



## St Mary Redcliffe and Temple School Sixth Form

### Year 11 Into Year 12 Transition Task

#### Subject: Photography (Eduqas)

SMRT Sixth Form takes students from a wide range of schools who have studied a variety of GCSE syllabuses. We want to ensure that everybody is equally able to access the content of the A Level and so the following tasks give you a chance to ensure you are fully prepared.

Welcome to A level Photography. The summer is an opportunity to shoot, look and think before the course begins. A level Photography is not about technical perfection. It is about having ideas and knowing how to develop them visually. These tasks are designed to give you the foundations to do that.

**To ensure you are ready to fully access the A Level Syllabus you should attempt these tasks:**

#### PART A: PRACTICAL PHOTOGRAPHY

##### 1. Conceptual shooting project

AO2 AO3 AO4

Choose a single word, concept or question that interests you and use it as the starting point for a sustained shooting project over the summer. Produce a minimum of 100 images across at least three separate shooting sessions. Edit to a shortlist of 12 to 15 images and arrange them as a contact sheet or sequence with brief annotations explaining your editing decisions. This is not a snapshot diary. Each session should have a plan, even a loose one.

**Get stretched:** Write a short project statement (around 200 words) before you begin, describing your concept and how you intend to approach it. Revisit this statement at the end and annotate it: what changed, and why?

##### 2. Technical camera challenges

AO2 AO3

Produce a set of images that demonstrate deliberate technical control in three areas: (a) depth of field, with a series where focus is used as a compositional tool; (b) shutter speed, with images where motion is frozen or deliberately blurred for effect; and (c) available light, with images shot in challenging or low light using only natural or ambient sources. For each area, present 3 to 4 images with annotated notes explaining the specific settings and decisions made.

**Get stretched:** For each technical area, identify a photographer whose work uses that technique in a way you find compelling and include a brief comparison between their approach and your own attempts.

## **PART B: RESEARCH AND ANALYSIS**

### **3. Photographer analysis**

AO1

Research two photographers of your own choosing: one working before 1980 and one contemporary. For each, produce a detailed research spread covering biographical and historical context, specific works with titles and dates, technical approach and process, ideas and intentions, and your own critical response. For one image by each photographer, write a close formal and contextual analysis of 250 to 350 words: what is in the image, how is it made, and what is it doing?

**Get stretched:** Draw an explicit thematic or conceptual connection between the two photographers in a short comparative statement. The connection should be specific and rooted in shared ideas, approach or intention, not simply that they both photograph similar subjects.

### **4. Exhibition or gallery visit**

AO1 AO3

Visit at least one gallery or photography exhibition over the summer. Bristol venues including Arnolfini, RWA and Spike Island regularly show photographic and lens-based work, so check their summer programmes. Photograph and annotate work that interests you. Write a response of 300 to 400 words that goes beyond description: how was the work displayed and sequenced? What did the physical presentation of prints, including scale, framing and spacing, contribute to the meaning? What did you notice that you could not have seen in reproduction?

**Get stretched:** Build a brief hypothetical exhibition proposal (one side of A4) around a theme or question you have identified across your summer research. Which three to five photographers would you include, and why? What would the exhibition argue?

**Deadline:** Bring all work to your first Photography lesson in September. Present your images printed or on screen: both are fine. Annotated contact sheets can be digital or handwritten.