



## **Year 11 > 12 Bridging Project Summer Term 2024**



<b>Subject</b>	<b>PHOTOGRAPHY</b>
<b>Course</b>	<b>A-Level</b>
<b>Awarding Body</b>	<b>AQA</b>

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## Course/specification overview



**This pack contains lots of tasks and information, a summer project, to prepare you for your Photography 'A' Level course.**

We offer a broad-based Photography course exploring practical, critical and contextual work through a range of photographic processes. You will be introduced to a variety of learning experiences that employ a range of traditional and new media, processes and techniques appropriate to your chosen areas of study. Your knowledge of photography as a visual art form will be developed through research, the development of your own ideas and recording your ideas using photography. Students will be expected to become independent learners, participate actively in their course of study, recognising and developing their own strengths as photographic artists, identifying and sustaining your own personal study.

<b>A Level Components</b>	<b>What will I need to do?</b>	<b>How will I evidence this?</b>
<b>Personal Investigation</b> <i>(coursework)</i>  <b>60%</b>	<ul style="list-style-type: none"><li>-Write a personal study (essay) based on your chosen theme</li><li>-Create a body of work related to a chosen theme/s</li><li>-Create a final piece/s</li></ul>	<ul style="list-style-type: none"><li>-A 1000-3000 word essay</li><li>-Research on a range of artists and/or designers</li><li>-Exploration of a variety of media, techniques and processes</li><li>-Development of ideas in response to chosen artist/s/theme</li><li>-Recording of ideas and observations</li></ul>
<b>Externally Set Assignment</b> <i>(Exam)</i>  <b>40%</b>	<ul style="list-style-type: none"><li>-Create preparatory studies based on the theme</li><li>-Create a personal outcome/s in 15 hours of sustained focus</li></ul>	<ul style="list-style-type: none"><li>-By creating a body of work based on the theme given. This will include research, ideas, exploration of media, development of ideas and a final piece/s.</li></ul>



## Our department expectations

Welcome to the 'A' Level Photography Course at Hayes School. This is an exciting course, which will develop your technical skills, broaden your knowledge and understanding of Photography and enhance your creativity and imagination. We look forward to working with you in September.

You will be introduced to a variety of experiences that explore a range of photographic media, processes and techniques. You will be introduced to both traditional and new media. You will explore the use of photography in different context and for different purposes. You will use an A3 heavy black sketchbook to present your ideas, research and developments. You will explore the work of a wide variety of relevant photographers and artists, artefacts and resources from the past and the present, including European and non-European examples. This will be integral to the investigating and making processes.

Your responses to these examples must be shown through practical and critical activities that demonstrate your understanding of different contexts, theories, styles, genres and traditions. You will be made aware of the four assessment objectives to be demonstrated in the content and skills presented. You will learn the importance of process as well as product.

At this level, we will expect you to be highly disciplined and self-motivated. From the outset you will be expected to work outside of lessons, at home and in your free periods. You are welcome in the Photography room (BGB) at any time to work, to use equipment and materials or for advice from your teachers.

We will of course support you throughout the course, but you will be expected to follow your own ideas and you will be much more successful if you are able to work with a good degree of independence at A-level.

*The Art and Design Course will require students to develop the skills to:*

- record experiences and observations, in a variety of ways using photography or other appropriate visual forms; undertake research; and gather, select and organise visual and other appropriate information
- explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgements
- use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- generate and explore potential lines of enquiry using appropriate media and techniques
- apply knowledge and understanding in making images and artefacts; review and modify work; and plan and develop ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.

<b>Development of Ideas</b>	<b>Exploration of Media</b>	<b>Recording &amp; Reflecting</b>	<b>Personal Response</b>
-Research a range of artists- collect images, make a visual study, include biographical information and analyse their artwork -Create your own ideas inspired by your chosen artist/s -Show a clear development of ideas- have they been manipulated, transformed and edited throughout the journey	-Explore with a wide variety of media, techniques and processes -Continually review and refine your work- consider the potential and the limitations of the media used	-Take own photographs related to chosen theme/idea -Create a range of observational studies from primary and secondary sources -Use annotation to explain your idea/s and to reflect on your progress	-A final piece plan to document intentions for final piece and explanation -A final piece/s that realises what you intended to do



## Watch

- ✓ **Over the summer, have a look at this online course that teaches you how to look at and understand photographs.**

<https://aperture.org/on-sight/>

*"The camera is an instrument that teaches people how to see without a camera."*

**Dorothea Lange**, Aperture Founding Member

*Digital technology has altered the communications landscape, including the role that visual imagery plays in our lives. Visual literacy is a set of skills that allows us to construct meaning out of visual information and it is the visually literate among us who are the most effective communicators today.*

The **Aperture On Sight curriculum** is designed to teach **visual literacy** through working with photography and creating photobooks. It builds students' abilities to communicate as visual storytellers, develops them as creative and critical thinkers, as well as building their capacity for academic and professional success.

The **Aperture On Sight curriculum** relies on the equation: **form + content + context = meaning** as a framework for 20, seventy-five-minute lesson plans that guide teachers working with students in grades six through twelve.

<https://aperture.org/blog/8-educational-photography-resources>

8 Educational Photography Resources to Spark Creativity

Aperture is invested in providing resources for photography enthusiasts looking to develop their knowledge of the medium, as well as to educators who want to teach their students visual literacy skills.

From educational titles written by the world's top photographers to Aperture's **free twenty-lesson photography curriculum (Aperture On Sight)**, we've gathered a variety of educational resources and activities to inspire those who are eager to engage with the craft



## Read

- ✓ **You can read any of the manuals/books below online. Reading them will help you to understand the techniques and elements of photography.**

- ❖ **Foundations for Art and Design: A Guide to Creative Photography 4<sup>th</sup> Edition, Mark Galer**

[https://archive.org/details/Photography\\_foundations\\_for\\_Art\\_and\\_Design\\_4th\\_Edition/page/n21/mode/2up](https://archive.org/details/Photography_foundations_for_Art_and_Design_4th_Edition/page/n21/mode/2up)

- ❖ **Langfords Starting Photography**

[https://archive.org/details/Langfords\\_Starting\\_Photography/page/n131/mode/2up](https://archive.org/details/Langfords_Starting_Photography/page/n131/mode/2up)

- ❖ **The dPS Ultimate Guide to Photography Terms: Glossary of Common Word and Phrases V2**

<https://digital-photography-school.com/ultimate-guide-photography-terms-glossary-words/>

- ❖ **The dPS Ultimate Guide to Photography for Beginners**

[https://assets.digital-photography-school.com/dps-ebooks/The%20dPS%20Ultimate%20Guide%20to%20Photography%20for%20Beginners.pdf?\\_ga=2.44560932.1272136090.1588107651-492031084.1588107651](https://assets.digital-photography-school.com/dps-ebooks/The%20dPS%20Ultimate%20Guide%20to%20Photography%20for%20Beginners.pdf?_ga=2.44560932.1272136090.1588107651-492031084.1588107651)



# Research and complete (writing)

- ✓ **Research 3 of the following artists who use photography to explore the themes of self-portraiture and identity.**
- ✓ **Watch the videos and find additional relevant additional information on the internet.**
- ✓ **Create a research page on each, with 2 specific examples, titles, dates and at least 200 of your own words, describing their work, what they are trying to communicate and how they are doing this.**

## **VISUAL**

### **The Formal Elements:**

- **Focus** - Which areas appear clearer or sharpest?
- **Light** - Where are the highlights and shadows? Can you guess the time of day? Is the light natural or artificial, harsh or soft, direct or reflected?
- **Line** - What are the dominant lines in the image? Are they straight or curved, thin or thick? Do they create direction, do they outline, do they indicate movement?
- **Repetition** - Are objects, shapes or lines repeated in the image? Does this create a pattern?
- **Shape (2D)** - Do you see geometric or organic shapes? What are they? How do they relate to each other?
- **Form (3D)** - Do the objects in the image appear three dimensional? What creates this effect?
- **Space** - Is there depth in the image or does it seem shallow? Is there negative space?
- **Texture** - If you could touch the surface of the photograph how would it feel?
- **Tone** - Is there a range of tones from dark to light? Where are the darkest and lightest parts of the image? Is there contrast? What is the proportion of greys (mid tones)?
- **Colour** - Is colour a significant feature of the image? Are there any complimentary colours? Can you attach any symbolism/meaning to the colours displayed?

### **Composition:**

- Arrangement of formal elements, Rule of Thirds, Cropping/Framing, Foreground/Middle ground/ Background, Viewpoint, Balance, Harmony, Contrast, Tension etc..

## **CONTEXTUAL**

### **Historical:**

Place in time, local/national/global events. History of Photography - tools and equipment, movements, styles, genres and ideas. Significant practitioners/publications/exhibitions etc..

### **Biographical:**

What do we know about the photographer? What relevance does this knowledge have to the image(s)?

### **Psychological:**

How do you feel when you look at the image? What feelings/states of mind are suggested by the image? What theories of mind are relevant to an interpretation of the image?

### **Theoretical:**

Can you apply any theories to your understanding of the image (e.g. cultural, political, philosophical/aesthetic)?

Use this sheet to help you write about photographs.

## **TECHNICAL**

### **Lighting:**

Type of lighting e.g. available (daylight, street lights), additional (studio lights, flash, reflector) or combination?

### **Aperture:**

Type of lens (wide angle, telephoto, macro etc.) f-stops, Depth of Field (DOF) - deep/ shallow, focal point - selective focus, in and out of focus, vignette.

### **Shutter Speed:**

Exposure time, over/under exposed, motion blur, panning

### **ISO:**

Film speed/sensitivity (fast = higher number, grainier/noisier image), tonal range, contrast

### **White Balance:**

Colour cast/temperature, colour accuracy, warm/cold

## **CONCEPTUAL**

### **Connections:**

- What connections can you make to your previous knowledge?
- What were the photographer's intentions. Were they trying to see in a new way?
- What relationships can you see between this image and other images by this or a different photographer?
- What ideas/views do you think the image helps to communicate?
- What influence might this image have on the development of your own work?
- What have you learned from exploring and analysing this image?



## 1<sup>st</sup> Artist: Cindy Sherman

✓ Watch the 3 videos of Cindy Sherman at

<https://www.moma.org/artists/5392>



*“**Untitled Film Still**”s is a series of sixty-nine black-and-white photographs made between 1977 and 1980. In them **Cindy Sherman** appears as fictitious characters in scenarios resembling moments in a film. She used vintage clothing, wigs and makeup to create a range of female personae which she then photographed in apparently solitary, unguarded moments of reflection, undress, or in conversation with somebody off-set and outside of the frame. The ‘stills’ are set in a variety of interior locations as well as outside in urban and rural landscapes.”*

## 2nd Artist: Julia Keil



### ✓ **Cut and paste the link**

<https://www.bbc.co.uk/news/in-pictures-52353298>

on to the address bar at the top of your screen and hit search – you should find in BBC In Pictures –

*"Photographer **Julia Keil** decided to turn the camera on herself, making a series of self-portraits inspired by paintings, the cinema or other photographs".*

+ look at the accompanying texts to see how she was motivated + the meaning of each photograph – each has a great cultural context.

### 3<sup>rd</sup> Artist: Amalia Ulman



#### ✓ Watch this video on Amalia Ulman

[M WOODS COLLECTION\(12\)Amalia Ulman - YouTube](https://www.youtube.com/watch?v=MWOODSCOLLECTION12)

[https://www.youtube.com > watch](https://www.youtube.com/watch)

*"Today, artist, **Amelia Ulman's** "**Excellences & Perfections**" stands up as more relevant than ever, foreshadowing our increasingly unhealthy relationship with Instagram and dubious notions of 'truth' online."*

*"But why did **Amelia Ulman** choose for her replica to embody those specific female tropes? After analysing Instagram's most popular profiles, she concluded that it was these three curated personas that amassed the most followers. Today, these personas are still ubiquitous – the wellness goddess, in particular, has a firm grip on Instagram's 800 million active monthly users. "**Excellences & Perfections**" predicted the way in which so many now adopt a one-size-fits-all personality in order to appeal to a greater number. It demonstrated that there was a formula for racking up followers, it's just that the formula meant a very selective representation of reality."*

#### 4<sup>th</sup> Artist: Sacha Golberger

- ✓ Watch this video on Sacha Goldberger

<https://lareviewofbooks.org/av/photographer-spotlight-sacha-golberger/>



*"Sweaty, red-faced, out of breath and with haunted looks in their eyes, these people look as if they have been through a traumatic experience. In fact, these anguished portraits simply show ordinary people after they have been jogging. The images are by renowned French photographer **Sacha Goldberger**, who decided to set up an outdoor studio in the Bois de Boulogne park in Paris to capture the cross section of society who use it for exercise. He stopped people as they ran and invited them to stand in front of a 3m<sup>2</sup> sheet of paper to be photographed. But wanting to capture them at their most off-guard, **Sacha** asked them to have a sprint immediately prior to being photographed. He then used the same team and equipment as on a high-level fashion shoot - complete with four assistants and studio-quality lighting. One week later, Sacha asked the joggers to wear similar clothes to his real studio. They would be photographed again using the same backdrop and lighting, but this time there would be a professional make-up and hair stylist on hand to make them look their very best."*



## Complete (*practical*)



**Richard Avedon**

“Maurizio Cattelan,  
artist,” New York, July 8,

- ✓ Take/make a series of photographs of self-portraits or portraits of another person using the camera, props, costume and lighting, other components and what you are learning about photography.
- ✓ Show 2 or 3 experiments/photographs for each one.
- ✓ Use the following words to help you explore different approaches to your portrait. *You can include more than one final photograph for each.*
  - ❖ *Dressed up/dressed down.*
  - ❖ *Disguised*
  - ❖ *Natural/candid*
  - ❖ *Distorted.*
  - ❖ *Gendered.*
  - ❖ *In a location/setting.*
  - ❖ *Influenced by light and shadow.*
  - ❖ *Expressive/emotional.*
- ✓ Present all work clearly in an A3 black ring bound sketchbook.
- ✓ Briefly explain each of your photographs – your intentions/ideas–what photographic techniques/elements you used – brief evaluation ([www/ebi](http://www/ebi)).

1. Describe your idea/intention:

Use this sheet to help you plan and take your photographs

2. Make sketches/visualise idea.

Genre: Portrait/Figure/Landscape/Documentary/Fantasy/Staged

Consider:  
Composition  
Framing- angle/viewpoint  
Lighting  
(soft/hard/fast/slow/flash/  
ambient  
Mood  
Colour/Black and white  
Location  
Timing  
Techniques/Processes

I need:  
Equipment  
Props/Objects  
People/Models  
Dress/Costume/Clothing

3. Present, explain and **evaluate** initial photographs/raw images. Next step?

4. More refined or continued experimentation/show development/**evaluate**.

Context: Explain any **connections** to relevant photographers/artists/culture – ideas/techniques/influences

- Technical complexity
- Visual complexity
- Conceptual and/or contextual complexity
- Creative risk-taking and imaginative leaps



Some examples



**Ed van der Elsken** (1925-1990) was a unique figure in Dutch photography.

***Note: How do you (use a mirror) to make a self-portrait using a camera?***



**Diane Arbus**

Woman with eyeliner, NYC, 1967–printed: 2003.

***Note: Effective use of shallow depth of field using widest aperture e.g. f5.6***





**Mary Ellen Mark** "Tiny blowing a bubble (during "Streetwise"), Seattle," 1983.

***Note: Effective use of shallow depth of field using widest aperture e.g. f5.6***



**Arnold Newman**

***The Environment is the portrait***

***Note: The effective use of large depth of field i.e. smaller aperture f22+  
Use of context/setting and props.***

***Use of wide angle lens to create depth and perspective.***



*For Newman, placing equal emphasis on the subject's environment was just as important to producing a great portrait.*

*Note: The use of the Rule of Thirds in composition.  
Use of shape as a dominant element.  
Use of strong contrasts and black and white tones.*



*Note: The use of location and use of (guiding) lines and perspective*



**Robert Herman:** The New Yorkers

***Note: The deliberate use of blurred focus or shallow depth of field in foreground figure.***

***And how the figures are used as compositional elements moving across picture from left to right.***



**Richard Avedon's** Fashion Photography

***Note: The use of fast shutter speed, wide aperture and good /strong lighting to capture movement***



**Diane Arbus (1923-1971)**

***Note: The use of (flash) lighting (creates shadows and dramatic effect.***



Untitled #92. **Cindy Sherman**

***Note: the use of aerial viewpoint – position of camera/photographer for dramatic effect***





## Useful websites and resources

1854 Media & *British Journal of Photography*

<https://photolondon.org/>

<https://photoworks.org.uk/>

[www.instagram.com/photoworks\\_uk](http://www.instagram.com/photoworks_uk)

***L'Oeil de la Photographie***

<https://www.theguardian.com/artanddesign/2015/oct/19/sign-up-to-the-art-weekly-email>

The Photographers' Gallery

<https://www.magnumphotos.com>

<https://nikonschool.co.uk/hints-and-tips/>

Fundamentals of Photography **with REED HOFFMANN**

My Modern Met

<https://preview.mailerlite.com/c1k4m0/1402236734770517406/u1I3/>

<https://www.artsy.net/article/artsy-editorial>

All About Photo

<https://www.all-about-photo.com/>

<https://aperture.org/on-sight/>

+ APERTURE 8 Educational Photography Resources to Spark Creativity "

Digital Photography School

<https://digital-photography-school.com/ultimate-guide-library/>

Adobe Stock

Artsy Editorial

<https://www.artsy.net/article/artsy-editorial>

<http://100photos.time.com/>

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
<b>Marks</b>	<b>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</b>	<b>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</b>	<b>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</b>	<b>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements</b>
24 Convincingly	An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources.	An exceptional ability to explore and select appropriate resources, media, materials, techniques and processes.	An exceptional ability to record ideas, observations and insights relevant to intentions.	An exceptional ability to present a personal and meaningful response.
23 Clearly	Demonstrates exceptional analytical and critical understanding.	Reviews and refines ideas in a confident and purposeful manner as work develops.	Demonstrates an exceptional ability to reflect critically on work and progress.	Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements.
22 Adequately				
21 Just	Demonstrates fluent use of appropriate specialist vocabulary.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes.	A confident and highly developed ability to record ideas, observations and insights relevant to intentions.	Exceptionally clear, coherent and accurate use of language.
20 Convincingly	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources.			
19 Clearly	Demonstrates confident and highly developed analytical and critical understanding.	Reviews and refines ideas in a confident manner as work develops.	Demonstrates a confident and highly developed ability to reflect critically on work and progress.	A confident and highly developed ability to present a personal and meaningful response.
18 Adequately				
17 Just	Demonstrates assured use of appropriate specialist vocabulary.	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes.	Demonstrates a consistent ability to reflect critically on work and progress.	Clear, coherent and accurate use of language.
16 Convincingly	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.			
15 Clearly	Demonstrates consistent analytical and critical understanding.	Reviews and refines ideas with increasing confidence as work develops.	Demonstrates a consistent ability to reflect critically on work and progress.	Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements.
14 Adequately				
13 Just	Demonstrates consistent use of appropriate specialist vocabulary.			Generally clear, coherent and accurate use of language.

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
12 Convincingly	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process.	A reasonably consistent ability to record ideas, observations and insights relevant to intentions.	A reasonably consistent ability to present a personal and meaningful response.
11 Clearly	Demonstrates reasonably consistent analytical and critical understanding.	Reviews and refines ideas with a degree of success as work develops.	Demonstrates a reasonably consistent ability to reflect critically on work and progress.	Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements.
10 Adequately				
9 Just	Demonstrates reasonably consistent use of appropriate specialist vocabulary.	Some ability to explore and select appropriate resources, media, materials, techniques and process.	Some ability to record ideas, observations and insights relevant to intentions.	Some ability to present a personal and meaningful response which is uneven.
8 Convincingly	Some ability to develop ideas and sustain investigations, informed by contextual and other sources.			
7 Clearly	Demonstrates some analytical and critical understanding.	Reviews and refines ideas with limited success as work develops.	Demonstrates some ability to reflect critically on work and progress.	Demonstrates some ability to successfully realise intentions and, where appropriate, makes connection between visual, written and other elements.
6 Adequately				
5 Just	Demonstrates limited use of appropriate specialist vocabulary.	Minimal ability to explore and select appropriate resources, media, materials, techniques and process.	Minimal ability to record ideas, observations and insights relevant to intentions.	Limited clarity, coherence and accuracy in using language.
4 Convincingly	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources.			
3 Clearly	Demonstrates minimal analytical and critical understanding.	Minimal evidence of reviewing and refining ideas as work develops.	Demonstrates minimal ability to reflect critically on work and progress.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding.
2 Adequately				
1 Just	Demonstrates little or no use of appropriate specialist vocabulary.			Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual, written and other elements.
0 No work				Unclear and often inaccurate language is used.