Plympton Academy
GCSE Photography Handbook
2024-2025
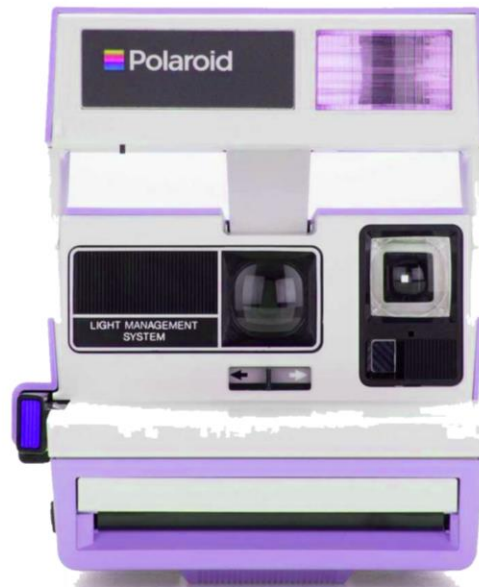
Name:
Class:
Photography
Room: PP1

Plympton Academy
Inspiring Success

DEVELOP, RECORD, EXPLORE, PRESENT

FUTURE PATHWAYS

YEAR 13

YEAR 12

YEAR 11

YEAR 10

UNIVERSITY, COLLEGE, EMPLOYMENT

Degree, Foundation Degree, Assistant role, re-toucher, in house photographer, content creator

'PERSONAL INVESTIGATION & ESA'

Personal influence and inspiration, skill development and investigation

'CREATIVE PHOTOGRAPHY'

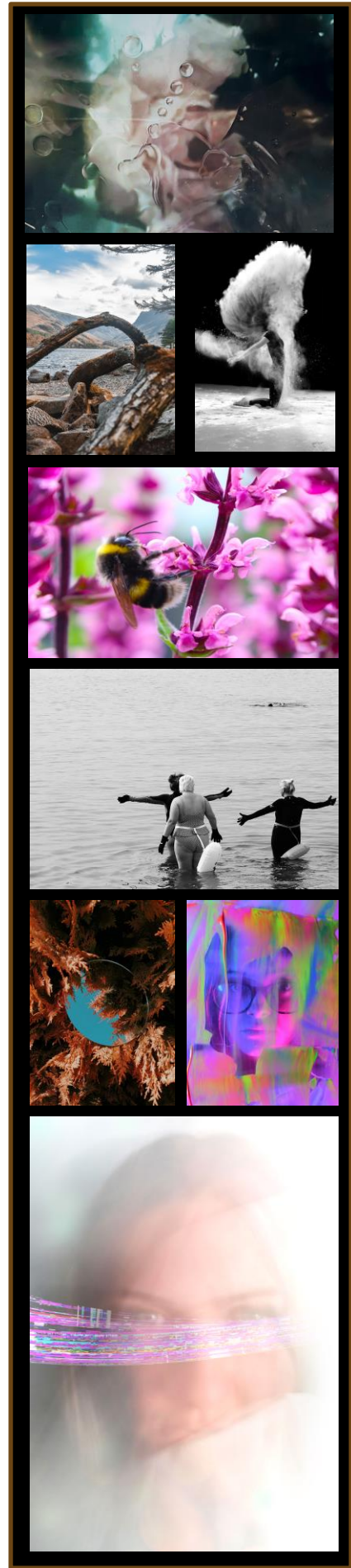Lighting, mood, atmosphere, representation, influence and inspiration, skill development

'COLOUR & ESA'

Landscape, nature, multiple exposure, repetition, photographer analysis, alternative influence

'IDENTITY'

Rules of composition, photographer analysis, using the camera, editing software, portraiture, lighting, viewpoint, studio, still life, digital and physical manipulation

Nikon
D5600
Nikon AF-P DX NIKKOR
18-55mm 1:3.5-5.6G VR
∞-0.25m/0.82ft φ 55

**KS4 and KS5
Photography Learning Journey**

AQA Realising potential

GCSE ART AND DESIGN (8201, 8202, 8203, 8204, 8205, 8206) Specification For teaching from September 2016 onwards For GCSE exams in 2018 onwards

A01
Develop ideas through investigations, demonstrating critical understanding of sources

DEVELOP
INVESTIGATE
EXPLAIN ARTISTS
IDEAS ANNOTATE
contextual research
EXPLORE

A02
Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes

REFINE
EXPERIMENT
EXPLORE TECHNIQUES AND SKILLS SELECT
EXPLAIN
PHOTOGRAPHS
IDEAS

A03
Record ideas, observations and insights relevant to intentions as work progresses

RECORD
INTENTIONS
LINK OBSERVATION
IDEAS PLANNING
PRIMARY RESEARCH
RELEVANT

A04
Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language
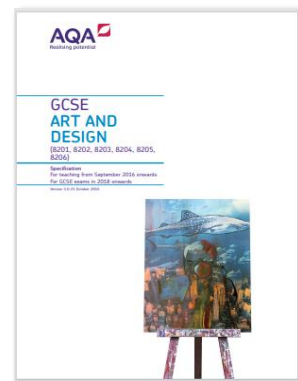
RESPONSE
MEANINGFUL
VISUAL LANGUAGE DEMONSTRATE
UNDERSTANDING
MAKE CONNECTIONS
CONCLUSION

1 RULE OF THIRDS

IMAGINE THAT YOUR IMAGE IS DIVIDED INTO NINE EQUAL SEGMENTS BY TWO VERTICAL AND TWO HORIZONTAL LINES. TRY TO POSITION THE MOST IMPORTANT ELEMENTS IN YOUR SCENE ALONG THESE LINES, OR AT THE POINTS WHERE THEY INTERSECT. DOING SO WILL ADD BALANCE AND INTEREST TO YOUR PHOTO.

BALANCING ELEMENTS 2

PLACING YOUR MAIN SUBJECT OFF-CENTRE, AS WITH THE RULE OF THIRDS, CREATES A MORE INTERESTING PHOTO, BUT IT CAN LEAVE A VOID IN THE SCENE WHICH CAN MAKE IT FEEL EMPTY. YOU SHOULD BALANCE THE 'WEIGHT' OF YOUR SUBJECT BY INCLUDING ANOTHER OBJECT OF LESSER IMPORTANCE TO FILL THE SPACE.

3 LEADING LINES

WHEN WE LOOK AT A PHOTO OUR EYE IS NATURALLY DRAWN ALONG LINES. BY THINKING ABOUT HOW YOU PLACE LINES IN YOUR COMPOSITION, YOU CAN AFFECT THE WAY WE VIEW THE IMAGE, PULLING US INTO THE PICTURE, TOWARDS THE SUBJECT, OR ON A JOURNEY 'THROUGH' THE SCENE.

BACKGROUND 5

THE HUMAN EYE IS EXCELLENT AT DISTINGUISHING BETWEEN DIFFERENT ELEMENTS IN A SCENE, WHEREAS A CAMERA HAS A TENDENCY TO FLATTEN THE FOREGROUND AND BACKGROUND, AND THIS CAN OFTEN RUIN AN OTHERWISE GREAT PHOTO. THANKFULLY THIS PROBLEM IS USUALLY EASY TO OVERCOME AT THE TIME OF SHOOTING - LOOK AROUND FOR A PLAIN AND UNOBTRUSIVE BACKGROUND AND COMPOSE YOUR SHOT SO THAT IT DOESN'T DISTRACT OR DETRACT FROM THE SUBJECT.

4 VIEWPOINT

THE VIEWPOINT HAS A MASSIVE IMPACT ON THE COMPOSITION OF OUR PHOTO, AND AS A RESULT IT CAN GREATLY AFFECT THE MESSAGE THAT THE SHOT CONVEYS. RATHER THAN JUST SHOOTING FROM EYE LEVEL, CONSIDER PHOTOGRAPHING FROM HIGH ABOVE, DOWN AT GROUND LEVEL, FROM THE SIDE, FROM THE BACK, FROM A LONG WAY AWAY, FROM VERY CLOSE UP, AND SO ON.

6 SYMMETRY AND PATTERNS

WE ARE SURROUNDED BY SYMMETRY AND PATTERNS, BOTH NATURAL AND MAN-MADE., THEY CAN MAKE FOR VERY EYE-CATCHING COMPOSITIONS, PARTICULARLY IN SITUATIONS WHERE THEY ARE NOT EXPECTED. ANOTHER GREAT WAY TO USE THEM IS TO BREAK THE SYMMETRY OR PATTERN IN SOME WAY, INTRODUCING TENSION AND A FOCAL POINT TO THE SCENE.

7 DEPTH

DEPTH CAN BE CREATED IN A PHOTO BY INCLUDING OBJECTS IN THE FOREGROUND, MIDDLE GROUND AND BACKGROUND. ANOTHER USEFUL COMPOSITION TECHNIQUE IS OVERLAPPING, WHERE YOU DELIBERATELY PARTIALLY OBSCURE ONE OBJECT WITH ANOTHER. THE HUMAN EYE NATURALLY RECOGNISES THESE LAYERS AND MENTALLY SEPARATES THEM OUT, CREATING AN IMAGE WITH MORE DEPTH.

8 FRAMING

THE WORLD IS FULL OF OBJECTS WHICH MAKE PERFECT NATURAL FRAMES, SUCH AS TREES, ARCHWAYS AND HOLES. BY PLACING THESE AROUND THE EDGE OF THE COMPOSITION YOU HELP TO ISOLATE THE MAIN SUBJECT FROM THE OUTSIDE WORLD. THE RESULT IS A MORE FOCUSED IMAGE WHICH DRAWS YOUR EYE NATURALLY TO THE MAIN POINT OF INTEREST.

9 CROPPING

BY CROPPING TIGHT AROUND THE SUBJECT YOU ELIMINATE THE BACKGROUND 'NOISE', ENSURING THE SUBJECT GETS THE VIEWER'S UNDIVIDED ATTENTION.

10 EXPERIMENTATION

WITH THE DAWN OF THE DIGITAL AGE IN PHOTOGRAPHY WE NO LONGER HAVE TO WORRY ABOUT FILM PROCESSING COSTS OR RUNNING OUT OF SHOTS. AS A RESULT, EXPERIMENTING WITH OUR PHOTOS' COMPOSITION HAS BECOME A REAL POSSIBILITY; WE CAN FIRE OFF TONS OF SHOTS AND DELETE THE UNWANTED ONES LATER AT ABSOLUTELY NO EXTRA COST. TAKE ADVANTAGE OF THIS FACT AND EXPERIMENT WITH YOUR COMPOSITION - YOU NEVER KNOW WHETHER AN IDEA WILL WORK UNTIL YOU TRY IT.

THE 10 RULES OF PHOTOGRAPHY

Leading Lines
10 Rules of Composition

Definition:

Leading Lines- This is when lines that naturally occur as an element in an image or shot, draw the viewer's eye through and into the image. The lines don't always have to be straight.

Effects:

Leading Lines- Draw the viewer's eye into and around the image.

Examples:

In action:

Leading Lines are an integral part of the image. The photographer has shown great consideration when choosing the viewpoint, to capture the model centred within the archway, emphasising the leading lines of the tunnel surface, drawing the viewer's eye to the focal point of the image.

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Rule of Thirds
10 Rules of Composition

Definition:

Rule of Thirds-This is when you imagine the image is divided into 9 equal sections (Thirds both horizontally and vertically) and some of the elements on the image sit along the lines of the thirds.

Rule of Thirds- Enables the viewer's eye to find key elements of the image in aesthetically pleasing positions within the image.

Effects:

Examples:

In action:

The photographer has carefully positioned the model within the image to capture the lighting highlighting the features of her face. The composition technique, the rule of thirds has been used to draw the viewer's attention to the features from the composed position.

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Balancing Elements

Definition:

Balancing Elements-This is when elements of the image balance against each other,
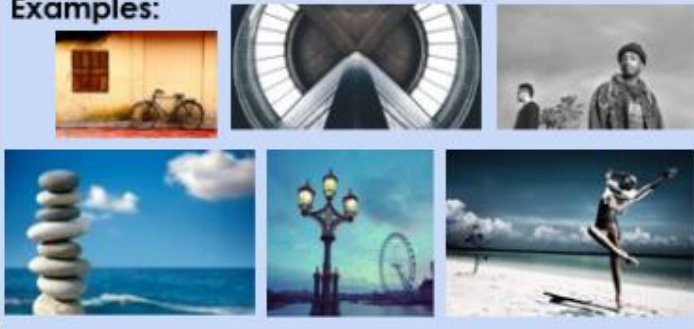usually one larger element balance with a smaller focal element.

Effects:

Balancing elements- Highlights two particular key feature of an image through their position.

Examples:

Balancing Elements
10 Rules of Composition

In action:

The Photographer has used the viewpoint to strengthen their use of balancing elements within the image. The position of the models highlights the important of both figures, and how they create the focal point with the image.

Symmetry and Pattern

Definition:

Symmetry and Pattern-This is just like in maths when elements in an image look like they have been reflected in a mirror.
Patterns- This is elements of the image that form patterns or disrupt patterns.
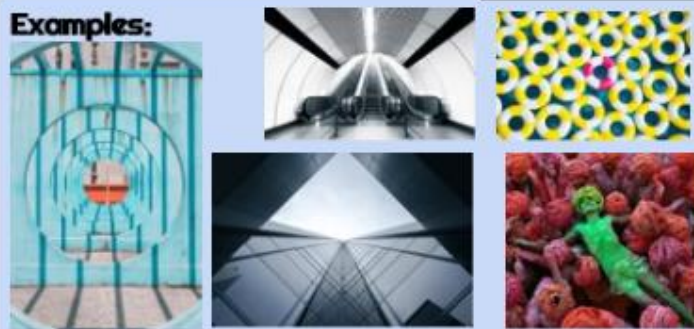
Effects:

Symmetry and patterns- draw the viewer's eye to the image with aesthetically pleasing elements or disruptive elements.

Examples:

Symmetry and Pattern
10 Rules of Composition

In action:

The photographer has created a tension in the image through the use of the pink and white life ring. Against a background of the yellow and white it compromises the pattern and disrupts the symmetrical pattern that can be seen within other areas of the image.

Viewpoint
10 Rules of Composition

Definition:

Viewpoint- This is when elements of interest have been photographed from a different viewpoint, this could be from above, below, side view etc.

Effects:

Viewpoint- The viewpoint can increase or decrease the emphasis on the subject, adding dimension and complexity to the image

Examples:

In action:

The viewpoint has completely altered the viewers perspective of the image. The photographer has enabled the viewer to explore the model's mood and emotion by capturing the stature and position of the model. By photographing the model from below it enables the viewer to see the power held by the model.

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Depth
10 Rules of Composition

Definition:

Depth-Foreground, Mid-ground, Background- This is where it is clear to see three clear depths in an image. The distance, the background. The elements in the middle, the mid-ground and the elements closest in the image, the Foreground.

Effects:

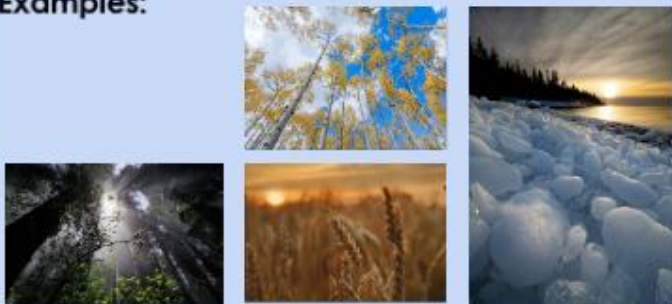Depth- Draws the viewers eye through the levels or layers of the image.

Examples:

In action:

Depth has been shown and one of the most important compositional feature of this image. The photographer has used the natural layers of the landscape to draw the viewer to the image. The sunlight that lays on the mid-ground sections enables to view to look deeper within the image.

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Definition:

Background- This is when the background within an images forms a key feature or enables an important element to be emphasised.

Effects:

Background- Enables key features of an image to emphasised or isolated.

Background
10 Rules of Composition

Examples:

In action:

The vibrant colour and the subtle pattern of the background enable the viewer to divert attention to the feature of the model within the image. The isolation created by the background forces the attention to the left-hand side to find the disruption to the visual line and seek the contrast of colour.

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Definition:

Framing-This is when an element in the image has been used to frame and showcase another element.

Effects:

Framing- Elements of the image feature within a frame and are Showcased.

Framing
10 Rules of Composition

Examples:

In action:

Alongside the level of contrast within the image the isolation of the key feature is one of the most important compositional techniques used. The framing of the dancer in the dark archway, allows the viewers eye to seek the focal point whilst still experiencing this snapshot of recorded movement.

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Definition:

Cropping- This can be done in the camera by zooming in and out of a shot or in post-production (editing) using photo-editing software like photoshop.

Effects:

Cropping- Illuminates additional noise within an image

Cropping
10 Rules of Composition

Examples:

In action:

The significant change of mood and intensity within the image has occurred during the cropping of this image. The model's connection with the viewer has been strengthened with the removal of the additional background space to force the close up, and uncomfortable interaction with the model

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Definition:

Experimentation- This is when the photographer experiments with elements in the image or with the way they use the camera to capture the elements or how they edit the image.

Effects:

Experimentation-How the creative decisions of the photographer effect the outcome of the image produced.

Experimentation
10 Rules of Composition

Examples:

In action:

The photographer has embedded their own creativity within the image by experimenting and exploring movement. The composition has been altered by the exploration of lengthening the shutter speed, capturing the flow of the water as it moves

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ANNOTATING - MY WORK

When annotating an artist or photographer's work, it should include:

2 X AESTHETIC COMMENTS + 2 X TECHY COMMENTS + 1 X PERSONAL COMMENT = AMAZING ANNOTATION!

Techy Comments:

How has the artist used..

Lighting/Studio?
Focus?
Depth of Field?
Shutter Speed?
Shadows?
Manual Manipulation?
Digital Manipulation?
Texture?

How has the artist framed the image and why?

How has the artist manipulated the image?

What Photoshop techniques has the artist used/added and why?

How has the artist considered focus, exposure and composition?

How could you develop your work inspired by the photographer's work?

Aesthetic Comments:

How has the photographer considered.........

Lighting?
Mood?
Costume?
Make-up?
Props?
Location?
Composition?
Model?
Texture?

Does this image link to an alternative influence?
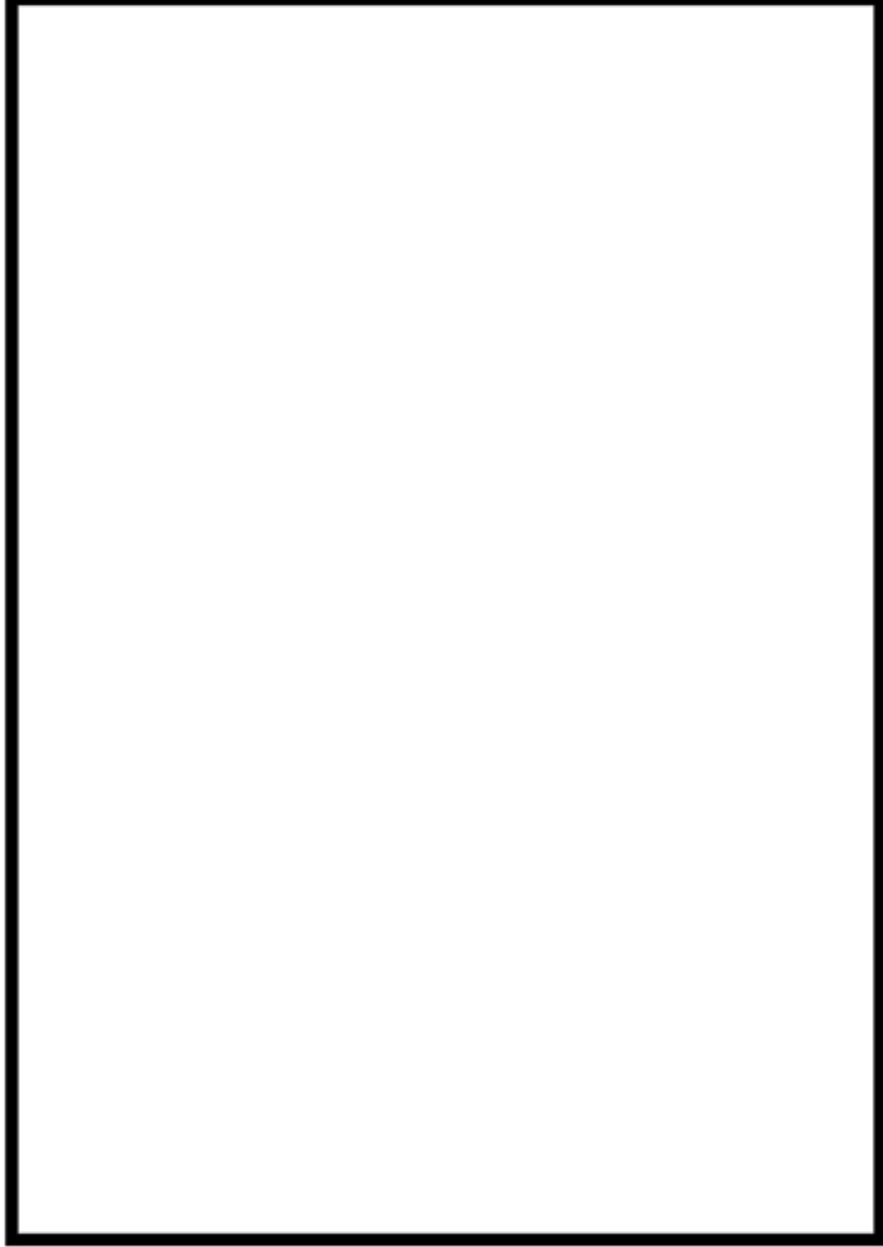
Does this image explore a journey, story or theme?

What is the photographer trying to show you the viewer?

What stands out in the image and why?

How can you take inspiration from the photographer's work in this image?
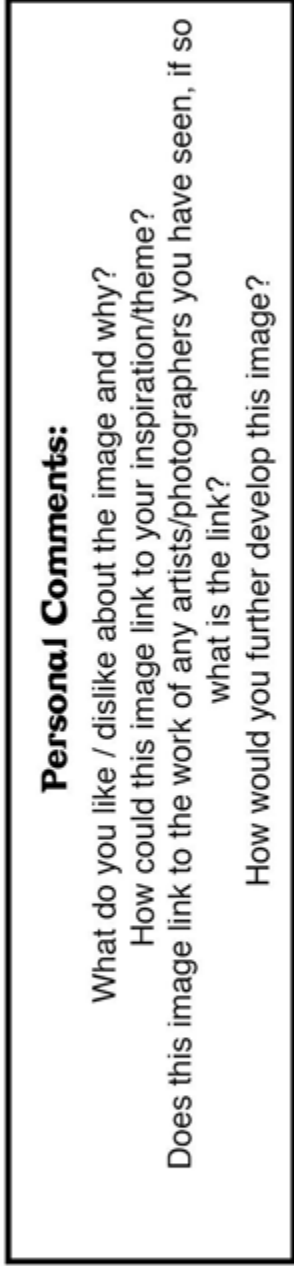
Personal Comments:

What do you like / dislike about the image and why?

How could this image link to your inspiration/theme?

Does this image link to the work of any artists/photographers you have seen, if so what is the link?

How would you further develop this image?

ANNOTATING - PHOTOGRAPHER'S WORK

When annotating an artist or photographer's work, it should include:

2 X AESTHETIC COMMENTS + 2 X TECHY COMMENTS + 1 X PERSONAL COMMENT = AMAZING ANNOTATION!

Techy Comments:

How has the artist used..

Lighting/Studio?
Focus?
Depth of Field?
Shutter Speed?
Shadows?
Manual Manipulation?
Digital Manipulation?
Texture?

How has the artist framed the image and why?

How has the artist manipulated the image?

What Photoshop techniques has the artist used/added and why?

How has the artist considered focus, exposure and composition?

How could you develop your work inspired by the photographer's work?

Aesthetic Comments:

How has the photographer considered........

Lighting?
Mood?
Costume?
Make-up?
Props?
Location?
Composition?
Model?
Texture?

Does this image link to an alternative influence?

Does this image explore a journey, story or theme?

What is the photographer trying to show you the viewer?

What stands out in the image and why?

How can you take inspiration from the photographer's work in this image?

Personal Comments:

What do you like / dislike about the image and why?
How could this image link to your inspiration/theme?
Does this image link to the work of any artists/photographers you have seen, if so what is the link?
How would you further develop this image?

COMPOSITION:

- Negative space
- Focal point
- Foreground
- Middleground
- Background
- Rule of Thirds
- Simplicity
- Framing
- Leading Lines
- Balancing Elements
- Symmetry and Patterns
- Viewpoint
- Depth
- Cropping
- Experimentation
- Arrangement
- Layout
- Structure
- Position
- Landscape
- Format
- Horizontal
- Vertical
- Angled

LIGHTING:

- Artificial
- Gentle
- Natural
- Harsh
- Night
- Dark
- Haze
- Shading
- Highlight
- Shadow
- Evening
- Intense
- Soft
- Fall of light
- Midday
- Tone
- Blend
- Intense
- Saturated
- Bright
- Luminous
- Clash
- Mixed
- Soft

MOOD:

- Feeling
- Alive
- Disturbing
- Imposing
- Atmosphere
- Exciting
- Nostalgic
- Delicate
- Expressive
- Sad
- Depressing
- Fresh
- Dignified
- Humorous
- Calm
- Peaceful
- Tranquil
- Romantic
- Depressed Tearful
- Chilling
- Distressing
- Energetic
- Stimulating
- Thought-provoking

TEXTURE:

- Coarse
- Glaze
- Matt
- Smooth
- Thin
- Rough
- Splatter
- Flat
- Jagged
- Shiny
- Thick
- Polished
- Raised
- Cut
- Pitted
- Scratched
- Uneven
- Sticky
- Soft
- Hard
- Glossy
- Reflective
- Frosted
- Sheer

TECHNICAL:

Aperture
Manual
Focus
Depth of Field
Studio Lighting
Back Lit
Side Lighting
Aperture Priority
Exposure
Overexposed
Underexposed
F-Stop
ISO
Noise
Histogram
Noise reduction
Pixelate
Crop
Shutter Speed
White Balance
Zoom
Vignette
Slow Shutter speed
Fast Shutter speed

MODEL AND PROPS:

Pose
Position
Placement
Collection
Focal Point
Structure
Composition
Leading Lines
Texture
Pattern
Surface
Depth
Historical
Bold
Contemporary
Feature
Chemistry
Style
Manipulation
Enhancement
Contrast
Subtle
Striking
Complimentary

COSTUME AND MAKE-UP:

Bold
Bright
Contemportary
Striking
Texture
Key Features
Focal Point
Contortion
Positioning
Complimentary
Enhancement
Glossy
Matt
Sheer
Dense
Placement
Flowing
Luxurious
Historial
Influenced
Layers
Soft
Fabric
Costume

MANIPULATION:

Layers
Blending
Combining
Editing
Enhance
Lighten
Darken
Vignette
Present
Overlay
Textures
Black and White
Saturation
Desaturate
Rub through
Gradient
Text
Wrapping
Brushes
Grunge
Decay
Dodge and Burn
Replace
Colour Change

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PHOTOGRAPHY CONNECTIVES

Theme & Artist research | Experimentation & Refinement | Drawing & Recording | Journey & Outcome

EMPHASISING IDEAS

Emphasising an idea that you've sketched.

Example:

"**Clearly** this is the best photo from my contact sheet **therefore** I will look to enhance it through editing".

obviously	significantly
surely	especially
clearly	undoubtedly
above all	therefore
least of all	it would
in particular	moreover
indeed	as well as
notably	too

LINKING IDEAS

Example:

"I started by setting up by background choice **then** I decided trying a range of locations would give me more contrasting images to work with".

in addition	in spite of
furthermore	besides
also	because
and	then
next	it would
previously	moreover
so that	as well as
this meant	too

COMPARE AND CONTRAST IDEAS

Being able to compare and contrast design ideas in a sentence or paragraph.

Example:

"My first edits use a simple filter. **However**, if I were to crop the image it would be more visually pleasing.

By **comparison** my second photo shoot has better lighting so the final edits are more effective".

although	likewise	however
yet	whereas	by comparison
in spite of	despite this	similarly
while	in contrast	otherwise
nevertheless	as long as	but
instead	in the same way	unless
even so	on the other hand	except
alternatively	apart from	equally
unlike	just like	compared to

TIME CONNECTIVES

Linking time in a paragraph

Example:

"At **first** I planned to use a burst setting in the camera to capture movement **before** using the shutter speed as a comparative concept.".

at first/firstly	at length
until	after
from that point	meanwhile
lastly	finally
eventually	later
next	soon
ultimately	earlier
secondly	before

INTRODUCING EVIDENCE

Introducing evidence in a paragraph

Example:

"This photo shoot plan shows the influence of my photographer. **For instance** I have used dramatic poses like my photographer seen in my sketches.

I have designed my photo shoot based on my photographer. **The evidence in their** interview suggests they use a similar setting".

for example	illustrated by
such as	because
for instance	meanwhile
as shown by	in the case of
this can be backed up by	
the evidence to support this is	

WRITING ABOUT YOUR OUTCOME

Being able to write about your own ideas and sources

Example:

"I am really pleased with my final image. **I like it because** it **reflects** my photographer and the technique I have researched. Whilst I **think that** the lighting gives it a fresh look I **feel that** I could have edited the contrast further to give more clarity".

I think that	reflects	another idea would be to
reminds me of	I like...because	makes me feel
portrays	signifies	gives the impression that
suggests that	reinforces	it could be that
next time	it could be that	gives the impression that
it's almost as if	this particular idea	what I like about this idea is
of all the ideas that I have drawn		it satisfies the specification

1	Mode dial	2	Release-mode selector	3	Information button
4	Exposure compensation button/Aperture button/Flash compensation button	5	Shutter-release button	6	Power switch
7	AF-assist illuminator/ Self-timer lamp/ Red-eye reduction lamp	8	Accessory shoe (for optional flash units)	9	Flash mode button/ Flash compensation button
10	Microphone	11	Function button	12	Lens release button
13	Playback button	14	Menu button	15	Thumbnail button/Playback zoom out button/Help button
16	Playback zoom in button	17	Information edit button	18	Viewfinder eyepiece
19	Diopter adjustment control	20	AE-L/AF-L button/Protect button	21	Command dial
22	Live View switch	23	Movie-record button	24	Multi selector
25	OK button	26	Delete button	27	Speaker
28	Monitor				

HOW TO ANNOTATE YOUR CONTACT SHEETS
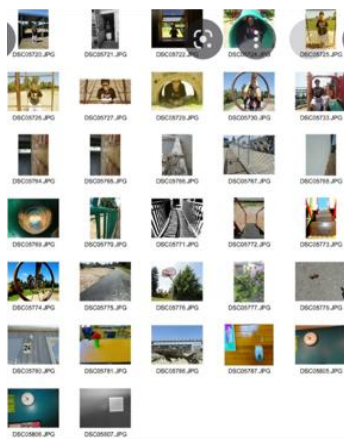
- •Date and Time
- •Title of the shoot
- •Unusable images
- •Over Exposed images
- •Under exposed images
- •Cropping
- •Composition
- •Editing plans
- •Final 4-6 highlighted
- •Camera settings

- Add the date and time of your shoot to the top of your contact sheet.
- Title your shoot linking it to your shoot plan, ideas or photographer's study. Add this to the top of your contact sheet.
- Put a big cross through any images that are unusable. Images that are unusable are blurry, wrong subject.
- Over Exposed images add a single line through the image with over exp.
- Under exposed images add a single through the image with under exp.
- Cropping- Add crop lines to 4-6 images for your contact sheet
- Composition- Add rules of composition to 4-6 images
- Editing plans- Add keywords linked to your editing plans for 4-6 images this is normally for your best images.
- Final 4-6 highlighted images the best from your shoot
- Camera settings- Add them to the top of your contact sheet if you know them.

IDEAS FOR ANNOTATION

Record keywords, phrases and sentences to help you with your future annotations

Shoot Plan:

- Link to photographer
- Link to Project title
- Concept
- Location
- Time
- Composition
- Lighting type and style
- Equipment
- Camera settings
- Model
- Props
- Make-up and Costume

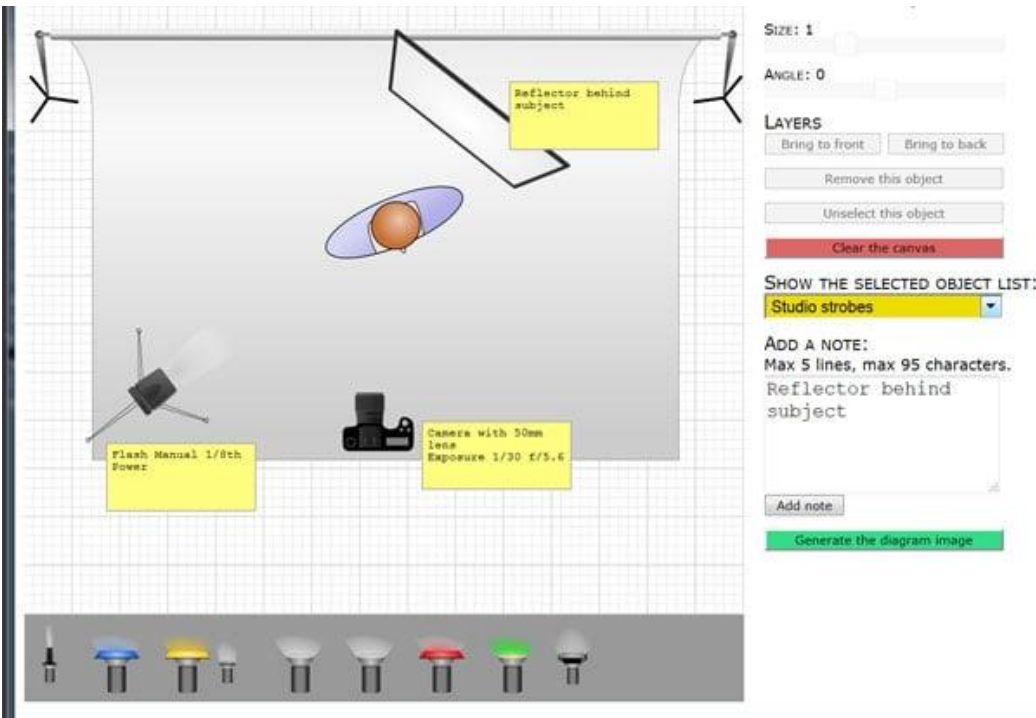Joe Cornish-depth of field shoot plan:

How to improve my shoot plan:

- Manipulation plans
- Problems I may encounter
- Images of inspiration
- Drawing/ sketch of images trying to produce
- Lighting diagrams

Make sure that you have thought about:
- **Presentation- Font and size**
- **Adding Images**
- **Using technical language**
- **Always writing in full sentences**
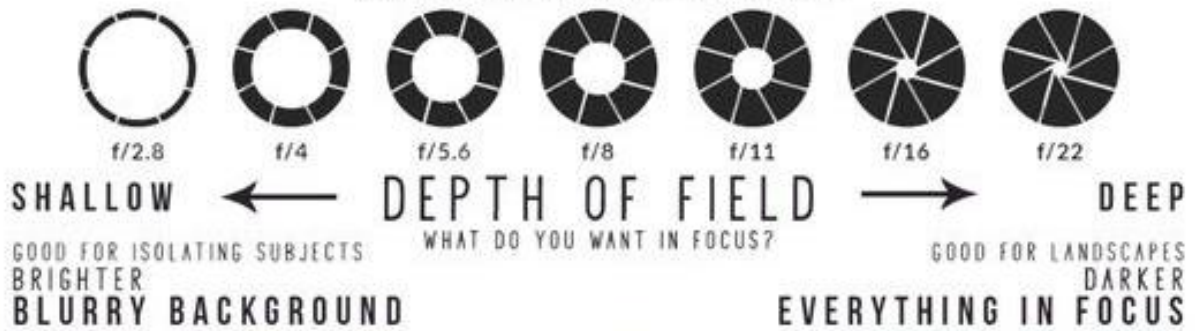- **Making it personal**

APERTURE

CONTROLS THE SIZE OF THE IRIS (F STOP)

| f/2.8 | f/4 | f/5.6 | f/8 | f/11 | f/16 | f/22 |

SHALLOW ← DEPTH OF FIELD → DEEP

WHAT DO YOU WANT IN FOCUS?

GOOD FOR ISOLATING SUBJECTS
BRIGHTER
BLURRY BACKGROUND

GOOD FOR LANDSCAPES
DARKER
EVERYTHING IN FOCUS

SHUTTER SPEED

CONTROLS HOW LONG THE SHUTTER IS OPEN
MEAUSURED IN FRACTIONS OF A SECOND

SLOW
BRIGHTER

FAST
DARKER

LONGER
EXPOSURE

| 30" | 15" | 10" | 2" | 1" | 1/25 | 1/30 | 1/50 | 1/100 | 1/125 | 1/250 | 1/320 | 1/500 | 1/1000 |

SHORTER
EXPOSURE

BLUR MOTION — TRIPOD RECOMMENDED — HANDHELD OK — FREEZE MOTION

NIGHT SHOTS — OUTDOORS SUNNY DAYS — SPORTS ACTION SHOTS

ISO

DETERMINES SENSITIVITY TO LIGHT
BASED ON FILM SPEED

SMOOTH / CRISP IMAGES — MORE GRAIN / NOISE

100 ··· 200 ··· 400 ··· 640 ··· 800 ··· 1600 ··· 3200

SUNNY
OUTDOORS
LETS IN LESS LIGHT

INDOORS
BY WINDOW

NO WINDOW
NIGHT PHOTOS
LETS IN MORE LIGHT

EXPOSURE

UNDER EXPOSED — PERFECT — OVER EXPOSED

-3 ··· -2 ··· -1 ··· 0 ··· +1 ··· +2 ··· +3

TRY TO KEEP LIGHT METER AT "0"

PUTTING IT ALL TOGETHER: THE EXPOSURE TRIANGLE

Shutter Speed

Aperture F stops

1.4 2 2.8 4 5.6 8 11 16 22

LARGER APERTURE
BRIGHTER
SHALLOW DEPTH-OF-FIELD

SMALLER APERTURE
DARKER
NARROW DEPTH OF-OF-FIELD
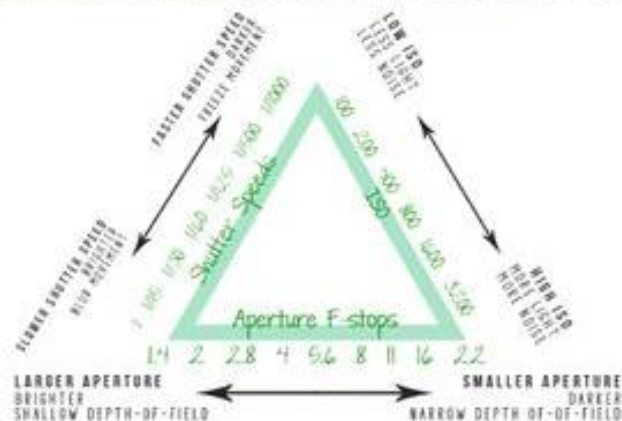
PHOTOGRAPHY CHEAT SHEET

Make Sense of Shooting Modes

Auto Mode
The camera will automatically try and choose the best possible settings. In auto mode, there's no need to mess with any of the settings. Just point and shoot.

Portrait Mode
Keeps your subject sharp while creating a beautifully blurred background

Landscape Mode
Designed for capturing sweeping vistas or huge crowds. In this mode, your camera increases the Aperture f-stop number in order to maximize depth of field. Objects both near and far will be in sharp focus

Child Mode
In this mode, clothing and backgrounds are colorful while keeping skin tones soft and natural looking. Shutter speed is also increased to capture kids who are a bit more wiggly

Sports Mode
The camera uses a faster shutter speed to capture fast-moving objects. Essentially allowing you to "freeze" action scenes.

Close Up Mode
The camera uses a smaller aperture to improve depth of field. Perfect for macro shots, close-ups of flowers, insects, and other objects

Night Portrait Mode
The camera uses a slower shutter speed and flash to capture more light. Useful in low light situations. But use a tripod to avoid camera shake

Manual Mode
This is designed for experts who want complete control over their camera settings. In this mode, you choose the shutter speed, aperture, and ISO

Aperture Priority
This is a semi-automatic mode that allows you to choose the aperture yourself. The camera will automatically set the shutter speed that will produce the proper exposure. The semi-automatic modes are a great place to start when you're first venturing out from full automatic

Shutter Priority
Allows you to choose the shutter speed yourself. The camera will automatically select the aperture (f-stop) that will produce a proper exposure

Program AE Mode
The camera sets the shutter speed and aperture but you control flash, white balance, ISO, etc...

No Flash
Same as full auto mode, but with flash disabled

Creative Auto
Same as full auto mode, but with a little more control over focus, exposure and color

Movie
Allows you to record video

PHOTOGRAPHY CHEAT SHEET
a guide for troubleshooting

PHOTO IS TOO DARK

INCREASE YOUR ISO • DECREASE SHUTTER SPEED • SMALLER F/STOP #

PHOTO IS TOO BRIGHT

DECREASE YOUR ISO • INCREASE SHUTTER SPEED • SMALLER F/STOP #

PHOTO IS TOO BLURRY

INCREASE YOUR F/STOP • INCREASE SHUTTER SPEED • TRY USING TRIPOD

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studiobinder
Camera Level & Shot Size

OVERHEAD

EYE LEVEL

SHOULDER LEVEL

HIP LEVEL

KNEE LEVEL

GROUND LEVEL

EXTREME CLOSEUP (ECU)

CLOSEUP (CU)

MEDIUM CLOSEUP (MCU)

MEDIUM SHOT (MS)

COWBOY SHOT (CS)

MEDIUM FULL SHOT (MFS)

FULL SHOT (FS)

Create free shot lists and storyboards on studiobinder.com

Using our Thinking Hats to analyse an Image

Black Hat- Cautions
What are the difficulties, and or weaknesses of the image, give reasons explaining why, use technical knowledge and understanding

Red Hat- Feelings
What is your gut instinct about the image? What are your feelings right now? Could your feelings can change?

Green Hat- Creativity
How has the photographer been creative with their ideas? What are the alternatives or different possibilities? Do you have any solutions to black hat problems?

Yellow Hat- Benefits
What are the positives, plus points, why is an image is successful, show your technical knowledge and understanding

Blue Hat- Process
What processes have been used to create the image. What has the photographer chosen to create the image in this way?

White Hat- Facts
What information do you know about the image? What do you need to find out? How will I get the information you need?

Purple Hat- Independence
How can you now independently react to or respond to this image or photographer?

How can you show your own creativity, skill, and technical knowledge

Photography Annotation Sentence Starters:

General:
* In this image I can see
* It is evident in this image that
* Demonstrated within this image is
* When analysing this image
* The photographer has

Composition:
* The technique used in this image
* The composition in this image is
* When looking into this image
* I can see that the photographer has used composition techniques such as
* Using this image as inspiration I am going to explore using the same compositional techniques by

Mood:
* The mood in this image is
* I feel that the atmosphere is this image is
* _____in this images emphasises the mood in the image by
* One of the important factors of this image is
* The feeling given by this image is

Manipulation:
* Manipulation is a key in this image because
* It is clear to me that manipulation has been used to
* Manipulation has been used to emphasise
* A combination of___and___has been used to manipulate this image by
* If I were to further develop my work I would look to manipulate it by___ inspired by

Lighting:
* Lighting plays a key role in this image because
* The lighting in this image
* _____coupled with lighting demonstrates the
* The bold use of___lighting shows
* The lighting technique used in this image is

Texture:
* Textures in this image demonstrates
* Texture is a key feature of this image because
* Texture used in this images helps to
* I can see that the photographer has used texture to
* In this image I can see that texture has

Model and Props:
* The model affects this image by
* The effect of the props in this image is
* The careful placement of
* In this image the key feature is
* The positioning of the model enables the photographer to

Costume:
* Costume plays a key role in
* The photographer has carefully used costume to
* The affect that the costume has had on this image is
* Costume and___have been used together to
* The style of this image is heavily influenced by the costume used to

Make-up:
* Make-up has been used to
* The dramatic use of make-up
* The photographer has carefully considered the use of make-up in this image by
* It is clear to me that the make-up in this image
* Developing my work further I would like to experiment with make-up, in the style of this image because

Technical:
* The technique used in this image is
* The use of___in this image creates
* Technical knowledge and understanding has been shown in this image by
* By combining techniques such as
* I can see that the photographer has used