



(Enter subject) Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



Year 10 Photography	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39-week plans	Form & Texture: Personal investigation project(60)AO1, AO2 & AO3 Contextual understanding, Development of techniques & Recording; photographers research; take first hand photographs in the style of a variety of influences.	Form & Texture: Preparatory development of Final Ideas AO2, AO3 & AO4. Form & Texture: Preparatory development of Final Ideas and/or Personal Investigation Final Piece AO4. Form & Texture: Personal Investigation Final Piece AO4.	Portraiture: Personal investigation project(60)AO1, AO2 & AO3 Contextual understanding, Development of techniques & Recording; photographers research; take first hand photographs in the style of a variety of influences. Review week and presentation of portfolio
Key Retainable Knowledge & Skills	<ul style="list-style-type: none"> Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary photography and lens-based imagery in their own and other societies. Explore a wide variety of work produced by photographers artists and understand the differences in their methods, approaches, purposes and intentions, such as ethical considerations. Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant photographers, filmmakers and video artists and other historical and contextual sources and use this to inform their own work. Increase awareness of the wide variety of photography, lens and light-based processes and outcomes and the differences between these, including how different genres are applied and adapted to meet particular needs. Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with an appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes. Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas. Provide evidence of appropriate depth and breadth of study of photography and other lens based media. Employ sensitive control, for example in refining digital and/or chemical processes, composition, or use of lighting. 	<ul style="list-style-type: none"> Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with an appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes. Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas. Provide evidence of appropriate depth and breadth of study of photography and other lens based media. Employ sensitive control, for example in refining digital and/or chemical processes, composition, or use of lighting. Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process. Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources. Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as sketches, diagrams, story boards, layouts and written notes that are relevant to personal intentions. Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings. Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student’s stated intentions or a design brief 	<ul style="list-style-type: none"> Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary photography and lens-based imagery in their own and other societies. Explore a wide variety of work produced by photographers artists and understand the differences in their methods, approaches, purposes and intentions, such as ethical considerations. Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant photographers, filmmakers and video artists and other historical and contextual sources and use this to inform their own work. 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	<ul style="list-style-type: none"> Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process. Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources. Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as sketches, diagrams, story boards, layouts and written notes that are relevant to personal intentions. Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings. 	<p>and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, students could reinterpret still life paintings from the Dutch 'Golden Age' in the 17th century by setting up 21st century equivalents in the studio paying particular attention to the formal elements.</p> <ul style="list-style-type: none"> Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes. Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, students could produce a slide show (with accompanying text) documenting images of neglected parts of the local environment as the start of a community improvement campaign. 	<ul style="list-style-type: none"> Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process. Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources. Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as sketches, diagrams, story boards, layouts and written notes that are relevant to personal intentions. Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings.
Key Technical Vocabulary	Research, Contextual Study, Form, Texture, Photography, Function, Investigate, Analyse, Annotate, Realise, Respond, Develop, Discuss, explore, organise, identify, present and connection. Aperture, Back-Button Focus, Camera Modes, Chromatic Aberration, Composition, Crop Factor, Depth of Field, Diffraction, Distortion, DSLR Camera, Exposure, Exposure Compensation, Exposure Triangle, Filters, Focal Length, Focusing, HDR, Image Blending, Image Stabilization, IPS Monitor, ISO, JPEG, Lens Flare, Light, Lightroom, Long Exposure, Macro, Manual Mode, Metering, Megapixels, Mirrorless Camera, Noise, Overexposure, Photoshop, Prime Lens, RAW, Rule of Thirds, Sensor Size, Sharpness, Shutter Speed, Subject, Time Lapse, Underexposure, Viewfinder, Vignetting, Visualization, Zoom Lens, Conclusion.	Research, Contextual Study, Form, Texture, Photography, Function, Investigate, Analyse, Annotate, Realise, Respond, Develop, Discuss, explore, organise, identify, present and connection. Aperture, Back-Button Focus, Camera Modes, Chromatic Aberration, Composition, Crop Factor, Depth of Field, Diffraction, Distortion, DSLR Camera, Exposure, Exposure Compensation, Exposure Triangle, Filters, Focal Length, Focusing, HDR, Image Blending, Image Stabilization, IPS Monitor, ISO, JPEG, Lens Flare, Light, Lightroom, Long Exposure, Macro, Manual Mode, Metering, Megapixels, Mirrorless Camera, Noise, Overexposure, Photoshop, Prime Lens, RAW, Rule of Thirds, Sensor Size, Sharpness, Shutter Speed, Subject, Time Lapse, Underexposure, Viewfinder, Vignetting, Visualization, Zoom Lens, Conclusion.	Research, Contextual Study, Form, Texture, Photography, Function, Investigate, Analyse, Annotate, Realise, Respond, Develop, Discuss, explore, organise, identify, present and connection. Aperture, Back-Button Focus, Camera Modes, Chromatic Aberration, Composition, Crop Factor, Depth of Field, Diffraction, Distortion, DSLR Camera, Exposure, Exposure Compensation, Exposure Triangle, Filters, Focal Length, Focusing, HDR, Image Blending, Image Stabilization, IPS Monitor, ISO, JPEG, Lens Flare, Light, Lightroom, Long Exposure, Macro, Manual Mode, Metering, Megapixels, Mirrorless Camera, Noise, Overexposure, Photoshop, Prime Lens, RAW, Rule of Thirds, Sensor Size, Sharpness, Shutter Speed, Subject, Time Lapse, Underexposure, Viewfinder, Vignetting, Visualization, Zoom Lens, Conclusion.
Opportunities for Reading	When researching various photographers and contextual referencing. General publications on photography. Camera equipment instruction manuals.	When researching various photographers and contextual referencing. General publications on photography. Camera equipment instruction manuals.	When researching various photographers and contextual referencing. General publications on photography. Camera equipment instruction manuals.
Developing Cultural Capital	Visits from past students, university's, artists. Local gallery trips and photography field trips.	Visits from past students, university's, artists. Local gallery trips and photography field trips.	Visits from past students, university's, artists. Local gallery trips and photography field trips.
Cross Curricular Links (Authentic Connections)	Links are clearly made with Art & Design, opportunities of the use of photography throughout KS3-5 within the Art, Design & Technology department. Media studies and ICT will be teaching some similar skills. The projects also link well with the performing arts department,	Links are clearly made with Art & Design, opportunities of the use of photography throughout KS3-5 within the Art, Design & Technology department. Media studies and ICT will be teaching some similar skills. The projects also link well with the performing arts department, especially as a	Links are clearly made with Art & Design, opportunities of the use of photography throughout KS3-5 within the Art, Design & Technology department. Media studies and ICT will be teaching some similar skills. The projects also link well with the performing arts department,



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	especially as a potential subject matter. We will also require their studio spaces for some photoshoots.	potential subject matter. We will also require their studio spaces for some photoshoots.	especially as a potential subject matter. We will also require their studio spaces for some photoshoots.
Key Assessment			

Year 11 Photography	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	<p><u>Portraiture: Preparatory development of Final Ideas And/or Personal Investigation Final Piece AO4</u></p> <p><u>Portraiture: Preparatory development of Final Ideas And/or Personal Investigation Final Piece AO4</u></p> <p><i>Review week and presentation of portfolio</i></p>	<p><u>Externally Set Exam: Personal investigation project(60)AO1, AO2 & AO3 Contextual understanding, Development of techniques & Recording. Artist research. Take first hand photographs from a variety of starting points. First hand observational drawing. 3D Modelling and experimentation of materials relevant to work.</u></p> <p><u>Externally Set Exam: Preparatory development of Final Ideas AO2, AO3 & AO4</u></p>	<p><u>Externally Set Exam: Final Piece AO4</u></p> <p><i>Review week and presentation of portfolio</i></p>
Key Retainable Knowledge & Skills	<ul style="list-style-type: none"> Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with an appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes. Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas. Provide evidence of appropriate depth and breadth of study of photography and other lens based media. Employ sensitive control, for example in refining digital and/or chemical processes, composition, or use of lighting. Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process. Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of 	<ul style="list-style-type: none"> Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary photography and lens-based imagery in their own and other societies. Explore a wide variety of work produced by photographers artists and understand the differences in their methods, approaches, purposes and intentions, such as ethical considerations. Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant photographers, filmmakers and video artists and other historical and contextual sources and use this to inform their own work. Increase awareness of the wide variety of photography, lens and light-based processes and outcomes and the differences between these, including how different genres are applied and adapted to meet particular needs. Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with an appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes. 	<ul style="list-style-type: none"> Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources. Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as sketches, diagrams, story boards, layouts and written notes that are relevant to personal intentions. Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings. Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student’s stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, students could reinterpret still life paintings from the Dutch ‘Golden Age’ in the 17th century by setting up 21st century equivalents in the studio paying particular attention to the formal elements. Make explicit connections, where appropriate, between the different elements of the submission, including contextual,



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	Photoshop, Prime Lens, RAW, Rule of Thirds, Sensor Size, Sharpness, Shutter Speed, Subject, Time Lapse, Underexposure, Viewfinder, Vignetting, Visualization, Zoom Lens, Conclusion.	Sharpness, Shutter Speed, Subject, Time Lapse, Underexposure, Viewfinder, Vignetting, Visualization, Zoom Lens, Conclusion.	Photoshop, Prime Lens, RAW, Rule of Thirds, Sensor Size, Sharpness, Shutter Speed, Subject, Time Lapse, Underexposure, Viewfinder, Vignetting, Visualization, Zoom Lens, Conclusion.
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