Mini-projects pack: Boundaries

Cambridge International AS & A Level

Digital Media & Design 9481

Contents
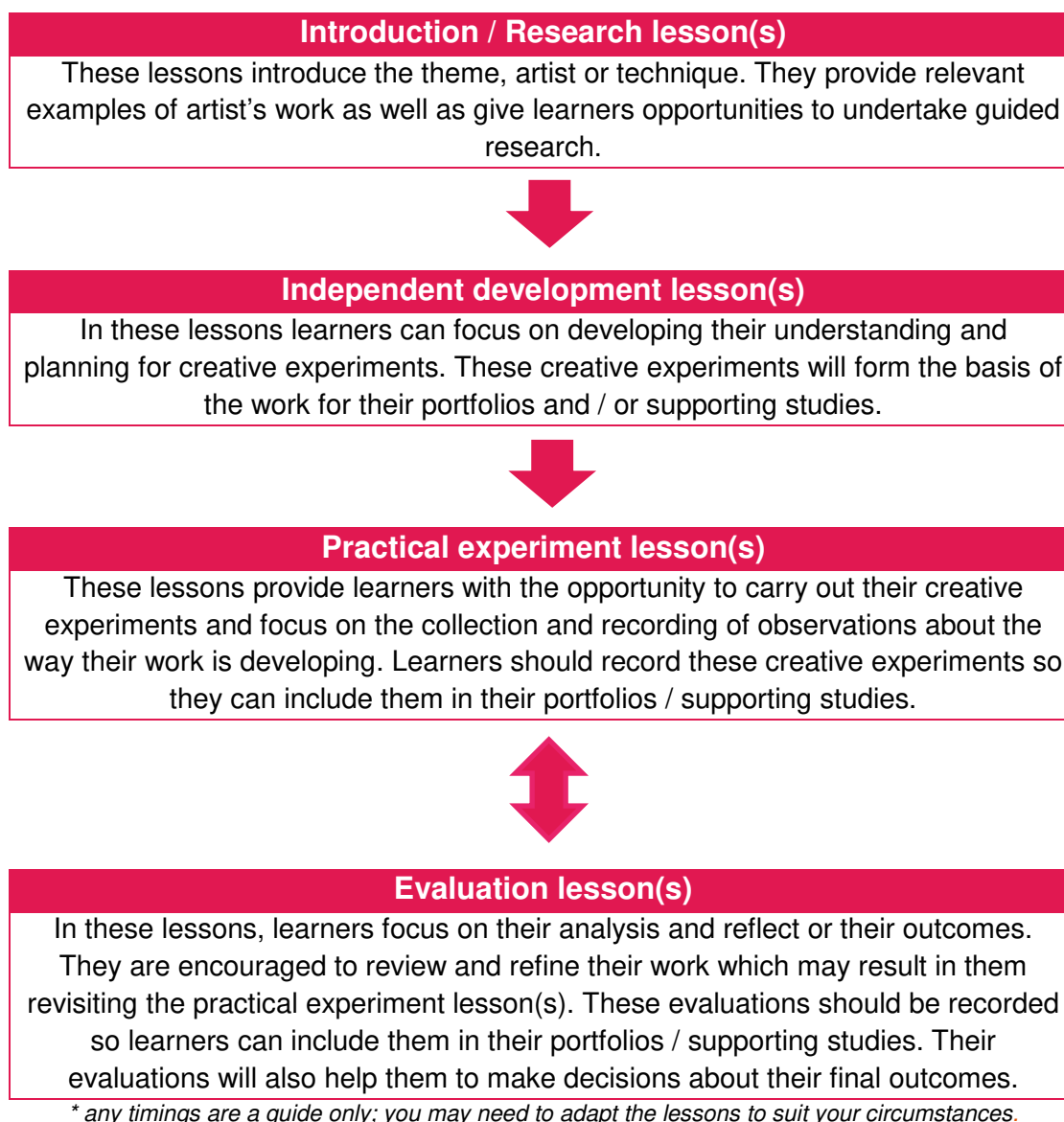
Introduction

This *Mini-projects Pack* exemplifies different teaching approaches based on the theme of boundaries. This theme has been broken down into three mini-projects:

- Social boundaries
- Geographic boundaries
- Emotional boundaries

In each of the mini-projects there are a number of lessons which follow the structure below:

Introduction / Research lesson(s)
These lessons introduce the theme, artist or technique. They provide relevant examples of artist's work as well as give learners opportunities to undertake guided research.

Independent development lesson(s)
In these lessons learners can focus on developing their understanding and planning for creative experiments. These creative experiments will form the basis of the work for their portfolios and / or supporting studies.

Practical experiment lesson(s)
These lessons provide learners with the opportunity to carry out their creative experiments and focus on the collection and recording of observations about the way their work is developing. Learners should record these creative experiments so they can include them in their portfolios / supporting studies.

Evaluation lesson(s)
In these lessons, learners focus on their analysis and reflect or their outcomes. They are encouraged to review and refine their work which may result in them revisiting the practical experiment lesson(s). These evaluations should be recorded so learners can include them in their portfolios / supporting studies. Their evaluations will also help them to make decisions about their final outcomes.

* any timings are a guide only; you may need to adapt the lessons to suit your circumstances.

You should be able to use the approaches shown in this pack to make your own mini-projects.

This pack does not include the content of every lesson in each mini-project. Where a lesson plan has **not** been included, an idea of what the lesson could have contained has been provided instead.

Prior knowledge and equipment

- It is assumed that all learners will have basic computer skills allowing them to carry out research into artists and creative techniques.
- Learners should have access to a method of recording imagery.
- Access to some form of manipulation software package to allow for postproduction refinement.

Social boundaries

Number of hours required	AOs covered	Lesson activity	Lesson plan provided	Worksheet provided	Resource Sheet provided
1	AO1	Lesson one – What do we know about social boundaries? Research task, class discussion	✓	✓	
2	AO1	To building contextual knowledge learners should complete studies of photographers appropriate to the theme. Suggested: Steve McCurry, Dorothea Lang, Sebastião Selgardo and Robert Capa	✓	✓	✓
1	AO1 AO2	Comparing images to inform future work.	✓	✓	✓
2	AO1 AO2 AO3	Learners should be inspired by the photographers studied and carry out practical work showing connections to their work. They should recreate a selected image.			
1	AO3 AO4	Learners should annotate a contact sheet, paying close attention to purpose and connection to the work of others.			✓
1	AO1 AO3	Learners should select their favourite image and analyse their work. Higher ability learners may chose to carry out a similarities and difference analysis comparing their work to the work of the selected photographer.			
10 hours	AO1 AO2 AO3	View the work of Martin Parr and discuss the imagery and how it focuses on social boundaries / differences. Learners should plan their own social documentary portfolio inspired by the work of Martin Parr or other street photographers. Carryout independent outcomes	✓	✓	
3	AO3 AO4	Learners should print contacts and present their portfolio. They should decide on a focus area within their social boundaries portfolio that they plan on developing. They should produce a proposal form ensuring that they include purpose, connections to theme, timings, additional research and presentation method. This work will then be carried out as independent development and extension work.			

Lesson one: What do we know about social boundaries?

Resources	• All learners will need access to the internet to allow for image research as part of the lesson activity • Worksheet 1

Learning objectives	By the end of the lesson: • **all** learners should have a basic understanding about economic and social boundaries. • **most** learners should be able to give examples of social and economic differences. They should be able to carry out limited independent research into the subject using example website. • **some** learners will be able to give varied examples of social and economic differences and carryout independent research into the subject.

Timings	Activity
10 min	**Starter / Introduction** Pose the question 'What is our understanding of social boundaries?' Allow the class a few moments to think about what this means. Learners should write their answers on a slip of paper, these will be collected and the answers read out by the teacher (this can be done anonymously if learners prefer).
20 min	**Main lesson** Discussion Points: Read through the information shown on Worksheet 1. What are the group's thoughts about the statistics? You may need to be sensitive to any issues this might raise depending on the individuals in your class.
25 min	Further Research The class should be given time to carry out some further research into social and economic boundaries. Allow the group to visit the websites detailed in the 'discussion points' task as a starting point. Learners should be encouraged to think further and develop their research skills. Ensure learners keep a record of the information as this will be presented alongside the visual research carried out for their independent task / homework task.
5 min	**Plenary** Ask learners if they wish to share any interesting findings from their independent research. Discuss the homework / independent task. Learners are required to find visual examples of the theme to accompany their research work.

Lessons two and three: Building contextual knowledge

Resources	- Worksheet 2 - Resource Sheet A - All learners will need access to the internet to allow for image research as part of the lesson activity

Learning objectives	By the end of the lesson: ***all*** learners should be able to produce a competent photographer study which includes basic information about the photographer and their work ***most*** learners should be able to produce a detailed photographer study which includes example images, quotes and the photographer's own reflections. ***some*** learners will be able to produce an in-depth photographer study with numerous example of their work which is linked to the work of additional photographers who have worked with similar themes / styles / medium.

Timings	Activity
30 min	**Starter / Introduction** Use Worksheet 2 to show examples of the work by the four chosen photographers. Discuss the similarities and differences between the images and themes. Allow learners to comment on their opinions. Give learners time to source their own examples so they can then select one to choose for the main lesson task.
30 min	**Main lesson** Learners should select one photographer that they are drawn to from the four shown on Worksheet 2. They need to produce a photographer study. This is a biography of the artist in their own words which they should create using information they have sourced.
Lesson 3 50 min	Use Resource Sheet A to support learners and provide differentiation in order to suit all learner's abilities and literacy levels. Encourage all learners to: - use a range of information sources - write in italic and bold if they take information directly from a source. They should also provide a translation in their own words - present the work in the way they want to, in order to encourage creativity and ensure work is varied between candidates. Depending on the ability of your class you may wish to set a minimum word count for the study (not including direct information from source).
10 min	**Plenary** Share examples of photographer studies between the learners.

Lesson four: Comparing images to inform future work

Resources	• Worksheet 3
	• Resource sheet B
	• Resource Sheet C
	• Images / printer and sketchbook or computers

Learning objectives	By the end of the lesson:
	• *all* learners should be able to carry out a basic comparison between images allowing them to develop a growing understanding of image elements
	• *most* learners should be able to carry out an informed comparison of images so they can chose which image elements which will inform their future work.
	• *some* learners will be able to select their own images in order to carry out an in-depth comparison in order to fully inform out their own work.

Timings	Activity
5 min	**Starter / Introduction** View Resource Sheet B which shows examples of today's lesson task. Discuss the following with your learners: • 'Why do we look at the work of other photographers?' • 'How could looking at the work of other photographers inform our own work?' Refer your learners to AO1: Research and record ideas, observations and insights relevant to intentions, reflecting critically on work and progress. Look at the requirements for 'competent' and encourage them to ensure that they are aiming to work at this level, and if possible exceed it.
45 min	**Main lesson** View the images on Worksheet 3. Your learners will be completing their own similarities and differences sheet comparing two images by the same photographer. Sub headings have been provided with descriptions to guide learners who need additional literacy support. Depending on group size etc. you may wish to encourage your learners to use the alternative images. This will ensure that their work is independent and the evidence produced is varied. This will also show evidence that learners are encouraged to make independent choices. When marking this work, the marking criteria for AO1 can be directly applied. Higher ability learners should be encouraged to select their own images – which will show evidence for AO2 (explore and select).
10 min	**Plenary** Using Resource Sheet C, ask learners to self-assess their work using the AO1 marking criteria (this may be developed when targets are being set by the teacher).

Lessons five to eight: Overview

These lessons are not fully detailed in this pack. An overview of what they might contain is given below to illustrate how this type of approach might continue:

Lessons five and six

- Learners should be able to use their research carried out in the prior lessons to carry out their own practical work showing connections to their studies.
- For example, they could attempt to recreate a selected image.

Lesson seven

- Learners could be asked to annotate a contact sheet – paying close attention to purpose and connection to the work of others.
- To help to do this you could refer to Resource Sheet D which provides guidance on how to do this.

Lesson eight

- Learners should select their favourite image and analyse their work.
- Higher ability learners may choose to carry out a similarities and difference analysis comparing their own work to the work of the selected photographer.

Lessons Nine to Nineteen: Developing ideas and planning

Resources	• Worksheet 4

Learning objectives	By the end of the lesson:
	• ***all*** learners should be able to discuss the work of Martin Parr and identify areas of visual interest, helping them to plan ideas to be explored within their own work.
	• ***most*** learners should be able to discuss Martin Parr's work with confidence. They should be able to identify areas of visual interest, comment on ideas such as stereotypes, humour, juxtaposition and class. These will be used to inform their planning for independent work and later comparison with their outcomes.
	• ***some*** learners will be able to discuss the work of Martin Parr and other independently sourced street photographers with confidence. Areas of visual interest will be identified and visual examples to support them will be demonstrated, and used in planning their own work. Learners will be able to reflect on their outcomes and whether they have realised their intentions.

Timings	Activity
25 min	**Starter / Introduction** View the work of Martin Parr. Discuss the work and identify areas where the following issues have been addressed visually: • social stereotyping • juxtaposition of themes, characters, environments • humour. Learners may also wish to view the work of the 24 hour project as suggested on Worksheet 4 to develop their contextual knowledge and ideas.
35 min	**Main lesson** For the remainder of this lesson and all of the next, learners should engage in independent planning for their personal response. To help with their planning, learners should use Worksheet 4. This is important as planning covers AO2 and they must be able to demonstrate that they have realised their intentions in AO3 and are able to reflect and make further responses in AO4. Learners should be encouraged to write a list of their intended shoots including locations, times, intentions and how they may demonstrate being inspired by other practitioners / photographers they have studied.

Timings	Activity
Lesson 10	Learners need to use all of Lesson 10 to engage in independent planning for their personal response. They should continue with the activities that they started at the end of Lesson 9.
Lessons 11 to 18	Moving forward: Learners should carry out their work independently and this may vary in time scale. As they produce their outcomes they should ensure they include: • contact sheets which are annotated to show the selection process • the manipulations they have carried out including basic ones such as cropping etc. • annotations to show how they have made judgements of their own work, and their reflections on whether they have achieved their intentions • make further outcomes as required. Learners should present their work in a form appropriate to intentions and preference.
Lesson 19	**Plenary** This lesson should help learners to bring together their work from the extended time they have had to work independently. They should present their work to the rest of the class. All learners should peer mark each other's work using the AO marking criteria. You could set this up like a gallery so learners can circulate and discuss their feedback.

Geographic boundaries

Number of hours required	AOs covered	Lesson activity	Lesson plan provided	Worksheet provided	Resource Sheet provided
1 + HW	AO1 AO2	Discussing the theme geographic boundaries. Group task – learners should discuss the differences between geographic environments e.g. rural, urban, coastal, farming etc. focussing on land-structure, architecture. They should collect images which fit into each category.		✓	
1 + HW	AO1 AO2	Learners should produce a structure diagram on a selected image. They should research and investigate images that visualise boundaries in order to plan how they could be inspired. For homework they should take five images that fit their theme.	✓	✓	✓
1	AO3 AO4	Learners should present their five images and share them with the group. Each learner should give one positive comment and one target for improvement related to each image.			
1 + HW	AO1 AO2 AO3 AO4	Being creative with angles – learners should find example of bird's eye views and worm's eye views of varied environments. View the earth from the air project www.earthfromtheair.com		✓	
1 + HW	AO3	Learners should spend time annotating their contact sheet. Homework – learners should take a panoramic image of their street.			✓
3	AO3	Independent portfolio time. Learners should be taking images to supplement their portfolio related to the theme. This should allow them to carry out manipulation and experimentation tasks in the following lessons.			
5	AO3 AO4	Learners should experiment with presentation methods and digital manipulation to produce a 'mini-world' by following the instructions and using their homework images. They will produce a photomontage image inspired by Graham Holland by combing images, rescaling, layering and selecting areas of image using software freehand cropping tools.	✓	✓	

Lesson one: Overview

This lesson is not fully detailed in this pack. An overview of it might contain is given below:

Lesson one

- The whole lesson is supported by Worksheet 5, which learners can use to structure their discussions.
- Learners should spend some of the lesson discussing the theme and what we mean by geographic boundaries.
- In groups learners should discuss what differences we see in geographic environments, e.g. rural, urban, coastal, farming etc.
- They should focus on land-structure, architecture, and any evidence they can think of that demonstrates boundaries.
- They should begin to collect images which fit into each category they have identified. They can carry this on for homework.

Lesson two: Reading an image to improve composition

Resources	• Worksheet 6 • Resource Sheet E • Example images for each learner or access to a computer to carry out the research task.

Learning objectives	By the end of the lesson: • *all* learners should be able produce a competent structure diagram commenting on the five suggested areas. They should demonstrate a basic ability to consider how their work could be improved by indicating what they have learnt. • *most* learners should produce a structure diagram which goes beyond the suggested areas of focus. They should be able to consider how their own work could be produced based on what they have learnt. • *some* learners will be produce a mature structure diagram commenting on the focus areas. In addition they should be able to identify other composition ideas which they related to their own work and future works in a confident and thoughtful way.

Timings	Activity
20 min	**Starter / Introduction** As a group, learners should complete a structure diagram on the image by Harry Gruyaert – Brussels. This is explained on Resource Sheet E. Using this technique they should complete Task One on Worksheet 6 by discussing the five suggested areas of composition. Their responses should go beyond description. You may wish to prepare some questions in order to challenge your learners. For example, if they have identified that the image uses repeated shapes, you could ask: • 'How have the repeated shapes been used?' • 'What effect does this have on how you see the image?' • 'Did the photographer purposely set this up?' • 'If the image was taken at a different angle would it be improved? Why?'
35 min	**Main lesson** Learners should now complete Task Two on Worksheet 6 which is to create an independent structure diagram related to the theme. This task should clarify and reinforce the group task and build further contextual knowledge (learners will consider new photographers which they might reference in future work). Three further images are suggested on the worksheet which differ to the group task but also relate well to geographic boundaries. By learning about composition learners should be able to improve their ability to set up a frame with their cameras therefore reducing the number of images which are not fit for purpose or require cropping.

	Depending on group size etc. you may wish to encourage your learners to use the alternative images. This will ensure that their work is independent and the evidence produced is varied. This will also show evidence that learners are encouraged to make independent choices.
10 min	**Plenary** You may wish learners to share their responses to the images and to add any ideas that they think might be useful for the further development of their own work. They should continue the work they have done for Task two for homework, and take five images of their own to illustrate the theme of geographic boundaries.

Lessons three to eight: Overviews

These lessons are not fully detailed in this pack. An overview of what they might contain is given below to illustrate how this type of approach might continue:

Lesson three
- Learners should share the five images they have taken to show geographic boundaries.
- They should spend time looking at all of the pieces of work. You could set this up like a gallery so learners can discuss and share ideas.
- Next to each learner's work should be a sheet where their peers can record one positive comment about the work and one area for improvement.

Lesson four
- In this lesson, learners will develop their use of angles.
- They should find examples of bird's eye and worm's eye views
- They could use images from the view the earth from the air project for inspiration: www.earthfromtheair.com
- Learners could use Worksheet 7 to help structure their work.
- For homework, learners should photograph five structures from at least three different angles inspired by the lesson task. Lower level learners who may struggle with this should be guided to start by thinking about documenting a staircase.

Lesson five
- By now, learners should have a number of their own images that they have been taking to illustrate the theme.
- They should spend this lesson annotating their contact sheet.
- They can use Resource Sheet D to help them annotate their contact sheet.
- For homework, learners should take a panoramic image of their street.

Lessons six to eight
- Learners should use this time to work independently on their portfolio.
- They should be taking images to develop the theme.
- These images will be the basis for their experimentation and manipulation in Lesson Nine.

Lessons Nine to Fourteen: Experimenting with images

Resources	• Worksheet 8 • Learners must have access to the images they have taken independently over the previous lessons • A computer manipulation package such, e.g. Photoshop.

Learning objectives	By the end of the lesson: • **all** learners should be able to demonstrate step by step how they can manipulate their own image to achieve a fish eye image. They should be able to demonstrate how they can isolate (cut out) an element of an image on the computer with the intention of creating an unreal world digital photomontage. • **most** learners should be able to demonstrate how to manipulate their own image to achieve a fish eye image. They should be able to isolate an element of an image and have evidence of starting the layering process to create an unreal world inspired by Graham Holland. • **some** learners will be able to demonstrate how they have manipulated their own image to create a fish eye and may have varied examples of this where they have changed the warping effect. They should be able to isolate an image and have confidently started to create a photomontage image.

Timings	Activity
10 min	**Starter / Introduction** Learners should read through Worksheet 8 and familiarise themselves with the tasks. You may like them to have some time to ask questions to clarify the activities.
50 min Plus all of the next three lessons	**Main lesson** Learners should work independently through the tasks outlined on Worksheet 8. Time will need to be spent loading their images on to the computer. It is best practice to ensure the students have a USB drive with their own images on as well as a backup on an SD card. This should reduce the need to save the images onto a hard drive (this also means that the learners have responsibility for their own work and can do additional development at home). The fish eye function is a pre-set effect that can be applied using a manipulation imaging package but your learners should explore the effect of changing the extent of the warp. Learners should use a relevant tool to isolate a section of their image, for example a building. They should then copy and paste the section on to a blank sheet in order to start creating a photomontage in the style of Graham Holland. Learners may need help with this depending on their level of familiarity with the software package you are using.

	More confident learners may use Worksheet 8 independently to create a small world image. There is a basic step by step guide detailing how to produce this and further links to a more in-depth worksheet online. Depending on the ability of the group, you may wish to demonstrate the basic functions of creating a fish eye image so that all learners can achieve the basic requirement of the lesson. It is a good idea to make sure that you have practiced how to do each of the tasks using your software package prior to the lesson in order to support the learners if they encounter issues.
Lessons 10 to 13	Learners should use these lessons to continue to work through the activities that they started at the end of lesson 9.
Lesson 14	**Plenary** Learners should spend the hour sharing their work and showing examples of what they did. They should discuss any issues which occurred and talk through the development of their ideas. They should be able to explain which experiments they would develop if they had more time. If learners have any additional experiments they wish to carry out, they should discuss these too. Finally learners should complete a proposal form for a finished portfolio developing this scheme.

Emotional boundaries

Number of hours required	AOs covered	Lesson activity	Lesson plan provided	Worksheet provided	Resource Sheet provided
3	AO1 AO3	Basic introduction to emotional boundaries theme. Class discussion in which learners list emotions, discuss facial expressions and how colour can be associated with emotions. View the collective image of Kate Moss by Corrine Day.	✔	✔	
1	AO3 AO4	Present collage images inspired by Corrine Day.			
1	AO1	Reesearch the Taylor Wessing photographic portrait awards. Learners should view previous winners and annote their responses to them. They should think about commenting on the following areas: likeness, truth, purpose, staging, documentary and manipulation.			
1	AO1 AO2	Understanding shutter speeds lesson		✔	
3	AO3	Experimenting with shutter speed	✔	✔	✔
5	AO3 AO4	Manipulating images using software packages. Learners will build skills based on cropping and layering in order to experiment with image opacity and merging.		✔	

Lessons one to three: Initial responses

Resources	• Worksheet 9

Learning objectives	By the end of the lesson: • **all** learners should have a basic understanding of emotional boundaries and be able to demonstrate this with limited examples they have independently sourced. They should have taken a selection of images of a peer exploring some facial / emotional variation. • **most** learners should have a basic understating of emotional boundaries which they can articulate and visually demonstrate with varied examples that they have sourced themselves. They should have taken a selection of images which show a range of facial and emotional variations. • **some** learners will have a good understanding of emotional boundaries and will be able to articulate this and demonstrate visual examples which are varied and informed. They should have taken a range of images from which they have demonstrated their selection process, enabling them to achieve an outcome similar to the work of Corrine Day.

Timings	Activity
10 min	**Starter / Introduction** Look at Worksheet 9 and explain the two tasks which will be happening over the following lessons. At this stage you may wish to pair learners up, rather than allowing them to select their own partner.
30 min	**Main lesson** Whilst some learners are carrying out the practical activity, the rest of the class can be completing the contextual work. This way you will only need a limited amount of equipment for the practical work. **Practical Activity:** Learners will work in pairs and will need access to a basic set up (white background and light source – preferably daylight but a lamp with a daylight bulb will suffice). It is possible to carry out this task in a classroom and the camera does not need to be a specialist camera. Learners could use their smart phones or tablets, etc. Ensure that learners only have a maximum of five minutes to take as many images as possible. The learner acting as the photographer should not guide the sitter or pose them in any way. **You may want to consider the following:** • set the image size quality on small – this work is only an experiment as a way of building confidence and demonstrating variation of facial features. Small images will mean more can be stored on the SD card and less time down loading images later. Should your learners wish to develop this during

2 hours should be spent on this task	independent development they can take further images at a higher quality. • If you are not using a daylight bulb then it will be necessary to white balance the image AWB to tungsten lighting (this is shown as the light bulb on the display) • Some pre-lesson organisation will be needed to set up the backdrop. • It may be useful to create a schedule for this activity to ensure the task is carried out in a timely fashion allowing you to guide the working pairs. **Contextual Task:** A) Read the quotes detailed on the worksheet. Learners should write in their own words their understanding of what the photographer meant. This maybe a good time to discuss copyright and plagiarism, e.g. in your work you can write quotes / sections from text as long as you credit the source and where possible (to achieve a higher grade across the AOs) explain in your own words what you believe it to mean. B) Answer the questions related to portraiture. C) Learners are required to source their own examples of portraiture which show varied human emotions. They should be encouraged to write perceptive responses as part of their answers rather than simply describing the images (see example below). Descriptive; The image is of a woman lying on the floor in tears. There are flowers and someone's hand on her shoulder. Perceptive: The image shows a woman lying on the floor in tears. Using the visual clues in the image I believe she is at a funeral as she has flowers near her head and is wearing black. She has lost someone close to her as she is being consoled by the other people near her (although only their hands are in the frame). I think the person who has died was in the military as there is an American flag in the top corner of the frame. The image makes me feel compassion as it shows truthful raw emotions I believe this to be so as she is not acting in a traditionally respectful controlled manner but has acted on her instinct. I am left with further questions and possible observations such as; is she in fact laying her head on the coffin rather than my first though which was lying on the floor? Discuss with your learners how important the contextual studies task is as it ensures AO1 is achieved. This task is good preparation for contextual studies work.

Plenary

Sharing the work.

As each learner will have produced a series of nine portraits to the same format, the work can be easily presented as a collective and peer assessed.

Select a number of answers to the questioning task and share with the group.

Lessons four to six: Overviews

These lessons are not fully detailed in this pack. An overview of what they might contain is given below to illustrate how this type of approach might continue:

Lesson four
- Learners should print and discuss the contacts sheets with their images inspired by the Corrine Day shoot.
- They should peer assess each other's work, identifying what they have done well and what could be improved. They should use the criteria for AO2 and AO3 to guide their comments.
- Provide an opportunity for learners to revisit the task. This will give learners the opportunity to improve their work and address any specific comments from their peers.

Lesson five
- In this lesson, learners will carry out their own independent research on portraiture.
- They should look at the previous winners from the Taylor Wessing photographic portrait awards.
- This website will allow them to begin: https://www.npg.org.uk/whatson/twppp-2017/exhibition/past-winners/
- For each of the winning portraits, they should annotate the images, commenting on things like those listed below. For each, they should think about why the photographer may have done these things and what the effects are:
    - likeness
    - truth
    - purpose
    - whether or not the image was staged
    - is the image in a documentary style?
    - has the image been manipulated?

Lesson six
- This should be a practical lesson allowing learners to explore the effects of shutter speed on the images produced.
- They can use Worksheet 10 to guide themselves through the basics, before experimenting with these effects.

Lesson seven: Understanding shutter speeds

Resources	• Worksheet 11 • Access to a camera (preferably a DSLR camera)

Learning objectives	By the end of the lesson: • **all** learners should have a basic understanding of the visual effect created by changing the shutter speed when the sitter is moving. They should have a basic knowledge of the shutter speed functions and how to set them on their own camera. Learners will be able to discuss this knowledge, exemplifying this using other photographer's work. • **most** learners should have a developing understanding of the visual effects of changing the shutter speed and be able to make connections to technical language. They should be able to competently set the function on their camera and understand the settings. They will be able to discuss shutter speed and give varied examples of where photographers have explored the effects of this. • **some** learners will have a confident understanding of the shutter speed function, be able to set it on their camera. They should be able to discuss the task with confidence crediting a number of visual examples where photographers have explored a similar theme. Use of technical language is confident and mature.

Timings	Activity
5 min	**Starter / Introduction** Discuss the task – talk through the activities on Worksheet 11 and compare the cameras they are using to the one shown on the sheet. If the group is inexperienced you may wish to use this time to guide the learners through how to set the shutter speed on the camera rather than allow them to work independently on this.
40 min	**Main lesson** Working through the activities on Worksheet 11, learners should practice setting the functions on their camera. During this time you will need to support your learners as required with technical elements. Learners are required to source examples of where photographers have explored shutter speed (either extremely fast to capture / freeze a person or slow to show the direction and action of the movement). Some examples have been given on Worksheet 11. Learners should also make note of the shutter speed grid and if they have a DSLR camera ensure they can set the shutter priority mode = TV and dial through the times to set the camera from fast to slow (if they do not have a DSLR see plenary note). Remind learners that they will need to be able to set the functions independently next lesson as it is required for the practical task.

Plenary
Discuss next lesson's practical task as all learners will need access to a camera. It is possible to carry out this task in a classroom and other than the camera you will no need specialist equipment. The camera MUST have the facility to change the shutter speed. If you do not have a DSLR then a compact camera will suffice and learners should experiment with night-time mode and sports mode as this will make the shutter speed vary but with no specific control on how long the shutter remains open.

Lessons eight to twelve: Overviews

These lessons are not fully detailed in this pack. An overview of what they might contain is given below to illustrate how this type of approach might continue:

Lessons eight to twelve

- In these lessons learners will be working independently on the images they have taken.
- They will need to have access to an image editing software package.
- They should develop skills such as layering, cropping to experiment with image opacity and merging.
- They should use Worksheet 12 to guide them through a range of activities.

Worksheets and Resource Sheets

	Worksheet	Resource Sheet
For use with the social boundaries lessons		
1: Understanding the theme	29	
2: Researching a photographer	30	
3: Comparing images and selecting appropriate images	31	
4: Developing ideas and producing a personal response	32	
A: Tips for writing a photographer study		42
B: Analysing images – similarities and differences		43-44
C: Feedback grid for similarities and differences piece (AO1)		45
D: Annotating a contact sheet		46
For use with geographic boundaries lessons		
5: Introducing geographic boundaries	33	
6: Using structure diagrams to understand composition	34	
7: Experimenting with viewpoints	35	
8: Experimenting with, and manipulating images	36-37	
D: Annotating a contact sheet		46
E: Constructing a structure diagram		47
For use with emotional boundaries lessons		
9: Introduction to emotional boundaries	38	
10: Understanding shutter speeds	39	
11: Experimenting with shutter speeds to capture emotion	40	
12: Producing a response through experimentation	41	

Worksheet 1: Understanding the theme

Task One: What is our understanding of social and economic boundaries?

Take a few moments to think about what this means. Write your answers on a slip of paper, these will be collected and the answers read out.

Area of study 1: Digital photography

Assessment Objective evidence: AO1 – Research and record

Task Two: Discussion points

Read through the information shown below. Be prepared to share your thoughts about the statistics in a class discussion.

844 million people in the world – one in ten – do not have clean water.
Information taken from www.wateraid.org

Nearly three-quarters of the world's adults own under $10,000 in wealth. This 71 percent of the world holds only 3 percent of global wealth. The world's wealthiest individuals, those owning over $100,000 in assets, total only 8.1 percent of the global population but own 84.6 percent of global wealth.
Information taken from Global Wealth Report 2015

78% of the world's millionaires reside in Europe or North America, with nearly half of these millionaires being from the United State home. Only 1% of the World's Millionaires live in Taiwan or Spain.
Information taken from Global Wealth Report 2015

289,000 children under 5 die each year due to diarrhoeal diseases caused by poor water and sanitation. That's 800 a day, or 1 child every 2 minutes.
Information taken from www.wateraid.org

Did you know …

Over 60% of the world hungry are women, who have limited access to resources because of the patriarchal societies in which they live.
Information sourced from: www.borgenproject.org

Roughly one third of the food produced in the world for human consumption every year — approximately 1.3 billion tonnes — gets lost or wasted. At the same time Approximately 842 million people suffer from hunger worldwide. That's almost 12 percent of the world's population of 7.1 billion people.
Information sourced from Food and Agriculture Organization of the United Nations

Task Three: Further research

Carry out some further research into social and economic boundaries. You could visit the websites detailed in task two as a starting point.
Keep a record of the information as this will be presented alongside the visual research you will complete next lesson.

Homework task

You are required to find visual examples of social and economic boundaries / differences which are to be presented alongside your written research.

TIP:

You should always credit the source of your information . This means including the title of the book, website address or person used to gain your information. It is plagiarism to include text that you are not the author of unless it is sourced within your work.
If possible always include the photographers name alongside any image (this is not always possible to find out. In this case the book or web address will be enough).

Worksheet 2: Researching a photographer

Sebastião Salgado
Brazilian photographer

Dorothea Lange
American photographer

Steve McCurry
American photographer

Robert Capa
Hungarian Photographer

Area of study 1: Digital Photography

Assessment Objective evidence: AO1 – Research and record

Task One: Image search

View examples of work by the photographers shown on the worksheet. They have all focussed on exploring economic and social boundaries in sociality from various countries. Some images explore the aftermath of a war or natural disaster whilst others look at the daily struggles of survival. Take your time to view the photographers portfolios as it will build your contextual studies knowledge and may be useful in further projects.

Task Two: Photographer study

Select one of the photographers that you find particularly interesting. You are required to produce a Photographers study. This will provide you with evidence in your portfolio for AO1.

Use Resource Sheet A to help you produce a photographer study.

TIP:
Take your time to view the portfolios of the photographers included on this sheet. This will build your knowledge of contextual studies and may be useful in further projects.

Worksheet 3: Comparing images and selecting appropriate images

Task One: Discussing similarities and differences between images

These two images are by the same photographer, **Arthur Felling aka Weegee**. Although they are taken in the same city at around the same time period the subject matter is very different. They explore social and economic boundaries and differences and this is most evident when seen side by side (they were exhibited in the same show). Place the two images you have chosen on your page and discuss the similarities and differences. Some subheadings have been suggested to help you get started. Not all the sub-headings will be relevant to your images and you can also add your own depending on the image and the background information you have on it.

Area of study 1: Digital Photography

Assessment Objective evidence: AO1 – Research and record and AO2 – Explore and select

You may choose to use these pairs of images instead:

By Robert Doisneau

By Eugene Atget

Materials
This could be film, digital image, collage, projected image etc.

Colour / Greyscale
Are the images black and white or colour? You could discuss the percentage of the greyscale or colours / contrasts of tones.

Theme / Genre
For example landscape, still-life, portrait , documentary, fashion. You could also include technique within this e.g. photocollage, photomontage.

Purpose
Why was this image taken? Was it presented in a particular exhibition, newspaper etc?

Texture
Is texture apparent in the image / subject matter or is there surface texture in the surface of the print?

Focus
This could be the depth of field / area of focus from a technical perspective but also the focal point. For example you could indicate where your eye travels on the image by simply putting 1, 2, 3 on the image.

Pattern
Are there elements of pattern in the image? Is there pattern within the layout of the image, for example symmetry or reflections?

Scale
This could be the specific size of the presented print (if known although with a photograph it can be re-printed to any size in most cases). It could also mean the framing landscape / portrait / square etc.

Figures
Who are they ? What are they doing? Have they been posed? Are they integral to the image? How are they related to the rest of the image?

Lighting
This could be the quality of the lighting as well as the light source. Did the photographer select the light source on purpose or was it by chance?

Typography
Does the image include writing? Does this affect how you view the piece or your understanding of it? Is the writing integral to the piece?

Composition
This refers to the elements included in the image and how they are arranged. You could include the percentage of background space and how it affects the foreground.

TIP:
1. You may wish to find your own two images to compare (AO2). Ensure they are by the same photographer and show social / economic boundaries / differences.
2. Extra guidance for comparing images is shown on Resource Sheet B.

Worksheet 4: Developing ideas and producing a personal response

Area of study 1: Digital Photography

Assessment Objective evidence: AO1 – Research and record, and AO3 – Develop ideas and AO4 – Produce

Images by Martin Parr

Task One: Exploring social boundaries in Martin Parr's work

The British photographer Martin Parr explores society. His work is often interesting and humorous due to the juxtapositions in his imagery, for example people sitting on the beach in the rain.

View his work and find examples of where social stereotypes are clear or subverted. Stick the image into your research and annotate around it. Identify how you could be inspired and where you have seen an image with a similar theme.

Task Two: Planning your own work

Plan how you could complete your own portfolio of images which explore social boundaries and stereotypes. Research events and locations within you local community which may provide interesting images. Explore a diverse range of social settings, some of the most interesting human interactions and examples of social boundaries happen when you least expect.

To meet AO3 and AO4 You should:

- Make a list of your intended shoot times / dates.
- Print contact sheets and annotate them
- Demonstrate your selection process
- Make judgements on your own work and comment on whether you realised you intention (did you do what you set out to do? If not how could you do better?)
- Present your work and act on feedback where possible.

TIP:
1. Carry your camera with you at all time. Make sure the settings are on automatic, or set the camera up at an average shutter speed and aperture. You wont have time to experiment with the shutter or apertures when shooting this kind of work as it is often 'in the moment'.
   a) Shutter Speed- 1/250
   b) Aperture- f5.6/f8
2. Try to see the image before it happens. For example look at the locations and pre-judge where people will be moving to.
3. Remember to be confident with your camera. Most people expect to see cameras in public spaces so won't mind you taking photographs. Using a longer lens will only slightly effect the quality of the image but may give you confidence as it allows you to be further from the subject.
4. If someone does have an issue with you taking their image you could
   1. explain to them it wont be published
   2. talk to them about your project
   If both of these fail then offer to delete the image.

Suggestion: You could also investigate the 24 hour project: www.24hourproject.org

In this project, photographers share one photo per hour during twenty four hours.
Using this site is a great way to develop your contextual knowledge of contemporary photographers.

Worksheet 5: Introducing geographic boundaries

Task One: Discuss the theme and the images

Take a few moments to think about what we mean by geographic boundaries. Write your answers on a slip of paper, these will be collected and the answers read out.

When considering geographic boundaries, think about the line where two environments meet such as the sea meeting the land, woodlands meeting rivers or fields meeting motorways. Also think about where natural boundaries have been breached such as bridges or piers.

The images below are examples where geographic boundaries are key features of the landscape.

View the images and identify five features that all the images have in common.

Area of study 1: Digital Photography

Assessment Objective evidence: AO1 – Research and record, and AO2 – Explore ideas

Task Two : Developing an understanding of the theme

Think about the geographic boundaries in your everyday environment and how boundaries are used to identify areas and space. Take a selection of images where boundaries are the key features. See if you can include any of the concepts which you identified in the images from Task One.

Homework: Print your images and bring them to your next lesson

Ian Berry
Sunday afternoon, Whitby, 1974

Bruno Barbey
Dades Valley, Kelaa des Mgnoua,1972

Elliot Erwitt
Dallas, 1963

Dennis Stock
San Diego,1968

Elliot Erwitt
Brazil, 1961

Henri Cartier-Bresson
Fire in Hoboken, facing Manhattan

TIP:
When doing the practical task, think about boundaries such as:
- **Blocking off or isolating areas with doorways, fencing or gates.**
- **How flooring in different areas helps to identify the use of a space**
- **The use of different colours to help inform people of boundaries**
- **Layering boundaries by including staircases and windows.**

Option One : By focussing on the boundary lines your images may become very abstract and geometric.

Option Two : By including more of the environment your work may be more commercial and you may wish to find inspiration from interior design photography.
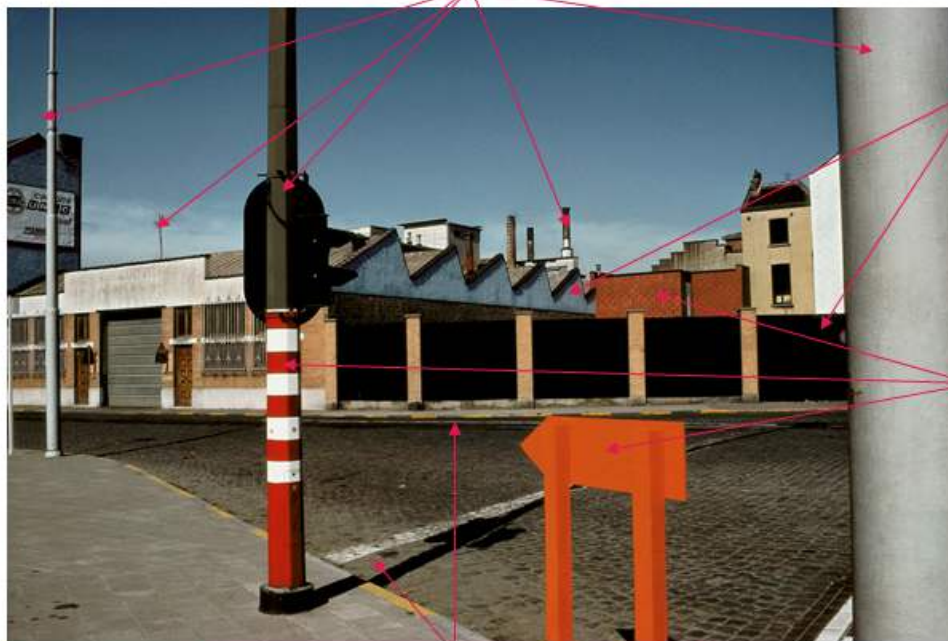
Worksheet 6: Using structure diagrams to understand composition

Task One: Group structure diagram

As a group, create a structure diagram using Resource Sheet E to help you. Remember that it is important to understand the visual make up of an image as this will inform your own work.
Some points have been identified on the image to help you discuss what effect these have had.

Harry Gruyaert – Brussels, Belgium, 1980

Use of vertical lines – can you see how this could help guide the viewers eye through the image and create depth?

Repeated pattern and shape

Use of contrasting or similar colours in the image

What percentage of the image is in the foreground? Mid-ground? Background?

Horizon lines working with perspective lines

Area of study 1: Digital Photography

Assessment Objective evidence: AO1 – Research and record, and AO2 – Explore ideas

Task Two: Structure diagram to develop understanding

Select one of the images from this group. Carry out an independent structure diagram (use Resource Sheet E to help you). If you feel confident and have successful results from last lesson's activity you might want to do your structure diagram on one of your own images.

Ferdinando Scianna
Minas Gerais, Brazil,
1996

Gueorgui Pinkhassov,
Sevilla, 1993

Costa Manos,
Miami Beach, 1982

TIP :
Remember whatever image you use for the structure diagram it is important that it relates to your theme and that boundaries and layers are evident.

Worksheet 7: Experimenting with viewpoints

Task One: View the examples of experimental angles when documenting environments

Playing with angle in your work can make an everyday image fascinating and thought provoking. It can often emphasise the layers / boundaries such as the image below by Rene Burri.

Working on your own, research both bird's eye and worm's eye view images of environments. Use these to inspire your own image. You may not have access to rooftops to photograph from but you can achieve similar effects using staircases and windows. Try to vary the environment you take your images of, for example try a range of housing, locations or businesses.
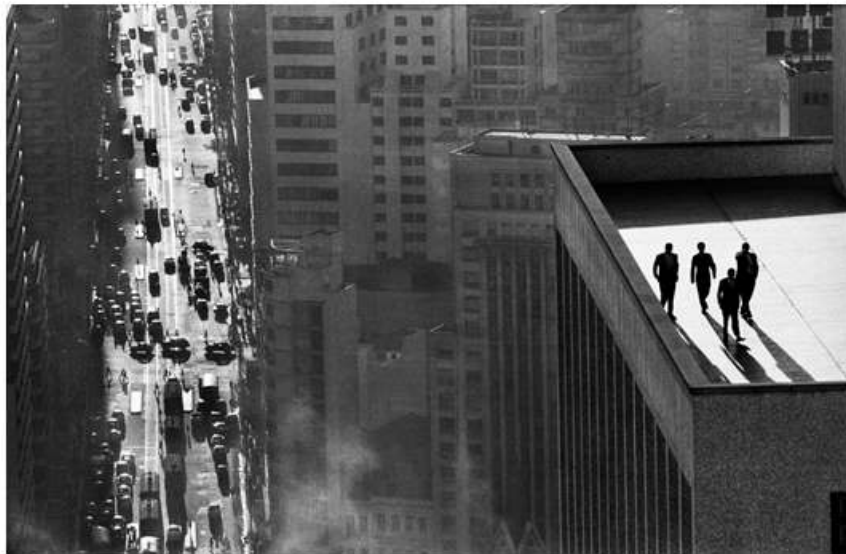
Rene Burri – Sao Paulo, Brazil 1960

Area of study 1: Digital Photography

Assessment Objective evidence: AO3 – Develop ideas and AO4 – Produce

Optional additional task:
Try to take both a bird's eye and worm's eye view image of the same environment. Place the images side by side and compare them. Annotate how the viewpoint changes the image.

Bird's eye view: view of an object or scene from above. Seeing images from a bird's perspective, *looking* down at objects and scenes.

Worm's eye view: view of an object or scene from below. Seeing images from a worm's perspective, looking up at objects and scenes.

Task Two: Annotate and refine

Once you have taken your images make sure that you annotate the contacts using Resource Sheet D. Retake images as required.

TIP:

When trying to document an environment where it is important to show the layers (such as the image to the left) you should ensure that the aperture is high.

For example F22 which will give you a small aperture hole resulting in a large depth of field, put simply there will be more in focus.

Setting your camera on AV mode and selecting the F-stop may be a good place to start.

Worksheet 8: Experimenting with, and manipulating images

Task: Experimentation and the development of ideas using image manipulation software

On this worksheet you can view a number of ways that photographers have used to show how environments are three-dimensional. Some of the techniques shown are in camera and some are post production manipulations. You will need to experiment and try the different techniques as the image that you start with greatly impacts on the experimentation you can carry out.

Area of study 1: Digital Photography

Assessment Objective evidence: AO3 – Develop ideas and AO4 – Produce

Fish eye lens

A **fisheye lens** is an ultra wide angle lens that creates a wide panoramic or hemispherical image. The strong distortion created generates images with curved lines.


Der Ohlsen

Sinkdd

Fish eye lenses can be very expensive – using a fish eye effect filter is a cheaper alternative.

Basic effects: Creating your own fish eye in post production

Take your original image and squash it to make it into a square format, don't just crop it as squashing it will help with the distortion. Most image manipulation packages have an effects panel with distortion effects.
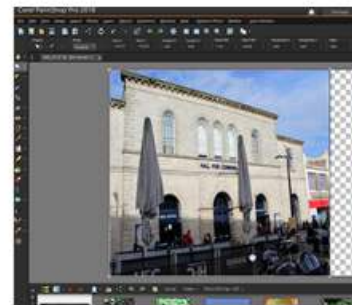
Paint Shop Pro (shown here) has a filter called fisheye but other packages may have a geometric effect: spherical. You can adjust the strength of the effect depending on your required outcome.

Presentation effects: Panoramic

Panoramic using smart phone

Most smart phones have the capability of producing a good panoramic image, however going back to the more simpler way of producing a panoramic image as see in the works of David Hockney's 'Paris' can be more creative and interesting. By layering multiple images (as seen below) you can create areas of mismatch placement and repetition of people etc.

Layering multiple images using Paint Shop Pro

Alternatively there are a number of packages which will create a panorama for you and will include areas of repetition, transparency and warping such as **Photo stitch / Auto stitch**. The effects vary depend on the software and also the images used to create the piece.

TIP:
You may want to look at 'Paris ' by David Hockney. He was a pioneer of the photomontage effect to make panoramic environments.

Worksheet 8: Experimenting with, and manipulating images

Photomontage: Graham Holland is a creative photographer who combines images and environments to make random skylines. The varied perspectives, angles, images and locations he uses come together to produce visually stunning and unusual landscapes.


Photomontage is not a new technique - it used to be carried out manually, collaging the images after they were Printed. By arranging the image on the computer Graham Holland is able to increase or reduce the size of the buildings and experiment with the layering of the image. His pictures are sometimes composed of hundreds of individual elements however once the element is cut out it can be moved around repeated, mirrored or rotated as required by using editing software.

Graham Holland Photomontage
Urban Landscape

Support:
Additional examples of small world can be found on the internet and there is a more detailed step by step available on
www.photographymad.com

Creating a small world effect:

Original Panoramic image
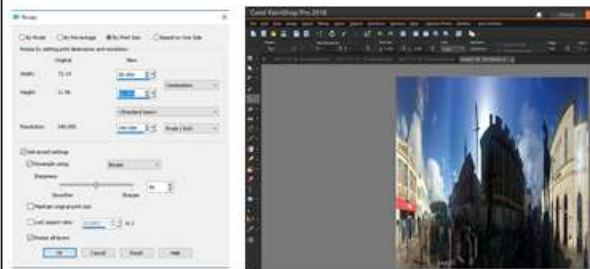
Ensure you start with a panoramic image. If you can achieve a 360 degree image then the final piece will meet better and you will need to do less touching up in the final stages. Fitting two 180 degree images together will work.

Once you have the right original image you will need to squash the image to make it square. In Paint Shop Pro you can do this in the resize panel, ensure that the aspect ratio lock is removed.

Rotate the image so that it is upside down to ensure the effect creates a small world.

Go into the pre-set filters, on Paint Shop Pro this is in effects (this is similar in Photoshop). Select distortion effects > Polar Coordinates. Then apply the filter. Make sure it is set to rectangular to polar for it to create your small world.

You can then spend some time blending the edges where the images meet to ensure the world looks complete. The amount of additional work depends on the image you start with.
Here are a few tips:
- Make sure the horizon line is level
- Try to achieve similar lighting throughout the image
- Try to ensure similar sky colour and detail
- Applying a gradient colour before you start will help.

TIP:
Why not try combining the techniques to explore the boundaries theme.
Juxtapose a city skyline behind a woodland or a desert through a window.

Worksheet 9: Introduction to emotional boundaries

Portrait Quotes

'When you photograph a face you photograph the soul behind it' **Jean Luc Godard**

'I like to make people a little uncomfortable. It encourages them to examine who they are and why they think the way they do' **Sally Mano**

'Photography is about capturing Souls not smiles' **Dragan Taphanov**

'It's one thing to make a picture of what a person looks like, it's another thing to make a portrait of who they are' **Paul Caponigro**

'There is no single form or style of portraiture. Portraiture means individualism and as such means diversity, self-expression, private point of view' **Peter Bunnel**

Task One:

Read through the quotes above. Discuss the quotes and think about the following questions:

- Is it important to gain a detailed likeness in a portrait to make it 'good'? Does the person have to be recognisable?
- What is the purpose of a portrait?
- Are you able to show a person's character, soul or personality in an image?
- How does a person show the following emotions (also think of your own)
  - happiness
  - sadness
  - vulnerability
  - anxiety
  - hatred
  - Determination.

Is a portrait always the truth? Explain your answer.

Find an example of where portrait photographs have captured true human emotions (there are some examples below). Annotate them with comments which go beyond being descriptive. There are some examples for Image B your teacher can share with you.

A: Shell shocked U.S Marine, 1968 – Don McCullin
B: A woman mourns her son who was killed in the 9/11 attacks. Credit: Reuters
C: Young boy, Alto Churumazu, Yanesha, Peru, 2004 – Steve McCurry

Area of study 1: Digital Photography

Assessment Objective evidence: AO1 – Research and record and AO3 – Develop ideas

Task Two:

Set up a plain backdrop and a stool in front of it . You may wish to put your camera on a tripod so that the image has identical framing for each shot. You are going to take a series of 'natural' portraits inspired by the Kate Moss series by Corrine Day (pictured below). Ensure you have good lighting and set the camera with a reasonably fast shutter speed as the person may be inclined to move (shutter 1/500 – 1/1000 and iso 400).

Kate Moss Portraits by Corine Day (Currently exhibited at the NPG London)

TIP:
1. It is best to photograph someone you don't know as well as someone that you do. Compare the two.
2. Don't speak to your subject. You want their personality to come through. Even if they ask for direction avoid communication.
3. Give yourself a set time and take an exposure when ever your subject reacts. There is no minimum or maximum number.
4. Tell your subject you have finished the task and then take a few frames more when they are relaxed. This will throw the person and you may see a reaction which contrasts with your earlier shots.

Worksheet 10: Understanding shutter speeds

Task: Understanding shutter speeds and idea development

By experimenting with the shutter speed when taking a portrait you can depict something more than just a likeness. It is important that you understand shutter speeds and have an idea of how they impact an image as well as how to use your camera in order to change the shutter speed. Every camera is slightly different but the icons should be the same.

This worksheet is focused on working with a DSLR camera which has specific shutter and aperture selections. However you can achieve a similar effect by change the set programs on a compact camera. For example night time mode on a compact camera will extend the shutter time and should also include flash; therefore creating blur + sharp image. Sports mode should produce a fast shutter speed and sharp image. Whatever experiments you do it is important to keep a note of the settings.

Find examples of shutter speed experiments with portraiture, there are some examples below to guide you. Spend time exploring your own camera to ensure you know the settings and learn the modes. It may also be wise to ensure you have a copy of the shutter speed grid in your research.

Area of study 1: Digital Photography

Assessment Objective evidence:
AO1 – Research and record
AO3 – Develop ideas

Images from left to right:
Anna Selezneva by Peter Lindbergh
Chaos by Grant Daniels
Andy Warhol by Duane Michals
Portrait by Inga Ivanova

IDEAS:
You may want to take an image at a fast shutter speed at the same time as your subject, background and lighting is set up as it could be included in your work so that you could show a comparison.

TIP:
Set your camera on TV: Shutter priority. This means you set the shutter speed and the camera will set the best aperture size to ensure you achieve an image. You can also change the ISO to 100 as this will extend the process time and allow for a longer exposure.

ISO:

TV: Shutter priority

Shutter speed will be displayed as the following:
1/1000s
1/500s   **FAST** ↑
1/250s
1/125s
1/60 s
1/30 s
1/15 s
1/8 s
1/4 s
1"
2"   ↓
3"
4"   **SLOW**

Worksheet 11: Experimenting with shutter speeds to capture emotion

Task One: Experimenting and idea development

Your task is to produce a series of portraits that show movement of the subject matter and varying emotions / reactions and responses in order to intrigue the viewer. Your results will be experimental and unpredictable, but this can be fun and surprising. You can gauge the outcome by changing the shutter speed, increasing the speed of the movement and also including flash within the exposure time. By using a dark background and soft lighting you will give yourself the opportunity for a more extended exposure time. Present your contacts and annotate them using the guidance on Resource Sheet D. Here are some examples of the task you have been asked to do and some tips on how to do the task and some possible experiments.

Area of study 1: Digital Photography

Assessment Objective evidence: AO3 – Develop ideas and AO4 – Produce

TIPS:

All the images on this worksheet have been taken using a Canon DSLR camera with a 50mm lens.

The camera was set to TV shutter priority and the timings vary from 1/8 – 2 seconds.

The camera was set on a tripod in order to eliminate camera shake ensuring the blurring is the result of the movement of the sitter only.

The aperture automatically set itself on F4.5 to allow more light as the light source was minimal.

By setting up the shoot in a darkroom with a single light source the exposure time can be extended allowing for more blurring.

The images on the left hand side were taken using a flash in the initial exposure – this results in a sharp focussed image in addition to the blurred portrait. The images on the right have no flash resulting in a continuous blurred image.

The images are slightly yellow as the lamp used had a tungsten bulb, you could eliminate this by white balancing (the bulb symbol on most cameras).

Produce your own recreations showing direct inspiration to the work of others. Produce a basic similarities and differences comparison. Using Resource Sheet B

Crop > Greyscale
Increase contrast + 30
Decrease brightness -10

1 second exposure with flash

1.5 second exposure without flash

Use Resource Sheet D (annotating a contact) to label and arrange your images

Worksheet 12: Producing a response through experimentation

Multi layered creative portraits on the left are credited to: **John Stezaker, Brno Del Zou, Ghost by Marco**

All other images are Authors own for demonstration purpose

Original image A: taken using Canon DSLR camera. Shutter speed 1.5 seconds, F4.5. The following manipulations were then carried out:

- Sharpen image
- Crop frame
- Greyscale image
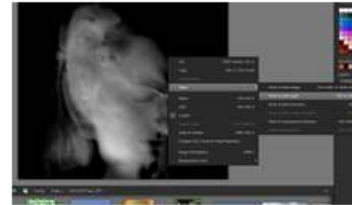- Adjust brightness -30
- Adjust contrast + 37

Basic manipulated image A

Original image B

Basic manipulated image B

Area of study 1: Digital Photography

Assessment Objective evidence: AO3 – Develop ideas and AO4 – Produce

Experiment One:
- Open manipulated image A and manipulated image B.
- Right click copy A and then paste as new layer onto B.
- Using the layer palette edit the top image transparency. This will create a ghost effect of the two images combined. Experiment with the transparency to change the outcome. The result of this is image C (B layer Transparency 50%).

Experiment Two :
- Open manipulated image A and manipulated image B.
- Right click copy A and then paste as new layer onto B.
- Using the rubber tool select the area of image B you wish to erase. This will show image A underneath. This can be successful if you choose to combine more than two images.

TIP:
By using images which have been taken using fast shutter speed and applying the same experiments the effect will be completely different (similar to the example image 2). This layering technique has endless options so don't give up if it is not successful on the first occasion. Make sure you keep all experiments as this becomes evidence for AO3.

Resource Sheet A: Tips for writing a photographer study

Here is some guidance to help you aim for the higher attainment levels. Wherever possible, you should aim to produce work that meets the **aspire** criteria.

Must	Could	Aspire
• Date of birth / date of death (if applicable). If the artist is still alive you should indicate that they are a contemporary artist. • Where were they born? This may be particularly relevant to their work for example if it features or is used as a contrast. • What training / education did they receive? • What material do they use? • Most famous piece of work – include image, title, date, scale, can it be viewed and where? • Some examples of work (ensure the ratio of image to information is balanced).	• Your opinion. Include technical comments such as if you would prefer the image if the composition was different / different focal point / in colour or grey scale etc. • What material do they specialise in using? What techniques do they use? • Value of the piece if known • Other examples of their work – including title, date, scale, if and where it can be viewed. Exhibitions which have featured their work. • Quotes by other artists about their work. • What movement are they considered part of? Include some basic information. • What artist or work have they been inspired? • What artist or work have they inspired?	• Timeline - their work and world events, this is particularly important if their work has been affected by historical political / social events. • Reactions to their work, both when it was produced and the reaction now (should there be a gap). • Comparing other work – this could include comparing the value / material / subject matter or photographers who are their contemporaries. • Other examples of work placed in the same movement / theme by other photographers. • Quotes by the artist about their work (if you cannot find this ask your teachers and peers for their opinions). • Ten key points that would help you identify their work. • In depth details about the characteristics of the art movement they belong to. • Show you can use and understand specialist vocabulary

Important note: You should always reference your information. This means the title of the book, website address or person used to gain your information. It is plagiarism to include text that you are not the author of unless it is referenced.

If you take direct information from source you should write it in italic and bold (make it clear) and translate it into your own words, for example:

National Geographic website states that ***'Steve McCurry captures the essence of human struggle and joy'*** – I believe this to mean that his images depict images of people in a range of emotions and situations.

Resource Sheet B: Analysing images – similarities and differences

1. **Materials:** This could be film, digital image, collage, projected image etc.
2. **Purpose:** Why was this image taken? Was it in an exhibition, newspaper etc.?
3. **Colour / Greyscale:** Are the images black and white or colour? You could discuss the percentage of the greyscale or colours / contrasts of tones.
4. **Theme / Genre:** landscape, still-life, portrait, documentary, fashion. You could also include technique within this e.g. photocollage or photomontage?
5. **Pattern**: Are there elements of pattern in the image? Is there pattern within the layout of the image for example symmetry or reflections?
6. **Texture**: Is texture apparent in the image / subject matter or is there is surface texture in the surface of the print?
7. **Lighting:** This could be the quality of the lighting as well as the light source. Did the photographer select the light source on purpose or was it by chance?
8. **Scale**: This could be the specific size on the presented print (if known although with a photograph it can be re-printed to any size in most cases). It could also mean the framing landscape / portrait / square etc.
9. **Figures:** Who are they? What are they doing? Have they been posed? Are they integral to the image? What is their relation to the rest of the image?
10. **Composition:** This refers to the elements included in the image and how they are arranged. You could include the percentage of background space and how it affects the foreground.
11. **Typography**: Does the image include writing? Does this affect how you view the piece or your understanding of it? Is the writing integral to the piece?
12. **Focus**: This could be the depth of field / area of focus from a technical perspective but also the focal point. For example, you could indicate where your eye travels on the image by simply putting 1, 2, 3 on the image.

Place two images on your page and discuss the similarities and differences, some subheadings have been suggested below to help you get started. It is a good idea to write the similarities in green and the differences in red. Not all the sub-headings are relevant to all images and you can also add your own depending on the image and the background information you have.

Some examples of this are shown on the reverse of this worksheet.

Resource Sheet B: Analysing images – similarities and differences

Similarities / Differences

COLOUR
In order for my image to be influenced by Penn's, I thought that adopting the black and white effect would be a lovely similarity between the two.

LIGHTING
The direction of the lighting is different to my own image. Penn's image looks to have a harsh light from the top left hand corner, probably achieved with flash or an umbrella reflector. In my image the lighting is direct to the face with shadows only under the chin. Apart from the direction, both lighting looks to have very similar intensity of light.

Images ; Figure 1= Irving Penn Figure 2= My own photograph

COMPOSITION
As I wanted to show the influence of Penn on my work I mimicked the pose that the man has taken. There are a few issues with angles, my head is leaning too far to the left and the angle of the whole photo is off slightly. The camera could have done with being lower and looking up slightly. Also the overall image needed to be zoomed out a bit to ensure I had more of my bottom hand showing. For my first attempt however I can definitely see some similarities like the general pose and the facial expression.

SCALE
I've cropped my image so that they are both square in shape. I'm unaware of the actual size of Penn's work, however I would say that it would be more effective if it had a larger scale. I can imagine it'd be very captivating and would attract people in if it was very large.

FEELING
Trying to mimic the same pose as Penn's photograph was something I found very difficult. There were certain things I simply couldn't portray myself. When you look at the man's poise and face he looks very tired and stressed from a long days work and I felt unless I experienced that myself then I'd be unable to get that exact feeling to come across. Also, small details such as the wrinkles on the man's face, I could not achieve as I am not older like he is.

PURPOSE
The purpose of my image was try and capture everything from Penn's photo and due to many small things, it was very difficult to do this. I think my pose is almost spot on which I'm happy with. Just the atmosphere of the photograph I feel I couldn't quite achieve.

Similarities / Differences

COLOUR
Irving Penn's pieces are always normally in black and white. It's a more natural effect in my opinion which enhances the natural poses from the models. Karl Ferris' are very different to Penn's. His are very vibrant and bold and they make a statement using these elements.
As you can see from the colour palette, Penn's choice of colours are much more subtle and softer on the eye whereas Ferris' work is very powerful.

LIGHTING
I think the lighting in the two photographs are very similar. They both look to have had flash when taken but both lighting looks natural despite this. Both are lit direct to the face. The only difference is that in Penn's work the lighting is purely focused on the face whereas in Ferris' it lights their whole bodies and background.

Images ; Figure 1= Irving Penn Figure 2= Karl Ferris

COMPOSITION
In Penn's the model's structure takes up most of the image which is similar to Ferris'. The only difference being that you can see more of the men in the second image as there are three of them, whereas there is only one model in the first. Also, The woman in Penn's is slightly off centre, and to the left whereas the three men are all central in the photograph.

SCALE
Both images make a statement in the way they are portrayed therefore both would be much more effective to the audience if they were on a larger scale on a plain wall so that both colours and lack of colour is enhanced to the fullest.

PURPOSE
Penn's image is very sophisticated and dainty as it's the cover of a Vogue magazine, the women's face is very soft and everything about it including the black and white effect just says 'kind' and 'gentle'. The second is a cover for a record. It's very bright and powerful and very bold. Both have a purpose to invite the audience in and I think both are successful at this, they're just achieved in different ways.

FEELING
It's difficult to say the feeling I get from the first photograph; it's just very calming and it's quite amazing how beautifully Penn has created this photograph because it really is stunning and very natural. The second is very odd as it almost feels dream-like and very influenced by drugs and has that 'haziness' to it because of all the enhanced and bright colours.

Resource Sheet C: Feedback grid for similarities and differences piece (AO1)

Name:	Subject:	Level:

Piece one:	Piece two

Marks are given out of 10 with 10 being the highest.

Fully formed sentences with good structure including capital letters, punctuation and full stops. There are no spelling mistakes.	
Comments are insightful and in-depth. They discuss interpretation rather than just being descriptive.	
The presentation is clear and makes viewing the task easy.	
The selection of the two images is appropriate and there are a range of comments on their similarities and differences.	
Information is relevant with personal opinions and intentions related to the further tasks the learner might undertake.	

Teacher assessment comments	
Targets set	Review dates
Learner comments	

https://xtremepape.rs/

Resource Sheet D: Annotating a contact sheet

What can and should be included on a contact sheet? Here is some guidance to help you aim for the higher grades and present the best piece of work possible. All of the must items have to be present. You should aim to include the majority of all the aspire areas.

You may also wish to comment on:
- If the images are intended to be clack and white or colour and why
- Image format – portrait or landscape (this is not what is in the image but the way it is laid out. Would the image look better a different format?)
- Changes that you would make to the content of the image – this could mean body language / eye contact / change hair or make up. Re-shoot with XXX missing. Re-shoot at a different time of day.

Must	Could	Aspire
Give the contact sheet a title using the shoot location and date.	Give the contact sheet a title using the shoot location and date. Make a note of the purpose e.g. for portrait project. Write the camera used and the lens e.g. macro, standard, zoom.	Give the contact sheet a title using the shoot location and date. Make a note of the purpose e.g. for portrait project. Write the camera used and the lens. Add additional information e.g. • Inspired by the photographer …. • If possible of selected images write the aperture number • If possible of selected images write the shutter speed
Place a simple cross over the images that are out of focus if all of the image is out of focus	If a certain part of the image is out of focus indicate if this was intentional – why and how does it affect the image.	N/A
Place XL under any images that have poor lighting	Place a XL under the image that indicates poor Lighting. Indicate the light direction with an arrow. Comment on if it is too dark / light.	Place XL under any images that have poor lighting. Indicate the light direction with an arrow. Comment on if it is too dark / light. Also comment on the sources of the light e.g. natural, tungsten (lamp), candle light etc.
Place XA under any mages that demonstrate poor image angle .	Place XA under images that demonstrate poor image angle. If you have taken a series of images where the angle is varied, group these together and indicate which angle works better.	Place XA under images that demonstrate poor image angle. If you have taken a series of images where the angle is varied, group these together and indicate which angle works better for your intended outcome.
Write crop under images you intend to crop.	Write crop under images you intend to crop. Crop lines should be drawn on the image to show where this will happen.	Write crop under images you intend to crop. Crop lines should be drawn on the image to show where. Crop the image and save it as the image number + crop. Show this next to the original.

Make a Key:
XF – Out of focus
✓F – In focus

X – Not included as part of shoot
✓- Part of shoot

XL- Poor light

You can also draw the Crop lines on the image and scribble out the cropped area

TIP:
When you create your key do this on a separate sheet as you may add to this at another occasion, as your project develops.

The key you create may need to change depending on the shoot, images, and purpose.

Creating this on a separate sheet saves you from having to write it out each time.

Resource Sheet E: Constructing a structure diagram

Must	Could	Aspire
A traced diagram of the photo / painting / drawing / sculpture.	A traced diagram of the photo / painting / drawing / sculpture. An indication of the size of the original piece and the material used.	A traced diagram of the photo / painting / drawing / sculpture. An indication of the size of the original piece and the material used. Discuss the effect of this on the piece – would you prefer it if the size or the materials used were different? Why?
Indicate the direction of the light by using an arrow. Be aware that there may be more than one light source.	Indicate the direction of the light by using an arrow. Discuss the quality of the light for example is it natural / false / harsh / soft. You also need to comment on the shadows.	Indicate the direction of the light by using an arrow. Discuss the quality of the light for example is it natural / false / harsh / soft. You also need to comment on the shadows. Discuss the feeling that the artist is trying to achieve by using light or shadow in this way. Produce a second diagram that indicates only the light source.
Identify the layers of the piece, e.g. background, fore-ground, mid-ground. This can be shown by creating a secondary tracing.	Identify the layers of the piece, e.g. background, fore-ground, mid-ground. This can be shown by creating an additional tracing. Discuss the percentage of how much of each layer the elements of the image take up, and the effect of this on the piece.	Identify the layers of the piece, e.g. background, fore-ground, mid-ground. This can be shown by creating an additional tracing. Discuss the percentage of how much of each layer the elements of the image take up, and the effect of this on the piece. Draw a number of additional composition ideas where the percentage of each layer is different – discuss the effect that this would have.
Identify if there are any repeated shapes and / or patterns in the piece.	Identify if there are any repeated shapes and / or patterns in the piece. You may produce an additional tracing that shows the simplified patterns or draw the shapes to one side of the image.	Identify if there are any repeated shapes and / or patterns in the piece. You may produce an additional tracing that shows the simplified patterns or draw the shapes to one side of the image. How does using these shapes in the image affect how you look at it? For example do they create a sense of distance or space?
Create a simple palette of colours that are present in the piece.	Create a simple palette of colours that are present in the piece. Discuss the types of colours that are used, for example contrasting, complimentary, warm, cool, expressive or realistic.	Create a simple palette of colours that are present in the piece. Discuss the types of colours that are used, for example contrasting, complimentary, warm, cool, expressive or realistic. Are there any elements of colour symbolism used in the piece? Could you add some to help to depict the story?
Using tracing paper, number where your eye moves to identify what you see first.	Using tracing paper, number where your eye moves to identify what you see first. Explain what drew your eye, e.g. colour.	Using tracing paper, number where your eye moves to identify what you see first. Explain what drew your eye, e.g. colour. Discuss how you could change this by changing the composition. Discuss how seeing the image this way effects how you look at the piece.