

# IGCSE Photography – The British School Kathmandu. 2 Year Curriculum overview

Year 10 Term 1 Aug-Oct	Year 10 Term 2 Oct-Dec	Year 10 Term 3 Jan-April	Year 10 Term 4 April- May	Year 10 Term 4 April-July	Year 11 Term 1&2 Aug-Dec	Year 11 Term 3 Jan-April
<b>Natural forms</b>	<b>Mechanical and Manmade Forms</b>	<b>Market Life/Street Photography</b>	<b>Studio Portraiture</b>	<b>Independent Project Component 1</b>	<b>Independent Project Component 1 Artist research and Final piece</b>	<b>Component 2 External Exam</b>
<p>Students will learn a foundation to photography and photographic techniques and processes: <b>Camera function (DSLR)</b> <b>Composition/angles</b> <b>Formal elements</b> <b>Digital manipulation and editing</b> Photopea/Photoshop/Affinity <b>Darkroom Health and Safety</b> <b>Cameraless photography</b> <b>Chemical processes</b></p> <p>Students will demonstrate their understanding whilst creating a personal response to these processes and techniques and the theme of natural forms.</p>	<p>Students undertake a series of observational photography on the theme of Mechanical and Manmade Forms. They will explore this theme from a variety of processes, including:</p> <p><b>Shutter Speed and Aperture</b> <b>Camera Function (35mm)</b> <b>Texture and surface</b> <b>Negative space</b> <b>Chemical process</b> <b>Image manipulation</b> <b>Darkroom printing</b></p>	<p>Students undertake a series of observations and insights on the theme of food and drink, portraiture and market life. <b>They will explore this theme from a variety of processes, applying their knowledge of digital and analogue photographic processes, formal elements and composition, and darkroom printing and editing processes.</b></p> <p>IGCSE options (January)</p>	<p>Students learn how to use a range of studio photography equipment, including flash, lightbox, backdrops. They explore a range of lighting types in portraiture such as soft and hard light, warm and cool light, coloured LED lighting, and light painting. Experimental processes are explored as development. Pupils are given a range of portraiture artists to analyse and choose one to create a response to. They begin to consider personal and conceptual meanings behind portraiture. Revisit of shutter speed, aperture, ISO.</p>	<p>Students choose a thematic starting point to develop their personal investigation.</p> <p><b>Pupils should demonstrate their technical and visual ability across digital and traditional processes. Appropriate photographers will be selected and researched to develop contextual understanding.</b></p> <p>Y10 8 hour Mock (May/June)</p>	<p>Students will complete 4 photoshoots blended holistically from the theme they have chosen. They will research 3 artists and their artistic styles, writing 200-300 words of visual analysis. They will produce photoshoots in the styles of these artists, showing synthesis of concepts and ideas.</p> <p>Year 11 Mock (December) - Final Piece Production</p>	<p>The Externally Set Task follows the same process as the coursework. However, the project is chosen from a starting point taken from an examination paper issued by Edexcel. All preparatory work is undertaken during lesson time and Extracurricular. The final piece for this project is created under examination conditions during an 8 hour controlled period.</p>
<p><b>Artists/Movements:</b> <b>Negative space:</b> Man Ray <b>Photographic collage:</b> David Hockney, Noel Myles <b>Colour:</b> Xuebing Du <b>Macro Photography:</b> Karl Blossfeldt <b>Surface:</b> Edward Weston, Harry Calahan <b>Cyanotype and Darkroom:</b> Anna Atkins <b>Mollie Bosworth, Hannah Klaus Hunter, William Henry Fox Talbo, Carol Panaro Smith and James</b></p>	<p><b>Artists/Movements:</b> <b>Surfaces and rust:</b> Jana Scott <b>Studio photography:</b> Hiroshi Sugimoto - 'Conceptual Forms', Walker Evans - 'Beauties of the Common Tool', Todd McLellan, Barry Rosenthal <b>Formal Elements:</b> Jaromír Funke, Geraldo De Barros, Albert Renger-Patzsch <b>Photo manipulation:</b></p>	<p><b>Artists/Movements:</b> <b>Architecture/Structures:</b> Aleksandr Rodchenko, Helene Binet <b>Signs and text:</b> Martin Wilson <b>Colour and light:</b> Saul Leiter, Ernst Haas, Alex Webb, Fan Ho, Kiripi Katembo, Ray Metzker <b>Food and drink/Market life:</b> Keith Arnatt, Eddie Wray, Loes Heerink, Ken Hermenn (Flower Men), Marcel Heijnen</p>	<p><b>Artists/Movements:</b> <b>Judith Golden, Atong Atem, Brno Zou, Andres Gallado Albajar, Claude Cahun, Samuel Fosso, Richard Hamilton, Florian Imgrund, Kensuke Koike, Antonio Mora.</b></p>	<p><b>Artists/Movements:</b> Pupils choose artists independently appropriate to their thematic starting point. Artist choices will vary across portraiture, studio, landscape and street photography.</p>	<p><b>Artists/Movements:</b> Pupils choose artists independently appropriate to their thematic starting point. Artist Styles and analysis showing understanding of content, mood, process and historical context.</p>	<p><b>Artists/Movements:</b> Pupils choose artists independently appropriate to their thematic starting point. Artist Styles and analysis showing understanding of content, mood, process and historical context.</p>

Hajicek, Linda Clark Johnson Double Exposure: Peter Fischli, James Welling Digital: Adobe, Photopea and Affinity	Scott McMahon & Ahmed Salvador, Matthew Brandt	Formal Elements: Aaron Siskind Mixed media: Joana Choumali Graffiti: Martha Cooper Experimental processes: Stephen Gill, Giacomo Costa, Marilyn Henrion, Antoine Williams				
<b>Domains</b> Knowledge, Making skills, Evaluation, Idea generation	<b>Domains</b> Knowledge, Making skills, Evaluation, Idea generation	<b>Domains</b> Knowledge, Making skills, Evaluation, Idea generation	<b>Domains</b> Knowledge, Making skills, Evaluation, Idea generation	<b>Domains</b> Knowledge, Making skills, Evaluation, Idea generation	<b>Domains</b> Knowledge, Making skills, Evaluation, Idea generation	<b>Domains</b> Knowledge, Making skills, Evaluation, Idea generation
<b>Concepts:</b> Composition, Exposure, Editing, Monochrome, Negative, Formal Elements	<b>Concepts:</b> Exposure, Development, Formal Elements, Composition, Image Manipulation	<b>Concepts:</b> Decisive moment, narrative, light, ethics, image distortion	<b>Concepts:</b> Lighting, narrative, identity.	<b>Concepts:</b> Thematic approach to photography, exposure, composition, formal elements, colour and light, narrative	<b>Concepts:</b> Synthesis, Composition, Process, Influence and Historical context.	<b>Concepts:</b> Holistic Synthesis, Retrieval and Reflection
<p>Assessment in Photography is ongoing throughout the year and will focus on the ability and command of the formal elements: line, shape, tone, texture, colour and composition, with multiple opportunities to demonstrate progression of skills. Students are required to demonstrate creative input as well as to make connections with the work and process of other artists, designers and photographers. In addition to teacher assessment, there will be opportunities for self-evaluation and peer assessment at regular intervals.</p>						
<b>Assessment Opportunities:</b> All work assessed against Assessment Objectives 1-4 Edexcel syllabus.	<b>Assessment Opportunities:</b> All work assessed against Assessment Objectives 1-4 Edexcel syllabus.	<b>Assessment Opportunities:</b> All work assessed against Assessment Objectives 1-4 Edexcel syllabus.	<b>Assessment Opportunities:</b> All work assessed against Assessment Objectives 1-4 Edexcel syllabus.	<b>Assessment Opportunities:</b> All work assessed against Assessment Objectives 1-4 Edexcel syllabus.	<b>Assessment Opportunities:</b> All work assessed against Assessment Objectives 1-4 Edexcel syllabus.	<b>Assessment Opportunities:</b> All work assessed against Assessment Objectives 1-4 CIE syllabus. develop ideas through investigations, demonstrating critical understanding of sources (AO1) • refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes (AO2) • record ideas, observations and insights relevant to intentions as work progresses (AO3) • present a personal and meaningful response that realises intentions and demonstrates understanding of visual language (AO4).
Primary digital photography Cyanotype and Darkroom Digital manipulation Artist research	Film photography Studio processes Digital manipulation Analogue manipulation Artist research	Film and digital photography Digital manipulation Analogue manipulation Composition Artist research	Film and digital photography Digital manipulation Analogue manipulation Composition Artist research	Film and digital photography Digital manipulation Analogue manipulation Composition Artist research	Film and digital photography Digital manipulation Analogue manipulation Composition Artist research	
<b>Opportunities for developing the 5Cs</b> Creativity: Photography, Editing, Mastery of Formal elements.	<b>Opportunities for developing the 5Cs</b> Creativity: Photography, Editing, Mastery of Formal elements. Confidence: Researching artistic style, Composition, media and	<b>Opportunities for developing the 5Cs</b> Creativity: Photography, Editing, Mastery of Formal elements, storytelling	<b>Opportunities for developing the 5Cs</b> Creativity: Photography, Editing, Mastery of Formal elements, storytelling	<b>Opportunities for developing the 5Cs</b> Creativity: Photography, Editing, Mastery of Formal elements, storytelling	<b>Opportunities for developing the 5Cs</b> Creativity: Photography, Editing, Mastery of Formal elements, storytelling	<b>Opportunities for developing the 5Cs</b> Creativity: Photography, Editing, Mastery of Formal elements, storytelling

