ansel Adams or natural forms by Edward Weston.

**Points to remember when selecting sources**

* When selecting sources students should consider the assessment objectives and think about:
	+ what value is placed on the source?
	+ how is the source to be used?
	+ how might an understanding of source/s be demonstrated?
	+ how does the source influence my work?
	+ how does the source inspire/encourage independence?
	+ how does the source inform my creative journey?
* Sources might also reflect:
	+ personal interests
	+ issues, culture, society
	+ content, context
	+ genre, stylistic conventions
	+ use of media, working methods
	+ formal characteristics
	+ purpose and presentation
	+ intended audience.
* Different approaches and ways of working could also give students opportunities to explore different approaches to written annotation, they might make use of:
	+ mind maps, thought showers, spider diagrams and lists
	+ quick notes, informed labelling, planning notes
	+ extended prose: evaluations that explain what has been produced and how this may be developed further; statement of intent; expressive prose
	+ sequential diagrams with labelling
	+ word frames
	+ bullet points.

Development phase

* Year 10 Term 2 and 3
* Directed project: up to 14 weeks
* This is mostly a teacher directed phase

Learning outcomes

* Students respond to a teacher-devised and directed project which establishes clear parameters, constraints and requirements within the context of the school’s chosen areas of study.
* They extend their skills and understanding in response to a project that provides the opportunity to contribute to the requirements of all the assessment objectives. Formative assessments take place at different stages to determine coverage of these objectives and identify areas for development.
* Students continue to develop knowledge and understanding of the skills and approaches learnt in the Introductory phase thereby building upon prior learning.
* They explore visual concepts such as abstraction, realism, distortion, surrealism, viewpoint, close-up, contrast and tone.
* They are introduced to teacher-selected sources, but are also encouraged to independently research further appropriate examples.

Possible teaching and learning activities

* Students are provided with an opportunity to fully engage with a teacher-determined theme and make a personal response when developing, refining and recording their ideas.
* As the theme is set and resourced by the teacher, it will reflect the school’s preferred approach to the areas of study and ways of working in a photographic context. The teacher should ensure that this directed project gives students an understanding of the requirements of the assessment objectives and how to provide evidence of these across Component 1 as a whole.
* Students learn more about how to:
	+ gather and document experiences of a school organised museum or gallery visit, or work with a visiting photographer
	+ use sources by learning how to effectively access, retrieve and subsequently record information relevant to the project theme
	+ make clear, explicit connections between their selected sources and the development of ideas in their practical work
	+ use the results of their analysis of connections between sources and the development of their ideas
	+ explore and refine their ideas through trials and experimentation in any appropriate photographic media
	+ record their ideas, insights and observations about others’ and their own work with relevant written annotation and purposeful drawing activity.
* The school’s resources and preferred areas of study will determine students' choice of photographic media. They could use darkroom processes or digital manipulation software to refine, alter and experiment with their images.
* Students should exploit opportunities to alter images, as a process of refinement and experimentation to support coverage of assessment objective 2 and assessment objective 3.

**Extension opportunities**

* Year 10 Term 3
* Up to 4 weeks
* Developing a sense of independence

**Learning outcomes**

* Following the Development Phase, students could be given opportunity for extension work. This could be in the form of work related to their previous Development Phase studies or in the form of an additional and discrete project or further independently generated investigations or study.
* Students will enhance their learning experiences and extend their visual vocabulary.

**Possible teaching and learning activities**

* Introduce students to extension activities that open up further visual possibilities.
* Encourage students to develop:
	+ an idea, to conduct further research and study of relevant sources
	+ a singular outcome into a “series”
	+ an idea, by incorporating additional areas of camera or manipulation skills.

**Sustained phase**

* Year 11 Term 1
* Sustained project: up to 12/13 weeks
* Independent learning

Learning outcomes

* The Sustained project should allow students to move from a position of dependence to one of increasing independence as the journey of exploration progresses.
* Teachers support students and provide them with a range of possible starting points, themes and/or briefs. (The starting points could be introduced in the latter weeks of Year 10, if preferred).
* Offer students a choice of approaches. They need to employ one or more of the areas of study listed in the photography title.
* Starting points could be presented in a similar manner to an externally set assignment, with suggested sources included and instructions provided. Alternatively, the tasks could be taken from previous externally set assignment papers.
* Challenge students to take increasing responsibility for the development and direction of their creative journey in preparation for Component 2.
* Students independently research potential additional sources and associated references.
* Students make a meaningful and personal response as they move from initial engagement with sources and ideas to the realisation of intentions, taking account of the requirements of the assessment objectives.
* Teachers, should they wish, might ask their students to rehearse part of the process under exam conditions as part of the preparation for the management of Component 2.
* Students need to explicitly evidence coverage of all four assessment objectives, drawing for different purposes and needs and written annotation.

Possible teaching and learning activities

* Students build on their previous Component 1 experiences and achievements. The teacher supports personal developments, opening up possibilities in a less directed manner through negotiation, suggested possibilities and related advice.
* The teacher provides students with a choice of starting points in the form of an externally set assignment paper. The school can devise the suggested starting points, including appropriate sources or could model them on previous externally set assignment papers.
* Starting points should reflect the photographic approaches and context that students have been familiar with throughout their course. Courses may have been designed to explore studio, location, reportage and/or design-focused practice. Relevant starting points might be;
	+ Studio: Portrait
	+ Location: Close up
	+ Reportage: Street photography
	+ Design: Music advertising/promotional materials.
* For each topic teachers need to state the focus of study, such as;
	+ Portrait - the focus could be on portraying the interests or personality of the sitter
	+ Close Up - the focus could be the study of texture, colour contrast or sharply focused detail
	+ Street Photography - the focus could be on documenting the events in a particular location over a specified period
	+ Music- the focus could be on producing a graphic outcome(s) for an existing band.
* Teachers introduce the starting points with appropriate resources, perhaps via a PowerPoint presentation of possible sources, such as the work of photographers.
* Students are encouraged to research and analyse their own sources in relation to their chosen starting point.
* Students document their findings in their preferred format such as sketchbook pages, mood boards, digital presentation, design sheets and journals. They could include an annotated or written analysis of sources, together with any primary and secondary visual evidence.
* They develop the context of their work through the study of some of the suggested sources on the paper and/or other sources they have chosen as relevant to the starting point. They could analyse these sources visually or through written annotation.
* Students work on drawing activity in any media that allows them to use their preferred working methods. This activity needs to be appropriate within the context of recording an idea, observation or insight. It could take a wide variety of forms such as;
	+ diagrams which plan and prepare for lighting arrangements
	+ drawings that visualise the result of digital manipulation, or a variety of compositional ideas
	+ drawing into or onto photographic images
	+ story board or layout sketches.
* Students record their ideas, observations and insights through purposeful written annotation, explaining intentions and reflecting on their work as it progresses.
* They use trials and experiments to further refine and develop their ideas. Examples of possible activities might include;
	+ consideration of the properties of materials, either singularly or in combination
	+ the application of such factors as techniques
	+ alternative compositions and the effects of lighting
	+ possible ways of adjusting the visual qualities of a resulting image.
* Throughout the process of responding to sources and developing ideas, students formulate an intention, which is realised as a purposeful and meaningful response. This could take the form of a series of outcomes, and involve a combination of materials.
* On completion, students present their work in an appropriate format and consider where evidence for the four assessment objectives can be seen.

Externally set assignment

* Year 11 Term 2
* Component 2
* Independent study

Learning outcomes

Students must respond to one of seven starting points provided on the paper.

Key information

* Externally set assignment (ESA) papers are available to students and teachers from 2 January. A preparatory period is followed by 10 hours of supervised, unaided work in which students are required to realise their intentions.
* Schools may manage/timetable the preparatory period (informal supervision time) and ten hours of supervised time at their discretion, but must allow sufficient time to assess work and submit marks to AQA by the deadline of 31 May.
* ESA papers must be given to students in their entirety and must not be edited, changed or abridged in any way.
* Students do not have to reference all or any of the named artists/designers on the paper. They may do their own independent research and look at other sources but should clearly reference any artist/designers they use within the development of their project.
* Preparatory work/work done in informal supervision time must not be added to or amended between sessions once the supervised time has started.
* Preparatory work must be stored by the school under secure conditions, between sessions and after the completion of the supervised time.
* Preparatory work must be available to students throughout the 10 hours of supervised time. They may refer to their preparatory work but must not add to it or amend it during the supervised sessions or between or after sessions.
* All four assessment objectives must be evidenced.
* Drawing and written annotation must be evidenced.
* All work completed during the 10 hour supervised sessions must be clearly labelled as such.
* See section 2.3.2 Component 2: Externally set assignment of the specification for more information.

Possible teaching and learning activities

* Teachers introduce and discuss all of the starting points with the students. Students choose the starting point they wish to develop.
* Students are made aware that they can access their own sources as well as those suggested in their starting point.
* Their creative journey should be evidenced in the preparatory work which should show the development, refinement and recording of ideas.
* Preparatory work may be presented in any suitable format.
* There is no restriction on the scale of work, media or materials used.
* Students demonstrate their ability to work independently under supervised conditions as they progress their ideas to the realisation of intentions.
* Drawing and written annotation must be evidenced in the total submission for this component.
* All work completed during the 10 hours supervised sessions must be clearly labelled.

Selection of portfolio

* Year 11
* Component 1: Review and submit

Learning outcomes

Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.

Possible teaching and learning activities

* Work submitted may be in any appropriate format.
* The selection of work chosen for submission must include:
* coverage of the four assessment objectives
* a sustained project evidencing the journey from initial engagement to the realisation of intentions
* a selection of further work undertaken during the student’s course of study with evidence of drawing activity and written annotation.

## Teachers could encourage students to reflect on the following when selecting work to include in the portfolio:

* Do the sources reflect personal interests, ideas and engagement?
* Are the connections made between personal work and relevant sources such as artists, crafts people and designers acknowledged?
* Has an appropriate range of materials, techniques and processes been used and explored in relation to the title? (the quality of investigation is more important than quantity of materials or processes used).
* Is there clear evidence of reviewing, refining and selecting within the work?
* Is there evidence of purposeful and meaningful drawing?
* Is written annotation relevant, does it comment on personal ideas, thoughts and decisions?
* (Remember downloaded information with no demonstration of understanding, analysis or influence does not fulfil the requirement for assessment objective 3 written annotation)
* Have all the sources used been acknowledged?
* Is work presented in an appropriate format.?
* In the sustained project/s is there clear evidence of a creative journey from starting point to realised intention/s?
* Does the further work provide evidence to support coverage of the assessment objectives?