



KS4

Literacy

Photography Department

When you start your GCSE course it is important for you to learn how to discuss photographs properly. You will need to discuss your own photographs and photographs created by other artists.

It is important that you can do this well because your written work plays a major part in your overall GCSE grade.

Name: _____

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GCSE Assessment Objectives

During your GCSE course you are expected to cover four Assessment Objectives (AO). These are shown below along with an explanation of each one. The four Assessment Objectives (AO) are given equal weighting (25% each) in the marking of your coursework so it is important that you ensure each one is covered.

You are required to do written work in support of AO1 and AO3.

On the next page you can see the assessment table which is used when marking your coursework along with the descriptions of each Assessment Objective at each level in more detail.

<p>A01: Responding to Photographers, Artists & Cultures</p> <p><i>“Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding”</i></p>	<p>Critically discuss artists’ work, and create experiments showing influence from that artists’ work.</p>
<p>A02: Technique Experiments</p> <p><i>“Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes”</i></p>	<p>Produce a range of experiments using several media and techniques. Refine your experiments to show that your skills are improving and you can select the best technique for your intentions.</p>
<p>A03: Record Ideas</p> <p><i>“Record ideas, observations and insights relevant to their intentions in visual and/or other forms”</i></p>	<p>Record your ideas through the selection of appropriate subjects.</p> <p>Write about the good and bad parts of your work and what improvements are needed, use specialist art keywords.</p>
<p>A04: Final Piece</p> <p><i>“Present a personal, informed and meaningful response demonstrating analytical and critical understanding realising intentions and, where appropriate, making connections between visual, written, oral or other elements”</i></p>	<p>Create a final piece that links to your sketchbook or development work. It must show influence from the artists you have looked at and be created from a process you have tried and are confident with.</p>

	A01					A02					A03					A04				
6 CREATE	Ideas are developed with sophisticated reference to contextual sources, with evidence of perceptive investigation. Demonstrates excellent critical understanding of sources.					Sophisticated refinement with perceptive selection of media, materials, techniques and processes. Excellent evidence of the exploration of work as it develops.					Excellent recording of ideas, observations and insights showing sophisticated links to intention. Excellent ability to reflect on work and progress.					A personal response with sophisticated realisation of intentions. Understanding of visual language, applying formal elements, is perceptive and sophisticated.				
	26	27	28	29	30	26	27	28	29	30	26	27	28	29	30	26	27	28	29	30
5 EVALUATE	Ideas are developed with detailed reference to contextual sources, with evidence of confident investigation. Demonstrates in-depth critical understanding of sources.					Confident refinement with a fully-developed selection of media, materials, techniques and processes. In-depth evidence of the exploration of work as it develops.					Confident recording of ideas, observations and insights showing fully-developed links to intention. Confident ability to reflect on work and progress.					A personal response with confident realisation of intentions. Understanding of visual language, applying formal elements is confident and fully-developed.				
	21	22	23	24	25	21	22	23	24	25	21	22	23	24	25	21	22	23	24	25
4 EXAMPLES	Ideas are developed with well-informed reference to contextual sources, with evidence of effective investigation. Demonstrates well-informed critical understanding of sources.					Well-considered refinement with effective selection of relevant media, materials, techniques and processes. Well-considered evidence of the exploration of work as it develops.					Well-considered recording of ideas, observations and insights showing well-informed links to intention. Well-informed ability to reflect on work and progress.					A personal response with well-informed realisation of intentions. Understanding of visual language, applying formal elements, is well-informed and effective.				
	16	17	18	19	20	16	17	18	19	20	16	17	18	19	20	16	17	18	19	20
3 EXPLAIN	Ideas are developed with well-informed reference to contextual sources, with evidence of effective investigation. Demonstrates well-informed critical understanding of sources.					Informed refinement with appropriate and relevant selection of media, materials, techniques and processes. Competent evidence of the exploration of work as it develops.					Informed recording of ideas, observations and insights showing relevant links to intention. Competent ability to reflect on work and progress.					A personal response with competent realisation of intentions. Understanding of visual language, applying formal elements, is competent.				
	11	12	13	14	15	11	12	13	14	15	11	12	13	14	15	11	12	13	14	15
2 IDENTIFY	Ideas are developed with basic reference to contextual sources, with evidence of some relevant investigation. Demonstrates basic critical understanding of sources.					Basic refinement with selection of some relevant media, materials, techniques and processes. Basic evidence of the exploration of work as it develops.					Basic recording of ideas, observations and insights showing undeveloped links to intention. Basic ability to reflect on work and progress.					A personal response with basic realisation of intentions. Understanding of visual language, applying formal elements, is basic and undeveloped.				
	6	7	8	9	10	6	7	8	9	10	6	7	8	9	10	6	7	8	9	10
1	Ideas are undefined with limited reference to contextual sources, with evidence of superficial investigation. Demonstrates a limited critical understanding of sources.					Superficial refinement with a limited selection of media, materials, techniques and processes. Limited evidence of the exploration of work as it develops.					Superficial recording of ideas, observations and insights showing minimal links to intention. Limited ability to reflect on work and progress.					A personal response with an undefined realisation of intentions. Understanding of visual language, applying formal elements are limited and superficial.				
	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5

AO1 - Responding to Artists/ Photographer

“Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding”

When looking at Photographers and cultures it is important to respond

VISUALLY (your experiments) and **CONTEXTUALLY** (your writing).

VISUAL - your experiments

When responding to a Photographer’s work it is very important to make sure that you are experimenting with materials and techniques related to that Photographer’ work. This can be done by using the subject, media, technique OR intention from the artists’ work but changing one of these elements to make it your own.

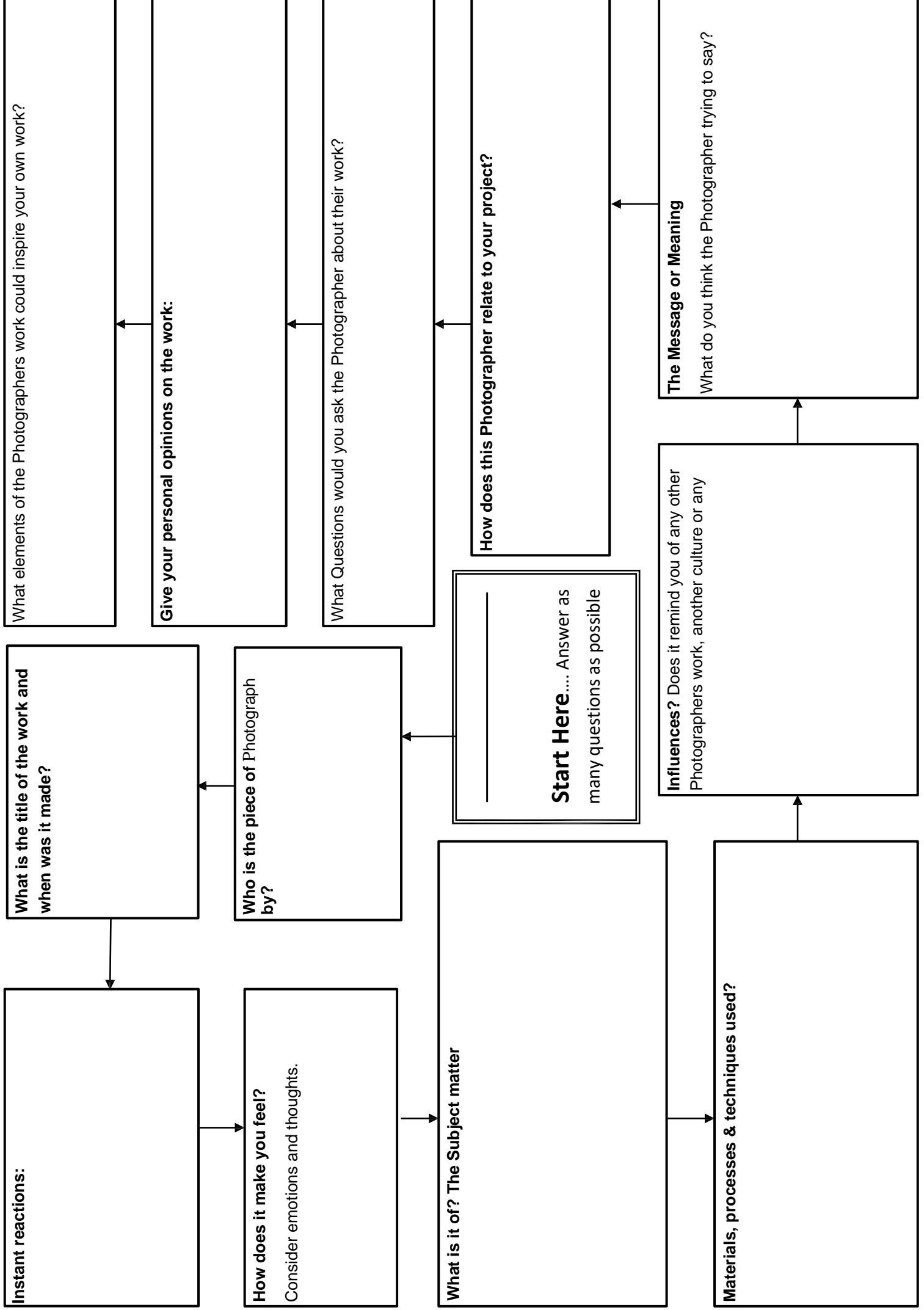
Remember these important rules:

- Make sure you are working on **PRIMARY SOURCE IMAGES** (your own photographs or edits).
- Use only ONE element from the photographer/artists’ work. Do **NOT** copy the piece exactly – limited marks are awarded for copying artist’s work!
- Experiment with **MATERIAL, TECHNIQUE, STYLE, PROCESS, COLOUR, THEME, SUBJECT** etc, but use your own photographs.
- **Evaluate** your experiments – comment on how well you believe you responded to this particular artist or culture. Next time what might you do differently? Or, if it went well, how might you develop or refine this in the future?

CONTEXTUAL – your written work

When responding contextually you must TRY and cover all of the points below or use the flow chart opposite. When analysing an image try to cover as many points from the mind map on the next page as possible. (Not all points may be relevant to every piece)

- Who is the work by? (Or what is the Culture?)
- When was it created? (The time it was created usually relates to its style or theme - different “movements” in art- comment on this & include timelines)
- What is your opinion of the work? **Why?**
- How does the work relate to your project?
- What do you notice about the work? (comment on the style, compositional techniques, the colours, tones etc).
- What ideas can you take from it?
- What experiments are you going to do and why?
- How does the work compare to the other photographers/artists/cultures you have looked at? **Discuss.**



Instant reactions:

What is the title of the work and when was it made?

What elements of the Photographers work could inspire your own work?

How does it make you feel?

Consider emotions and thoughts.

Who is the piece of Photograph by?

Give your personal opinions on the work:

What is it of? The Subject matter

Start Here.... Answer as many questions as possible

How does this Photographer relate to your project?

Influences? Does it remind you of any other Photographers work, another culture or any

The Message or Meaning
 What do you think the Photographer trying to say?

Materials, processes & techniques used?

What Questions would you ask the Photographer about their work?

Top Tips for creating an Artist Page

1. Include a colour copy of each image being discussed and make sure it's in focus
2. Make sure the copies are big enough to see clearly and talk about
3. Use specialist photographic terminology and key words (see Photo Keyword pages)
4. Break your writing down into small sections and separate each topic / Opinion
5. Do not copy and paste directly from the internet—this will earn you NO marks as it does not show your own understanding!
6. Your own opinion and YOUR ideas about the work are **most important!!!**
7. Keep ALL WORK NEAT. Plan your page carefully.
8. If you get stuck discuss your thoughts and ideas with another student or teacher

Words or Phrases to Avoid!

The following words or phrases are ones which are commonly over-used or used incorrectly by students. Use the keyword sheets to find an alternative and to avoid using the words below wherever possible.

Unique

Eye - Catching

Effective

Random

Creative

Cool

Awesome

Bold

Stands-out

Good

The mind map below shows some different ELEMENTS of photography which you could discuss when analysing an photographs. In the brackets are some of the key words which could relate to each element—there may be others not listed! When analysing it is important to include the EFFECT of the element and the REASON the element may have been used as well as just DESCRIBING the element.

Follow this structure: **1. DESCRIBE the element.** **2. Discuss the EFFECT of the element on the work.** **3. Consider the REASON the element was used.**



AO2/3 - Evaluating your own experiments

“Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes”

&

“Record ideas, observations and insights relevant to their intentions in visual and/or other forms”

When completing your edits / experiments, the key to scoring high marks is to always try to make your work look better as you progress through your project and to record these improvements in your sketchbook/project work. Every experiment should be EVALUATED in a thoughtful way.

After each experiment you should comment on the following questions:

- What have you done? What techniques or materials have you used?
- Why did you do it? What were you trying to achieve?
- Do you think the work was successful? If so, why?
- Do you think the work was unsuccessful? If so, how could you do it differently to achieve the desired outcome?
- What do you think you should do next so that your work progresses?
- What do you think of the composition? Should be altered to achieve the desired outcome?
- Would the work be better if you used a different media?
- How does it relate the Photographer you have looked at? How has the Photographer influenced you?
- Would you consider doing something similar for a final piece?

(You can also use one of the flow chart on the next page to help you evaluate your work)

When evaluating your work try to cover as many of the elements from the Image Analysis mind map as possible and remember AO3 states that you will be marked on **appropriate use of keywords**. Use the keyword lists and glossary at the back of the guide to help you with this area.

What was I trying to achieve?
What message did I want to express or what did I want the viewer to think or feel?

Why have I done this?
What inspired you?

Is the work successful?
Does it achieve the effects described in the last box?

What have I done?
Explain the processes, techniques & materials used

How could I improve the work?
How could I have changed it to make it more “successful”?

Evaluation Flow Chart
Start Here.... Answer as many questions as possible using **KEY WORDS** in full sentences.

How does the work relate to my Photographer?
Think: subject, colour, technique, material, message, style....

How could I use it to develop my project?
What will I do next? Think: research, experiments, primary images, theme, message, artists.....

Photography Key

Describing Colour

Think about your overall impression of the colours used in the Photograph, how they look and feel, how the colours work together (or not), how they fit with the subject of the picture, how the Photographer has arranged these (or not). Are there any specific colours you can identify?

Natural, clear, compatible, distinctive, interesting, lively, stimulating, subtle, sympathetic.

Artificial, clashing, depressing, discordant, garish, gaudy, jarring, unfriendly, violent.

Bright, brilliant, deep, earthy, harmonious, intense, rich, saturated, strong, vibrant, vivid.

Dull, flat, insipid, pale, mellow, muted, subdued, quiet, weak.

Cool, cold. Warm, hot. Light, dark. Blended,

broken, mixed, muddled, muddied, pure.

Complementary, contrasting, harmonious, monochrome, saturated.

Describing Texture

Can you see any different textures within the Photograph? Do the textures help to create a mood or effect? Does the lighting or use of media help to highlight these textures? Don't guess; if you don't see any texture, don't try to talk about it in that particular Photograph.

Flat, polished, smooth. Raised, rough, coarse. Cut, incised, pitted, scratched, uneven,

Hairy, sticky.

Soft, hard.

Shiny, glossy, reflective. Satin, silk, frosted, matte.

Describing Atmosphere

What is the mood or atmosphere of the subject of the Photograph and how it is expressed? What emotions do you experience looking at it?

Calm, content, peaceful, relaxed, tranquil.

Cheerful, happy, joyful, romantic.

Depressed, gloomy, miserable, sad, somber, tearful, unhappy.

Aggressive, angry, chilling, dark, distressing, frightening, violent.

Energetic, exciting, stimulating, thought-provoking.

Boring, dull, lifeless, insipid.

Describing Composition

Look at how the elements in the Photograph are arranged, the underlying structure (shapes) and relationships between the different parts, how your eye moves around the composition.

Arrangement, layout, structure, position.

Landscape format, portrait format, square format, circular, triangular. Rule of thirds.

Horizontal, vertical, diagonal, angled.

Foreground, background, middle ground.

Centered, asymmetrical, symmetrical.

Balanced, unbalanced, lopsided, space.

Overlapping, cluttered, chaotic. Separate, spacious, empty, repetitive, repetition.

Free, flowing, fragmented. Formal, rigid, upright, confined.

Negative space, positive space.

Describing Scale/Size

The scale of a Photograph can change the impact and meaning it may have. When looking at a copy of a Photograph online or in a book always try to imagine it at the size it was created to assess its impact.

Large, small, monumental, miniature, intimate.

Proportional, life-size, gargantuan, petite, tiny, insignificant, unrealistic.,

Circle any words you do not understand and ask a teacher to explain them for you!

Photography Key

Describing Message

Look at the Photograph carefully, consider all the elements you have looked at and the subject. What message do you think the Photographer is trying to express? Is there a meaning? An emotion?

Mysterious, complex, simple, basic, story,
symbolism, concept, issues, meaning.

Social comment, political, environmental, sexual,
religious.

Describing Subject Matter

It may feel like you're stating the obvious but if you think of how you'd describe an Photograph to someone who's not seen of it or who isn't looking at it, you'd probably tell them the subject quite early on!

Abstract, surreal, realistic, photo-realistic,
hyper-realistic.

Cityscape, buildings, man-made, urban,
industrial.

Fantasy, imaginary, invented,
mythological.

Figurative (figures), portraits.

Interiors, domestic.

Landscape, seascape.

Still life.

Describing Viewpoint and Pose

Consider the angle or position we're seeing the subject of the Photograph. How has the artist decided to present it This element may not be relevant if the piece is abstract?

Front, side, three-quarters, profile, rear (from
behind), angle.

Close up, far away, life size, bird's eye view.

Upwards, downwards, sideways.

Standing, sitting, lying down, bending.

Gesturing, moving. Resting, static.

Describing Still Life

Before you get into what the individual objects in a still life Photograph are, whether they're themed, related, or dissimilar, look at them overall and describe this first.

Antique, battered, damaged, dusty, old,
worn.

New, clean, shiny.

Functional, decorative, fancy.

Domestic, humble. Commercial, industrial.

Close up, macro, enlarged.

Describing Tone & Contrast

Don't forget to consider the tone or values of colours too, plus the way tone is use in the Photograph as a whole.

Dark, light, mid (middle).

Flat, uniform, unvarying, smooth,
plain. Large/small tonal range.

Varied, broken.

Constant. Changes. Graduated.

Contrasting. Dramatic, strong, subtle.

Describing Line, Shape and Form

Think about the overall shapes in the Photograph and the way forms (things) are depicted. What sense of depth and volume is there?

2D, flat, abstracted, simplified, stylized.

3D, realistic, natural, sense of depth and space.

Sharp, detailed.

Blurred, obscured, overlapping, indistinct.

Distorted, exaggerated, geometric.

Linear, long, narrow.

Hard-edged, soft-edged. flowing, delicate, simple,
bold, thick, thin

Circle any words you do not understand and ask a teacher to explain them for you!

Glossary of Photographic Terms

When you are writing about your work or the work of others it is important that you use keywords and terms correctly.

Below are some of the keywords and terms which may be useful to you, many of which are commonly misused! Check your own understanding before using them to discuss your work.

Abstract	Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect
Asymmetrical	Something which is unbalanced or has unequally proportioned elements. The opposite to symmetrical!
Broken Colour	Dabs or small amounts of colour around the image.
Complimentary Colours	Colours which are opposite each other on the colour wheel
Composition	The arrangement of elements within a work of art
Contemporary	The term contemporary art is loosely used to refer to art of the present day and of the relatively recent past
Contrast	The brightness range of the subject or the scene lighting (what range of blacks to whites there are in the image). High contrast scene - has a wide range of blacks to whites. Low contrast scene - has a narrow range of blacks to whites.
Depth	The illusion of space within an image.
Distorted	A shape that has been changed and no longer looks proportioned or realistic.
Focal Point	The most important part of the image where the eye is first drawn to.
Foreground	The part of a view that is nearest to the observer, especially in a picture or photograph.
Exposure	is the amount of light that reaches your camera's sensor — too light or Dark

Genres	Genres are types of painting. These were laid out in the seventeenth century as (in descending order of importance) history, portrait, genre (scenes of everyday life), landscape and still life
Monochrome	An image using only white and one colour (usually black).
Negative Space	The space around the outside of the subject.
Organic	A work which may look or have shapes which are free-flowing and/or rounded.
Plane	A plane surface is a flat surface, and any distinct flat surface within a Photograph or sculpture can be referred to as a plane
Relief	A relief is a wall-mounted sculpture in which the three-dimensional elements are raised from a flat base
Saturation	How bright a colour appears (the lowest saturation would be black & white)
Symbolism	Late nineteenth-century movement that advocated the expression of an idea over the realistic description of the natural world
Symmetrical	Something which looks the same on one side as it does on another, as if a mirror has reflected it.
Tone	The lightness or darkness of something – this could be a shade, or how dark or light a colour appears
Contact Sheet	are typically made to allow the photographer to view a mini-preview of all the film to determine which photographs are best to print.
Double Exposure	is a combination of two images into one where one image is overlaid onto another at less than full opacity.
Perspective	spatial awareness between objects within the scene you are capturing. Using perspective in photos allows you to evoke a sense of scale and depth
Bokeh	Is produced by blurring the background of an image and is popular in portraits as it forces you to focus on the subject.
Depth of Field	Abbreviated to DOF, is the distance between the closest and farthest subjects in a scene that look noticeably sharp in an image.
Macro	Photographing objects that are extremely small. Normally macro photographers would use a lens with a 1:1 ratio, which is the size of the subject on the sensor.