

TITLE	Photography unit Multi themed Obsession	TIME	various	LEVEL	GCSE GCE
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THIS SCHEDULE CAN BE BROKEN UP IN SEPARATE PROJECTS DEPENDING ON THE THEME/PROJECT THE STUDENT GETS ENGROSSED WITH. STARTING POINT IS OBSESSION AND DIFFERENT TECHNIQUES ARE ON OFFER DEPENDING AVAILABILITY OF MATERIALS.

WEEK	CLASSWORK (learning objectives, teaching activities, learning outcomes)
	<p><u>CAMERA-LESS TECHNIQUES</u></p> <ul style="list-style-type: none"> <li>Analyse the work of <a href="#">Steve Irvine</a>, <a href="#">Nancy Breslin</a>. Look at, create a pinhole camera , camera obscura_in the photography room. Capture and analyse resulting images. Describe the behaviour of light.</li> <li>Analyse work of <a href="#">Anna Atkins</a> and <a href="#">Susan Derges</a>. Create photographs using a variety of objects (organic, industrial). Refine images based on analysis of effects. Document process and results.</li> <li>Introduce students to the darkroom</li> </ul> <p>Students create a <b>personal response</b> based on one or more of the above techniques/processes.</p> <p><b>Outcomes</b></p> <ul style="list-style-type: none"> <li>Knowledge and understanding of the work of key photographers</li> <li>Knowledge and understanding of: the key principles, processes and techniques of camera-less photography; basic health and safety; how to analyse visual images; how to manage digital assets; how to document work successfully;</li> <li>Development of concept of ‘drawing with light’</li> <li>Development of various camera-less processes for creating photographic prints; analysing the work of other photographers and documenting/evaluating own responses.</li> </ul>
	<p><u>MORE IN DEPTH LOOK AT PINHOLE CAMERA</u></p> <ul style="list-style-type: none"> <li>Analyse the work of <a href="#">Stephen Pippin</a>. Explore the use of various <b>pinhole cameras</b> e.g. wooden box, biscuit tins and waste bin. Document process and resulting images.</li> <li>Compare the work of <a href="#">Henri Cartier-Bresson</a> and <a href="#">Alexander Rodchenko</a>, particularly their approach to <b>composition</b>.</li> <li>Explore the basic functions of a manual SLR camera . Shoot a series of <b>images of the school using black and white filter</b>. Experiment with a variety of approaches to composition and framing influenced by Cartier-Bresson and Rodchenko.</li> </ul> <p>Students create a personal response based on one or more of the above techniques/processes</p>

### Outcomes

- Knowledge and understanding of the work of key photographers
- Knowledge and understanding of: the key principles, processes and techniques of manual cameras
- Development of concept of photographic composition

Development of process of pinhole photography; analysing the work of other photographers and documenting/evaluating own responses.

### USING PHOTOSHOP

- Analyse the photographs of [Gjon Mili](#). Experiment with **light painting** and document results, including understanding of camera settings and behaviour of light.
- Analyse the work of [Paul M. Smith](#). In response, use Photoshop to create **multiple portraits**. Document the process and techniques involved in generating these images. Evaluate the results.
- Learn how to manipulate images in a variety of editing applications e.g. iPhoto and Photoshop – cropping, level & colour adjustments, converting to black and white, sharpening, vignettes, selective focus etc.
- Analyse the work of iPhoneographer [Misho Baronovic](#). Experiment with iPods, iPads and a variety of photography apps to create a **series of images on a set theme** e.g. 'energy', 'patterns', 'structure'.

### Outcomes

- Knowledge and understanding of the work of key photographers
- Knowledge and understanding of: the key functions of a DSLR; the key applications for digital image manipulation; studio lighting techniques.
- Development of concept of photographic manipulation.
- Development of process of using a DSLR and associated tools/applications effectively; analysing the work of other photographers and documenting/evaluating own responses

### ABSTRACT PHOTOGRAPHS

- Compare the photographs of [Edward Weston](#) and [Karl Blossfeldt](#). Explore approaches to **abstraction** in photographing organic shapes. Document process and evaluate results.
- Compare the photographs of [Aaron Siskind](#) and [Saul Leiter](#). How do they represent the **surfaces of the city** in different ways? Create a personal response based on one of these photographers' work. Document the process and evaluate the results.

Analyse the [Motion Sound](#) and [No Focus](#) images of Ralph Eugene Meatyard. Experiment with these techniques and make a personal response.

### Outcomes

- Knowledge and understanding of the work of key photographers
- Knowledge and understanding of: formal analysis of an image.
- Development of concept of photographic abstraction.

- Development of process of photographing objects (still Life); creating increasingly abstract images using a variety of techniques.
- Development of process of analysing the work of other photographers and documenting/evaluating own responses.
- Experiment with **blurring, double exposure, camera shake, slow sync flash** and **no focus** techniques.

#### STORY TELLING IN PHOTOGRAPHS

- Compare the **photo collages** of [Hannah Hoch](#), [raelbrian](#), [Michelle Thompson](#) and [Lucas Simoes](#). Experiment with a variety of techniques to produce a series of photo collages. Document process and evaluate results.
- Compare the work of [Duane Michals](#), [John Baldessari](#) and [Mari Mahr](#). Produce a series of related images that **tell a story or communicate an idea/concept** inspired by one or more of these examples. Document and evaluate results.
- Analyse the **mixed media techniques** of [Anna Barriball](#), [Maurizio Anzeri](#) and [Joachim Schmid](#). Create a response to these examples using found photographs. Document and evaluate results.

#### Outcomes

- Knowledge and understanding of the work of key photographers
- Knowledge and understanding of: various photo collage/montage techniques; various conceptual approaches to creating photographic images
- Development of concept of: mixed media, narrative and conceptual photography
- Development of process of: creating mixed media and narrative images; analysing the work of other photographers and documenting/evaluating own responses.

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## KS4: KNOWLEDGE, SKILLS AND UNDERSTANDING

1	EXPLORING AND DEVELOPING IDEAS
	<b>PUPILS SHOULD BE THAUGHT TO:</b>
a	record and analyse first-hand observations, to select from experience and imagination and to explore ideas For different purposes and audiences
b	discuss and question critically, and select from a range of visual and other information for example, exhibitions, interviews with practitioners, CDROMs to help them develop ideas for independent work
c	organise and present this information in different ways, including using a sketchbook

<b>2</b>	<b>USING RESOURCES</b>
	<b>PUPILS SHOULD BE TAUGHT TO:</b>
a	investigate, combine and manipulate materials and images, taking account of purpose and audience
b	apply and extend their experience of a range of materials and processes, including drawing, refining their control of tools and techniques
c	experiment with and select methods and approaches, synthesise observations, ideas and feelings, and design and make images and artefacts

<b>3</b>	<b>RECORD IDEAS</b>
	<b>PUPILS SHOULD BE TAUGHT TO:</b>
a	analyse and evaluate their own and others' work, express opinions and make reasoned judgements
b	adapt and refine their work and plan and develop this further, in the light of their own and others' evaluations

<b>4</b>	<b>PERSONAL RESPONSE</b>
	<b>PUPILS SHOULD BE TAUGHT ABOUT:</b>
a	the visual and tactile qualities of materials and processes and how these can be manipulated and matched to ideas, purposes and audiences
b	codes and conventions and how these are used to represent ideas, beliefs, and values in works of art, craft and design
c	continuity and change in the purposes and audiences of artists, craftspeople and designers from Western Europe and the wider world (for example, differences in the roles and functions of art in contemporary life, historical periods in Western Europe, and in different cultures.

**What the unit covers:**

ART	*	LINE	*	TEXTURE	*	PAINTING		DIGITAL MEDIA	*	INDIVIDUAL WORK	*
CRAFT		TONE	*	SHAPE	*	COLLAGE	*	SCULPTURE		COLLABORATIVE WORK	*

DESIGN	*	COLOUR	*	FORM	*	PRINTMAKING		OTHER TECHNIQUES	*	2-D	*
		PATTERN	*	SPACE	*					3-D	

**Subject area:**

THE HUMAN FIGURE	*	ENVIRONMENTS	*	FAUNA AND FLORA	*	EVENTS	*	FANTASTIC AND STRANGE	*	THE ABSTRACT	*
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**About the Unit:**

This is an open unit of work where the student will set, explore, research, develop their own interest.

The starting point can be OBSESSION. The Domination of one's thoughts or feelings by a persistent idea, image, desire, tec.

We will look into cameraless photography and make pinhole camera's and camera obscuras and research artists relevant to the technique.

**Expectations: At the end of this unit students will:**

**Most pupils will** have explored a variety of photographic media, techniques and processes. They will have been made aware of both traditional and new technologies and explored relevant images, artefacts and resources relating to photography and a wider range of art and design. Students will have responded consistently well to these examples through practical and critical activities, demonstrating their understanding of different styles, genres and traditions. Students will have created a visual diary to record their research, observations, insights, experiments and evaluations. Students will have consistently explored the formal elements of visual language and different ways of working. They will have responded clearly to issues, themes or concepts or ideas, working to a brief. They will have demonstrated their consistent use of viewpoint, composition, focus control, depth of field, movement and narrative using appropriate techniques, technologies and equipment. They will show an understanding of the developing, printing, manipulation and production qualities of still and moving images.

**Most students will:**

- Create a file/sketchbook containing all AO's
- learn about editing programs such as Corel Photoshop and Gimp
- have created a final piece used knowledge and skills learnt
- evaluated and presented their work

**Where the unit fits in:**

**GCSE or GCE unit** Candidates create a portfolio selected from work undertaken during the course of study including more than one project.

**Some students will not have made so much progress and will:**

have explored a smaller range of photographic media, techniques and processes. Students will have responded reasonably consistently to examples of photographic practice through practical and critical activities, demonstrating some understanding of different styles, genres and traditions. Students will have created a visual diary to record their research, observations, insights, experiments and evaluations. Students will have explored some of the formal elements of visual language and different ways of working. They will have responded to issues, themes or concepts or ideas and working to a brief reasonably consistently. They will demonstrate their use of techniques, technologies and equipment but inconsistently. They will show a basic understanding of the developing, printing, manipulation and production qualities of still and moving images

**Some students will have progressed further and will:**

have explored a wide variety of photographic media, techniques and processes. Students will have responded confidently and imaginatively to examples of photographic practice through practical and critical activities, demonstrating detailed understanding of different styles, genres and traditions. Students will have created a highly developed visual diary to record their research, observations, insights, experiments and evaluations. Students will have explored in detail the formal elements of visual language and different ways of working. They will make an assured response to issues, themes or concepts or ideas and working to a brief. They will demonstrate their creative use of techniques, technologies and equipment. They will show a thorough understanding of the developing, printing, manipulation and production qualities of still and moving images.

**PRIOR LEARNING**

Pupils will build on previous experiences using a camera, Use editing programs, presenting work in sketchbook/file It is helpful if pupils have:  
Developed an interest in and appreciation of visual culture  
Developed their understanding of the formal elements of visual language – line, form, colour, tone, pattern, texture  
Developed their skills in evaluating their own and others' creative products  
Developed their ability to generate imaginative ideas based on critical research.

**OPPORTUNITIES FOR OUT OF SCHOOL LEARNING:**

All homework tasks are designed to support classwork  
Experiment with use of camera's.

**OPPORTUNITIES FOR FUTURE LEARNING**

The knowledge and skills learnt in this unit are vital to forthcoming projects.

RESOURCES	TEACHING STRATEGY	DIFFERENTIATION STRATEGIES
Visual resources – images, key words – sketchbooks, pencils, Variety of materials Scissors Laptop Gimp Photoshop	All lessons will incorporate different learning styles and will recap on previous knowledge. Most lessons will contain demonstrations by both teacher and pupils. Assessment in various forms will be included in all lessons.	Less able pupils will concentrate on basic editing using Gimp or Photoshop, using simple tools and camera techniques.

<p><b>Opportunities to Develop ICT Capability</b> Pupils will use ICT in this project for research purposes.</p>	<p><b>Opportunities to Develop Social, Life and Key Skills</b> Pupils will continually discuss ideas as a group and pupils may be paired according to ability to aid each other. Pupils will also develop presentation skills.</p>
<p><b>Literacy</b> Pupils will be expected to analyse and evaluate their own and others work using visual language. Key words will be displayed throughout all lessons.</p>	<p><b>Numeracy</b> Pupils will have to consider space and scale in their work, and proportions if including patterns</p>
<p><b>Health and Safety</b> General art room health and safety rules apply</p>	

