

Year	Term	Powerful Knowledge	Threshold Concepts	Key Skills
12	Autumn 1	<p><b>An introduction: What is photography?</b></p> <p><b>NB:</b> A Photography Club for KS4 and 5 runs throughout the year, providing students who are interested with access to the darkroom.</p> <p>Students decide whether to document their work in book format or via an ePortfolio. Students are introduced to quality examples of previous students' work - books and websites. Students create a Google Drive and Flickr account for the course.</p> <ol style="list-style-type: none"> <li>1. <a href="#">What is photography?</a> - Exploring students' existing knowledge of and taste in photographic images through the curation of a personal, site specific exhibition.</li> <li>2. <a href="#">What is a photograph?</a> - Experimental images in the darkroom (photograms, enlarging from handmade negatives, chemigrams etc.) Students create a series of 6 chemigrams using their own liquids. Students investigate the behaviour of light, health &amp; safety in the darkroom, operating the equipment and experimenting with the materiality of chemistry and light-sensitive materials.</li> <li>3. <a href="#">The World is Beautiful</a> - Albert Renger-Patzsch and 'objective' photography. Students investigate a photographer's practice in detail and develop some critical/contextual understanding E.g. Modernist photography in Germany in the 1920s and 30s, Neue Sachlichkeit, 'straight' photography, Formal Elements in photography etc. They create their own response to the title 'The World is Beautiful', 100 photos that represent their own way of seeing. They begin to think about editing, sequencing and presenting their own images - their definitions of beauty. <b>The Camera</b> - The viewfinder, framing and composition. <b>Photoshop</b> - Conversion to black and white, Curves, Levels etc.</li> <li>4. <a href="#">The Surface of Things</a> - Modernist and contemporary photographers' responses to materials. Why is the camera so well suited to capturing the quality of particular materials? How does the camera 'see'? What is meant by Modernist, Straight or New Vision photography? What does the phrase 'claim to truth' mean in the context of photography? Why was this attitude to photography pioneered in the 1920s and 30s? What was it a reaction against? How do contemporary photographers use photography to engage with the material world? What are the similarities and differences between their approaches? <b>The Camera</b> - ISO, aperture/shutter speed, depth of field, choice of lens. <b>Photoshop</b> - Sharpening, File types (saving), producing images for print and web.</li> <li>5. <a href="#">Typologies</a> with August Sander, Bernd &amp; Hilla Becher, Ed Ruscha, Taryn Simon, Michael Wolf and others. Why is photography suited to the process of categorisation and comparison? What kind of 'evidence' is provided by a photograph? How have photographers/artists approached the typological recording of visual phenomena? How else is photography used as 'evidence'? E.g. crime and the law,</li> </ol>	<div data-bbox="1371 262 1813 800"> <p>Photography is the capturing of light; a camera is optional #2</p> </div> <p>All photography is the capturing of light (radiant energy) and includes images that are made without a camera or film. The digital revolution has prompted a renewed interest in the material qualities of a photograph. This includes the properties of the photographic print or digital image and the way it is presented to the viewer.</p> <div data-bbox="1371 1003 1813 1541"> <p>Photographs have their own visual language and 'grammar' #8</p> </div> <p>Photographs consist of formal and visual elements and have their own 'grammar'. These formal and visual elements (such as line, shape, repetition, rhythm, balance etc.) are shared with other works of art. But photographs also have a specific grammar - flatness, frame, time, focus etc. 'Mistakes' in photography are often associated with (breaking) the 'rules' and expectations of this grammar e.g. out of focus, subject cropped, blur etc. Some photographers enjoy making beautiful images but others are more critical of what beauty means in today's world.</p>	<p><b>PHOTOGRAPHIC</b></p> <ul style="list-style-type: none"> <li>• Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health &amp; safety</li> <li>• Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images</li> <li>• Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices</li> </ul> <p><b>INTELLECTUAL</b></p> <ul style="list-style-type: none"> <li>• Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography.</li> <li>• Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding.</li> <li>• Document learning imaginatively using appropriate forms E.g. Website, blog, book, audiovisual etc.</li> </ul> <p><b>HABITS of MIND</b></p> <ul style="list-style-type: none"> <li>• <b>INQUISITIVE</b> <i>Wondering &amp; questioning</i> about the nature of photography. <i>Exploring &amp; investigating</i> aspects of the history of photography.</li> <li>• <b>COLLABORATIVE</b> <i>Co-operating appropriately</i> in and outside class in learning about and making photographic images. <i>Giving &amp; receiving feedback</i> about each other's work and using this to develop more sophisticated responses.</li> <li>• <b>PERSISTENT</b> <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process.</li> <li>• <b>DISCIPLINED</b> <i>Crafting &amp; improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. <i>Developing techniques</i> to augment one's intellectual and practical toolkit of resources.</li> <li>• <b>IMAGINATIVE</b> <i>Making connections</i> with ideas and artists/photographers to understand and join a community of practice.</li> </ul>



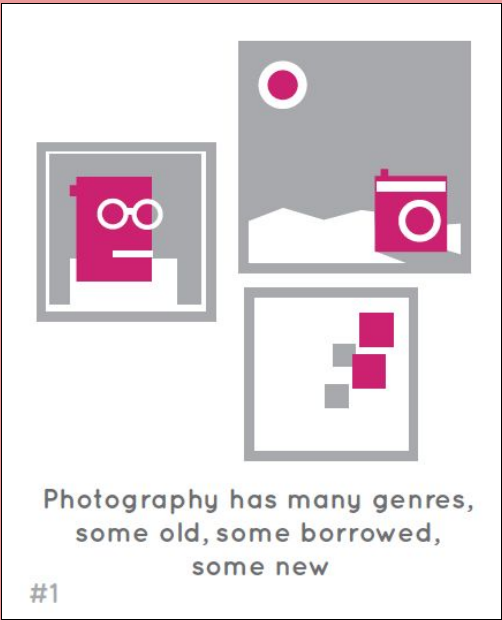
		<p>medicine and other forms of science, surveillance etc. <b>The Camera</b> - Point of view, camera angle. <b>Photoshop</b> - Cropping, perspective adjustments.</p> <p>6. Trip to Photographers' Gallery/V&amp;A/Barbican or similar. An opportunity to see works of photography in a gallery setting and to engage in a photoshoot on location.</p>		
Autumn 2		<p>7. <a href="#">Abstract Forms</a> - Exploring manipulation of light and paper with Francis Bruguière, Jaroslav Rössler and others. Students explore the creation of aesthetic/subjective/expressive effects with simple materials and experiment with the manipulation of light and other formal elements - line, pattern, texture, focus etc. <b>The Camera</b> - Framing, studio lighting, aperture settings. <b>Photoshop</b> - Colour balance, Levels</p> <p>8. <a href="#">Black Light</a> - Responding to the work of Keld Helmer-Petersen. Students explore tonal relationships (by removing mid tones and achieving high contrast images). They use Photoshop (digital darkroom) to edit their images, becoming familiar with the basic tools and adjustments (e.g. Levels, Curves, Threshold). They explore unconventional compositions (use of negative space) and may opt to use a camera and/or scanner to capture images. Finally, they construct a small, handmade book containing their final sequence of images. <b>The Camera</b> - Composition, framing, negative space. <b>Photoshop</b> - Converting to black and white, Threshold adjustments</p> <p>9. <a href="#">The (In)decisive Moment</a> - Exploring the relationship between photography, time and experience with Henri Cartier-Bresson and Nick Waplington. How can photography capture lived experience? What is the relationship between a photograph and human perception? What do photographs tell us about time? What is photography's memorialising function? To what extent are all photographs about loss?</p> <p>10. <a href="#">Provoke</a> - A response to Japanese photographers of the 60s and 70s and subjective photography. What were the cultural, historical and artistic factors leading to the Provoke phenomenon? How did these photographers attempt to capture their relationship to the city and Japanese society? Whose work did they admire and what has been their legacy? The relationship between photography and action/protest, urban life, cultural colonialism, East and West etc. Also, the importance of the photobook in Japanese photo culture and the influence of American photobooks e.g. Robert Frank and William Klein.</p> <p>11. Trip to Tate Modern to see photographs by Yutaka Takanashi (Media Networks) and Protest - Latin American Photobooks (Citizens and States), Sam Francis and Brett Weston (Making Traces).</p>	<div data-bbox="1368 352 1819 905" data-label="Image"> </div> <p>Cameras 'see' the world differently to the way we see the world with our eyes. The photograph (whether this is a printed image or pixels on a screen) can sometimes 'disappear' because photography is able to create an almost perfect illusion of reality. We tend to see only the subject of the photograph rather than the photograph itself. However, all photographs are, to some extent, abstractions. The flatness of photographs creates relationships between objects that may not have existed in reality. All photographic images are shaped by the technology the photographer chooses and by a process of selection, editing and manipulation. Each and every photographic image is therefore made or constructed, rather than being a window onto the world.</p> <div data-bbox="1368 1255 1819 1814" data-label="Image"> </div> <p>Photographs warp our sense of time. All photographs present us with the past and present at the same time. Photographs remind us of people and things that have gone. Photographs record what has been lost, what no longer exists, or what still exists but will be lost at some point in the future.</p>	<p><b>PHOTOGRAPHIC</b></p> <ul style="list-style-type: none"> <li>• Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health &amp; safety</li> <li>• Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images</li> </ul> <p><b>INTELLECTUAL</b></p> <ul style="list-style-type: none"> <li>• Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography.</li> <li>• Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding.</li> </ul> <p><b>HABITS of MIND Focus</b></p> <ul style="list-style-type: none"> <li>• <b>INQUISITIVE</b>  <i>Wondering &amp; questioning</i> about the nature of photography.  <i>Exploring &amp; investigating</i> the history of photography.  <i>Challenging assumptions</i> about photographic images and the role of the artist/photographer.</li> </ul>



<p>Spring 1</p>	<p>12. <a href="#">Photo Exchange</a> project with St. Peter's or between classes. Students respond to each other's visual prompts and engage in a photographic conversation leading to a collaborative exhibition of each other's work.</p> <p>13. <a href="#">Two-Frame Films</a> - Exploring the creation of diptychs in response to the work of Luke Fowler and others. Students explore the relationship between two facing or conjoined images in preparation for the discipline of sequencing images for their photobooks. What factors make the relationship between two images work together?</p> <p>14. <a href="#">What is a Photobook?</a> - Students research the history of the photobook, its cultural significance, famous examples, processes of manufacture etc. Students create their own photobooks using an appropriate technology.</p>	<div data-bbox="1368 121 1819 682" data-label="Image"> </div> <p>The meanings of photographs are never fixed. They are not only in the photographs themselves and rely on a combination of the viewer's sensitivity, knowledge and understanding and the specific context in which the image is seen.</p>	<p><b>PHOTOGRAPHIC</b></p> <ul style="list-style-type: none"> <li>Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health &amp; safety</li> <li>Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images</li> <li>Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices</li> </ul> <p><b>INTELLECTUAL</b></p> <ul style="list-style-type: none"> <li>Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography.</li> <li>Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding.</li> <li>Document learning imaginatively using appropriate forms E.g. Website, blog, book, audiovisual etc.</li> </ul> <p><b>HABITS of MIND Focus</b></p> <ul style="list-style-type: none"> <li><b>INQUISITIVE</b> <i>Wondering &amp; questioning</i> about the nature of photography. <i>Exploring &amp; investigating</i> the history of photography. <i>Challenging assumptions</i> about photographic images and the role of the artist/photographer.</li> <li><b>COLLABORATIVE</b> <i>Co-operating appropriately</i> in and outside class in learning about and making photographic images. <i>Giving &amp; receiving feedback</i> about each other's work and using this to develop more sophisticated responses. <i>Sharing the 'product'</i> with each other and with an authentic audience beyond the classroom.</li> </ul>
<p>Spring 2</p>	<p>Students continue to develop their photobooks, <b>completing them and writing a final evaluation by the Easter holiday.</b></p> <p>Each book is photographed and displayed on the Tallis A Level Photography site. An accompanying written comment is provided by the class teachers.</p> <p>Students use the creation of their photobook as the launch pad for their Personal Investigation. They should consider issues such as:</p> <ul style="list-style-type: none"> <li>What types of subject matter or genres interest me?</li> <li>What kind of photographer am I?</li> <li>What types of photographic technology am I interested in using?</li> <li>Where do I get good ideas for photographic projects from?</li> <li>What resources/support do I need to generate a successful Personal Investigation?</li> </ul> <p>etc.</p>	<div data-bbox="1368 1052 1819 1612" data-label="Image"> </div> <p>Photographs communicate powerful ideas about the world. They can be used to promote both good and bad attitudes. Therefore, students of photography must be very careful to think hard about what they see in other people's photographs and how they make their own.</p>	<p><b>PHOTOGRAPHIC</b></p> <ul style="list-style-type: none"> <li>Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health &amp; safety</li> <li>Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images</li> <li>Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices</li> </ul> <p><b>INTELLECTUAL</b></p> <ul style="list-style-type: none"> <li>Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography.</li> <li>Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding.</li> <li>Document learning imaginatively using appropriate forms E.g. Website, blog, book, audiovisual etc.</li> </ul> <p><b>HABITS of MIND Focus</b></p> <ul style="list-style-type: none"> <li><b>INQUISITIVE</b> <i>Wondering &amp; questioning</i> about the nature of photography. <i>Exploring &amp; investigating</i> the history of photography. <i>Challenging assumptions</i> about photographic images and the role of the artist/photographer.</li> <li><b>COLLABORATIVE</b> <i>Co-operating appropriately</i> in and outside class in learning about and making photographic images. <i>Giving &amp; receiving feedback</i> about each other's work and using this to develop more sophisticated responses. <i>Sharing the 'product'</i> with each other and with an authentic audience beyond the classroom.</li> <li><b>PERSISTENT</b></li> </ul>





			 <p>Photography has many genres, some of which are borrowed from painting (e.g. still life, portraiture, landscape). Some are special to photography (e.g. photojournalism). Artists/photographers often play with our expectations about genre for creative purposes.</p>	<p><b>Sticking with difficulty</b> by embracing risk, chance and failure as an important part of the process.  <b>Daring to be different</b> in pursuing an authentic process of enquiry and in the creation of personal and meaningful works of art.  <b>Tolerating uncertainty</b> by embracing a combination of divergent and convergent modes of thinking.</p>
Summer 1		<p><b>Component 1: The Personal Investigation</b>  Students reflect on their interests and practice in response to the Photobook project and begin a series of mini self-assigned projects that will form their Personal Investigations. In addition, teachers may wish to prompt and provoke students using one or more of the following resources:</p> <ul style="list-style-type: none"> <li>• Creating a personal glossary in the style of Richard Wentworth's introduction to 'Making Do and Getting By'.</li> <li>• <a href="#">Mirrors or Windows?</a> - John Szarkowski's concept of photographs as looking out or looking back (or both).</li> <li>• <a href="#">Serious Play</a> - a range of prompts exploring the role of chance in the creation of photographic images.</li> <li>• <a href="#">Inside/Out</a> - an exploration of the ethics of photography.</li> <li>• Using the resources associated with each of the <a href="#">Threshold Concepts</a>.</li> </ul> <p>Etc.</p>	<p>Students make reference to the Threshold Concepts (and the accompanying <a href="#">resources</a>) that have most relevance to their Personal Investigations.</p>	<p><b>PHOTOGRAPHIC</b></p> <ul style="list-style-type: none"> <li>• Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health &amp; safety</li> <li>• Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images</li> <li>• Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices</li> </ul> <p><b>INTELLECTUAL</b></p> <ul style="list-style-type: none"> <li>• Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography.</li> <li>• Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding.</li> <li>• Document learning imaginatively using appropriate forms E.g. Website, blog, book, audiovisual etc.</li> </ul> <p><b>HABITS of MIND Focus</b></p> <ul style="list-style-type: none"> <li>• <b>INQUISITIVE</b>  <b>Wondering &amp; questioning</b> about the nature of photography.  <b>Exploring &amp; investigating</b> the history of photography.  <b>Challenging assumptions</b> about photographic images and the role of the artist/photographer.</li> <li>• <b>COLLABORATIVE</b>  <b>Co-operating appropriately</b> in and outside class in learning about and making photographic images.  <b>Giving &amp; receiving feedback</b> about each other's work and using this to develop more sophisticated responses.  <b>Sharing the 'product'</b> with each other and with an authentic audience beyond the classroom.</li> <li>• <b>PERSISTENT</b>  <b>Sticking with difficulty</b> by embracing risk, chance and failure as an important part of the process.  <b>Daring to be different</b> in pursuing an authentic process of enquiry and in the creation of personal and meaningful works of art.  <b>Tolerating uncertainty</b> by embracing a combination of divergent and</li> </ul>





				<p>convergent modes of thinking.</p> <ul style="list-style-type: none"> <li>● <b>DISCIPLINED</b> <i>Crafting &amp; improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. <i>Developing techniques</i> to augment one's intellectual and practical toolkit of resources.</li> </ul>
Summer 2	<p><b>Component 1: The Personal Investigation</b> Students continue to develop their Personal Investigations supported by a trip to a suitable gallery and a photoshoot.</p>	Students make reference to the Threshold Concepts (and the accompanying <a href="#">resources</a> ) that have most relevance to their Personal Investigations.	<p><b>PHOTOGRAPHIC</b></p> <ul style="list-style-type: none"> <li>● Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health &amp; safety</li> <li>● Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images</li> <li>● Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices</li> </ul> <p><b>INTELLECTUAL</b></p> <ul style="list-style-type: none"> <li>● Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography.</li> <li>● Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding.</li> <li>● Document learning imaginatively using appropriate forms E.g. Website, blog, book, audiovisual etc.</li> </ul> <p><b>HABITS of MIND Focus</b></p> <ul style="list-style-type: none"> <li>● <b>INQUISITIVE</b> <i>Wondering &amp; questioning</i> about the nature of photography. <i>Exploring &amp; investigating</i> the history of photography. <i>Challenging assumptions</i> about photographic images and the role of the artist/photographer.</li> <li>● <b>COLLABORATIVE</b> <i>Co-operating appropriately</i> in and outside class in learning about and making photographic images. <i>Giving &amp; receiving feedback</i> about each other's work and using this to develop more sophisticated responses. <i>Sharing the 'product'</i> with each other and with an authentic audience beyond the classroom.</li> <li>● <b>PERSISTENT</b> <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. <i>Daring to be different</i> in pursuing an authentic process of enquiry and in the creation of personal and meaningful works of art. <i>Tolerating uncertainty</i> by embracing a combination of divergent and convergent modes of thinking.</li> <li>● <b>DISCIPLINED</b> <i>Crafting &amp; improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. <i>Developing techniques</i> to augment one's intellectual and practical toolkit of resources.</li> <li>● <b>IMAGINATIVE</b> <i>Using intuition</i> to find and solve problems, trusting in one's instincts. <i>Making connections</i> with ideas and artists/photographers to understand and join a community of practice. <i>Playing with possibilities</i> in order to generate multiple ideas and solutions and make discoveries.</li> </ul>	
13	Autumn 1	<b>Component 1: The Personal Investigation</b>	Students make reference to the Threshold Concepts (and the	Students continue to develop and refine their photographic skills,



			accompanying <a href="#">resources</a> ) that have most relevance to their Personal Investigations.	critical faculties and Habits of Mind in line with their Personal Investigations.
Autumn 2	<b>Component 1: The Personal Investigation</b>		Students make reference to the Threshold Concepts (and the accompanying <a href="#">resources</a> ) that have most relevance to their Personal Investigations.	Students continue to develop and refine their photographic skills, critical faculties and Habits of Mind in line with their Personal Investigations.
Spring 1	<b>Component 1: The Personal Investigation</b> <b>Component 2: The Externally Set Task</b> (from 1st Feb) Students select one topic from the exam board's list and begin to document their responses.		Students make reference to the Threshold Concepts (and the accompanying <a href="#">resources</a> ) that have most relevance to their Personal Investigations and Externally Set Tasks.	Students continue to develop and refine their photographic skills, critical faculties and Habits of Mind in line with their Personal Investigations.
Spring 2	<b>Component 2: The Externally Set Task</b> Students continue to develop their responses to the Externally Set Task.		Students make reference to the Threshold Concepts (and the accompanying <a href="#">resources</a> ) that have most relevance to their Personal Investigations and Externally Set Tasks.	Students continue to develop and refine their photographic skills, critical faculties and Habits of Mind in line with their Personal Investigations.
Summer 1	<b>Component 2: The Externally Set Task</b> Students complete their responses to the Externally Set Task in a 15 hour Controlled Assessment, usually in the second or third week back after Easter. Any remaining time is used to refine evidence for Component 1.		Students make reference to the Threshold Concepts (and the accompanying <a href="#">resources</a> ) that have most relevance to their Personal Investigations and Externally Set Tasks.	Students continue to develop and refine their photographic skills, critical faculties and Habits of Mind in line with their Personal Investigations.

