





Year	Term	LL1 Title	LL2 Title
9	Autumn	Still Life Play: LIGHTING and COMPOSITION	Moving Play: Shutter Speed and Aperture
9	Spring	Typology: FORMAT and COLLECTIONS	Human Type: Collected Portraits
9	Summer	Joiners: The COMPOSITE FORM	Multi-faceted: PORTRAITS and the PHOTOGRAPHIC IDENTITY

**GCSE PROJECT FOCUS – CREATIVE PRESENTATION AND USE OF SKETCHBOOK – all the work created in these units can go to support GCSE portfolio. BOTH ARTISTS AND PHOTOGRAPHERS**

Autumn Term Year 9 Photography	Objectives	Artists	Wider Learning	Media/ Technical Focus	Outcomes <i>To be marked using colour wheel markers</i> <i>THE BIGGER PICTURE</i>
Play: Observing the Familiar 	Drawing with Light: shadow Vantage and Proximity: depth and distance to create still life images. Make photographs of toys. Make photographs of the action of playing.	David Wilman Andy Warhol Liam Wylie Slinkachu Kathy Hildebrandt Mariele Neudecker	Exploring how the world relates to childhood (all the world is a child); revisiting play as teenagers – what does it mean now?	Aperture, Depth of Field, Cropping and printing to a high standard	Still Life Toys 
Play: Poetry of Movement 	Work with blur and motion to create vibrant colour images of figures moving within the studio setting; learn how to control camera functions to enable intentional blur.	Bill Wadman Victor Song Lois Greenfield Hilary Shedel	Managing models; Studio Practice; Meeting the photographer – interviews and professional practice	Shutter Speed, Shutter Drag, Editing (black point, saturation, contrast) PowerPoint	Motion Blur Dancer 

Spring Term  
Year 9  
Photography

Objectives

Artists

Wider Learning

Media/Technical  
Focus

Outcomes

To be marked using colour wheel markers  
**THE BIGGER PICTURE**

Typology



Gathering visual information from a range of sources to create Typologies and collections, sequences and series'.  
Make our own Typologies that reflect our everyday lives

Bernd and Hilla Becher  
Andy Warhol  
Hussain AlMoosawi  
Jim Golden

Seeing how forms repeat across different locations; challenging complacency in observing the world  
Art-Maths – understanding the visual journey through development of ideas

Aperture  
Depth of Field  
PowerPoint  
Digital Portfolio  
Isolating forms

Domestic Typology: Grid or other format of collected items from around the house



Collective Identities



Working with portraits; typologies in Fashion photography  
Photographic series.  
Make our own Fashion-inspired portraits and collected clothing photographs.

Jim Golden  
Ari Versluis  
Corinne Day  
Richard Avedon  
Jon Baldessari

Art-Maths  
Managing models;  
Studio Practice; Fashion in contemporary culture

Black and White: tone and contrast (photo-manipulation)  
Grid Format  
Lighting potentials: Low and High key  
Digital Portfolio

Portrait Grid



**Summer Term  
Year 9  
Photography**

**Objectives**

**Artists**

**Wider Learning**

**Media/  
Technical  
Focus**

**Outcomes**

*To be marked using colour wheel markers  
THE BIGGER PICTURE*

Joiners:  
The Composite  
Form



Work in collaged photographic forms to create portraits and landscapes that address notions of identity. Make our own composite and collage images across portraiture and landscape imagery

David Hockney  
Pablo Picasso  
Liam Wylie

Link to Cubism, and discover how wider art movements of the 20<sup>th</sup> Century impact photography

Collage  
Paper Craft  
Orientation  
and format  
Composite

Photo-joiner collage series



Multi-facted:  
Portraits and the  
Photographic  
Identity



The face as inspiration; beyond to hands, and pose, captured within a range of frames; seeing how two overlapping images create a strong narrative, refining work to show excellence in lighting control. Make portraits that represent the story of the sitter

Tim Booth  
Duane Michals  
Jim Goldberg  
Annie Leibovitz

Exploring how photography has been used to record faces since its inception. Why do we do it? What do we hope to capture? Understanding the narrative nature of portraiture in photographs – how do we tell the story of a person with a single image?





Double  
Exposure  
Studio  
Lighting  
Writing on  
Photography

Narrative Studio Portraits



Year	Term	LL1 Title	LL2 Title
10	Autumn	Sense of Place: Nature	Form and Nature: Paired Imagery
10	Spring	Sense of Space: Architecture	Design of Life: Interiors and Objects
10	Summer	Sense of Being: People	Identity and the Photographic Portrait

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Autumn Term Year 10 Photography	Objectives	Artists	Wider Learning	Media/ Technical Focus	Outcomes To be marked using colour wheel markers THE BIGGER PICTURE
Sense of Place: Nature 	Observe and record nature in a variety of photographic styles Photograph litter juxtaposed with nature to create dialogue about the environment Create image that juxtapose forms	Keith Dotson Imogen Cunningham Edward Weston Richard Radstone Viktorija Stapone Alicja Brodowicz	Engagement with the artist: Keith Dotson virtual visit and professional Environmental concerns – human relationships to nature, land, and landscape	Aperture, Depth of Field, Cropping for Meaning, Vantage Point, Photo-editing; colour isolation	Plant and Other Forms: Juxtapositions of Environment 
Form and Nature 	Observe and record nature in a variety of lighting conditions, experimenting with water, intentional blur, darkest and lightest tones, in order to create meaning	Keith Dotson Jane Mucklow Anne MacIntyre Bruce Peterson	Exhibition planning and participation; how to frame work; how to prepare work for public view	Water and reflective surfaces; refraction; Low/High-key lighting Photo-editing	Paired images: White and Black/Dark and Light 

**Spring Term  
Year 10  
Photography**

**Objectives**

**Artists**

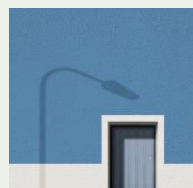
**Wider Learning**

**Media/  
Technical  
Focus**

**Outcomes**

To be marked using colour wheel markers  
THE BIGGER PICTURE

Sense of Space:  
Architecture



Study the architecture of the nearest city, town or village. Keenly observe the details of one's own home; record relationships between negative and positive space. Document shape and form, repeated patterns and visual rhythms of architectural space

Paul Strand  
Hussain  
AlMoosawi  
Stefano Cirillo  
Daniel Sigg  
Jerry Reed  
Emily Grundon  
Nick Frank

Considerations about man shaping the landscape  
The Human Footprint  
What is an 'architectural aesthetic'?



Vantage  
Proximity  
Repeat/digital patterns  
Manipulation/digital levels  
Using Black and White as a counterpoint to colour

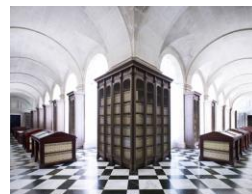
Abstracted Architectural Form(s) (framed) – student selection of up to four outcomes, demonstrating links to two or more source artists



Design of Life:  
Interiors and  
Objects



Understand and record human spaces left empty; create context, story, and intrigue with objects and their placement within the frame



Richard Koenig  
Candida Hofer  
Lynne Cohen  
Thomas Struth  
Lewis Balitz  
Samantha Ostler

Possessions and Identity;  
aesthetics and the sublime.  
Marie Kondo  
Trends of aesthetics: history and interiors

Composition, vantage, proximity and colour saturation. Planning and preparation for scene/set

Interior Landscape paired imagery: Object/Space OR Photographing the photographed



Summer Term  
Year 10  
Photography

Objectives

Artists

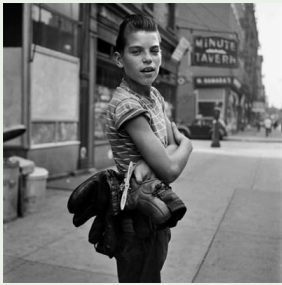
Wider Learning

Media/  
Technical  
Focus

Outcomes

To be marked using colour wheel markers  
THE BIGGER PICTURE

Sense of Being:  
People

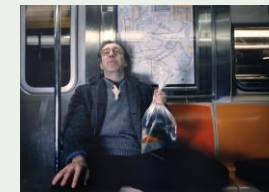


Observe people in their daily lives; document behaviour, as much as figure forms  
Understand the nature of others; develop skill at candid shooting  
Use context and background to build a sense of identity  
Study and recreate the Documentary style

Ari Versluis  
Corinne Day  
Philip Lorca diCorcia  
Wolfgang Tilmans  
Martin Parr  
Vivian Maier

The Right to Photograph: morality and the portrait.  
What do we have the right to capture and retain? What of others belongs to the photographer? Is there any truth in photographs?  
Documentary photography and records of culture  
Magnum

Candid photography, shooting from the hip, Lomo, Focal Plane/Focus and selective blur



Series of situational portraits, shot outside the studio setting and to include paired imagery (behaviour/figure) and selective blur



Identity and the  
Photographic  
Portrait



Learn to control the environment to control the experience and perception of character/identity.  
Develop awareness of portrait photography within historical context

Richard Avedon  
August Sander  
Rineke Dijkstra  
(Taylor Wessing Prize revisited)



The Photographic Identity as both blessing and curse; when does a photograph dictate character? Who is in control of the identity seen within portraits: Artist, Subject, or Viewer?







Controlled lighting, Focal Plane/Focus and selective blur  
Flash, Beauty Dish, Strobe



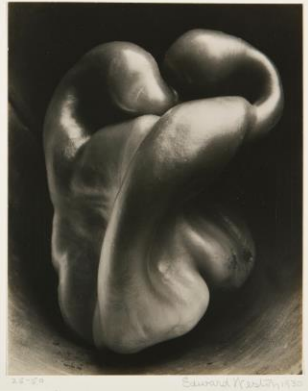



Series of studio portraits capturing a sense of identity



Year	Term	LL1 Title	LL2 Title
11	Autumn	Vanitas: Still Life	Vanitas: A little life and death
11	Spring	Back to Black	Back to White
11	Summer	Refining Forms	Refining Forms

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Autumn Term Year Photography	Objectives	Artists	Wider Learning	Media/ Technical Focus	Outcomes To be marked using colour wheel markers THE BIGGER PICTURE
<b>Vanitas: Still Life</b> 	<p>Make connections between traditional conventions in painting with contemporary photography</p> <p>Learn to control and adapt light to create mood and context</p> <p>Develop key ideas connected to representations of life and death in visual art</p> <p>Create sequences, and demonstrate time through images</p>	<p>Sam Taylor Wood (Johnson)</p> <p>Pieter Claesz (Dutch Painting)</p> <p>Justine Reyes</p>	<p>Considerations of how we represent nebulous and unknown/spiritual concerns in visual art; Dutch Painting, and how painting informs photographic media/outcomes</p>	<p>Studio lighting/Low-key lighting, Sequences, GIFs and animations, moving image, proximity and vantage</p>	<p>GIFs, moving images and series of studio photographs demonstrating controlled lighting conditions in a Vanitas style</p> 
<b>Vanitas: A little life and death</b> 	<p>Develop skill in a controlled studio environment, photographing using figures, objects and lighting to create specific and intentioned scenes</p> <p>Experiment with reflective surfaces; use mirrors</p> <p>Experiment with collage to enhance photographic outcomes</p>	<p>Julia Hetta</p> <p>Peter Lippmann</p> <p>Marco Monreal</p> <p>Toru Kamei</p> <p>Laura Williams</p> 	<p>Study and explore the symbolic values of glass, mirrors and other objects in wider art history</p> 	<p>Colour, collage, mixed-media. Controlled lighting/ Portraiture, Scanography, Photoshop</p>	<p>Image/Series of controlled studio work, incorporating collage and/or reflective objects/surfaces within portraits</p> 

Spring Term Year Photography	Objectives	Artists	Wider Learning	Media/ Technical Focus	Outcomes To be marked using colour wheel markers THE BIGGER PICTURE
<p>Back to Black</p> 	<p>Experiment with low-level lighting conditions to allow objects to emerge from total black/shadow Explore the value of shadow and empty space within images creates mood and context. Make photographs that demonstrate control and refinement of shadow Create silhouetted forms</p>	<p>Peter Lippmann Keith Dotson Edward Weston Michael Kenna Susan Derges</p> 	<p>Consider how we read what we see; where does our understanding of objects and space begin and end? Explore how photography has evolved to include a wide variety of media and applications, such as scanner as camera, photocopier as manipulator Extension: Beyond the studio: Night light</p>	<p>Scanography Repeat forms, Low-Key Lighting, Experimental and unexpected or traditional vantage and/or proximity Objects and spatial relationships: composition Cameraless photography (Photogram/pinhole /sun-paper)</p>	<p>Series of images/objects emerging from darkness</p> 
<p>Back to White</p> 	<p>Experiment with high-key lighting to allow objects to emerge and disappear into white space. Explore value of pure light/white within visual register Make photographs that demonstrate control and refinement of light</p>	<p>Hussain Zare Anne MacIntyre Jane Mucklow Anthony Gormley James Turrell Garry Fabian Miller</p>	<p>Representations of light in wider art and philosophy The value of white in visual culture (Robert Ryman) and in context of colour (Chroma, Derek Jarman)</p> 	<p>Affinity Software, PhotoP Software, Digital editing, Fog machine, experimental blur and focus Objects and spatial relationships: composition</p>	<p>Series of images/objects emerging from light</p> 



<b>Summer Term Year Photography</b>	<b>Objectives</b>	<b>Artists</b>	<b>Wider Learning</b>	<b>Media/ Technical Focus</b>	<b>Outcomes</b> To be marked using colour wheel markers THE BIGGER PICTURE