BBS

GCSE PHOTOGRAPHY

Name.....

Tutor group.....

White week-Monday P1, Friday P4

Blue week-Wednesday P2&3, Friday P4

White week-Monday P1, Friday P4

Blue week-Wednesday P2&3, Friday P4

Welcome to GCSE Photography

This handbook is designed to help you throughout your GCSE photography course. It contains exam board information, course structure and useful help sheets.

You can also find more information and links to resources here
http://bbsphotography101.weebly.com/

If you have any further questions please contact
amanda.corbishley@taw.org.uk

(After school sessions are available for extra help or catch-up)

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Course Information

The GCSE Photography course is made up of 2 parts, Component1 and Component 2.

C1—Coursework/Portfolio. This is worth 60% of your marks

C2—Exam. This is the external set task, set by the exam board Eduqas worth 40%.

Coursework(C1)

Year 10 (and part of year 11)

- The Basics - Get to know your camera, Shutter speed, Aperture and Depth of Field, ISO, Composition, and the Formal Elements.
- Projects will consist of a range of tasks designed to give you a broad and varied portfolio. Each project will follow a 'theme' decided by your teacher. Throughout each project, you will analyse photographs, develop photoshop skills, real world edits, alternative photography, using traditional and digital methods and materials.
- Throughout the course you will build a digital portfolio on Onenote, an A5/A4 sketchbook and A2 presentation boards. If you prefer to work entirely in a sketchbook then this is fine, but you will be expected to print off any images and present them, to show the development of your ideas for assessment purposes.

Year 11

- At the start of year 11, you will begin preparation for your mock exam. This task will be set internally by the art department, where you will select a title from a series of starting points. The mock exam is usually taken around the end of December.

Exam(C2)

In January of year 11 you will receive the external set task paper, set by Eduqas. The format that you will follow will be the same as the mock exam. You will select from one of the themes, have approximately 7 weeks to prepare and then sit the 10 hour practical exam in the spring term. All work for this exam will count towards 40% of your final marks.

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Monitoring and Assessment

You and your parents will receive monitoring in line with the schools reporting system. In addition to this you will receive targets on areas that need to be improved as written and verbal feedback during lessons. It is important that any areas for improvement are actioned immediately.

eduqas
Part of WJEC

Eduqas exam board have a list of assessment objectives that the Art and Photography department use to assess C1 and C2

It is important that you familiarise yourself with the assessment objectives. This is how you get marks, and ultimately reach your target grade.

HOW DO I GET A GRADE 9,8,7,6?

AO1 AO2 AO3 AO4

BBS GCSE Photography

9

- Planning, photoshoots and ideas are sophisticated, refined and explored through rigorous selection and purpose.
- Written work is sophisticated, technical and uses analytical language
- Images are taken and edited extensively, with rigorous and effective reflection as work progresses.
- Editing and development of ideas is highly imaginative, personal, and meaningful.

8 7

- All planning and photoshoots are refined, controlled, and show effective reflection as work progresses.
- Written work uses a range of independent, analytical photographic language with confidence.
- Images show originality and independence from photos at home and school with a strong composition, visual elements, and camera skills.
- Photoshop and real-world edits show creative and confident control of materials.
- Opinions and ideas expressed are imaginative, personal, and meaningful.

6

- All planning and photoshoots show a good level of skill and control.
- Written work uses reasonable analysis with some technical language.
- Images from photoshoots are good quality, considered and appropriate, showing good use of camera skills.
- Editing using photoshop and real world edits is refined and reasonably controlled
- Opinions and ideas are reasonably and reflects on work as it progresses.

5

- All planning and photoshoots are completed to a good standard with some skill and control
- Written work is satisfactory and with generally independent responses.
- Good quality images are taken at home/school with some consideration of composition and camera skills.
- Photoshop and real world editing shows appropriate use of media, materials with some experiments and refinement as work progresses.

AO1 Develop

AO2 Refine

AO3 Record

AO4 Present

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Assessment Objectives Checklist

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GCSE ART and DESIGN

ASSESSMENT OBJECTIVE CHECKLIST FOR STUDENTS
COMPONENT 1 PORTFOLIO / COMPONENT 2 EXTERNALLY SET ASSIGNMENT

Guidance on writing: You should record your ideas, observations, insights and independent judgements, not only in visual terms but also through written commentary. You may use annotation or more extended forms of writing to show how you have met any one, or any combination, of the assessment objectives. Your style of writing should be suitable for purpose, legible, clear and coherent. You should use specialist vocabulary where appropriate.

ASSESSMENT OBJECTIVES	Provide evidence that shows you have:	√ or x
AO1 **Critical Understanding** Develop ideas through investigations, demonstrating critical understanding of sources.	Investigated the work of **other artists, craftspeople and designers** as well as other sources and used your research to **develop a range of** ideas.	☐
	Documented your **own** judgements and opinions about the work of others.	☐
	Developed your ideas through **sustained, focused** and **coherent** investigations, demonstrating a clear **understanding** of your sources and their relevance to your own ideas.	☐
AO2 **Creative Making** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	**Explored** and **refined** your ideas throughout each stage of development.	☐
	Been able to select and **experiment** with a **variety of materials and processes in order to progress your work.**	☐
	Skilfully and safely handled materials and processes to produce **quality** outcomes.	☐
	Reviewed your work to **improve** quality as it progresses.	☐
AO3 **Reflective Recording** Record ideas, observations and insights relevant to intentions as work progresses.	Used **suitable and varied** methods to **record** ideas, observations and experiences, preferably from **first hand,** rather than secondary, sources.	☐
	Demonstrated that your research and enquiry has been **relevant** to your personal **intentions.**	☐
	Organised and **clearly** conveyed your ideas as they have **developed** from your research, reflecting on your work as it has progressed.	☐
AO4 **Personal Presentation** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.	Presented your **own, imaginative** ideas and outcomes.	☐
	Demonstrated the processes through which you have **realised** your **intentions.**	☐
	Made **clear connections** between the various parts of your work, including that of other artists, craftspeople and designers; so that it is meaningful and in a sequence that can be easily followed	☐
	Thought carefully about the final **selection** and method of **presentation** of your work.	☐

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AO1 - DEVELOP
(Critical understanding)

- Detailed and in depth mindmap/spider diagram with words/notes and images.
- Looked at the work of photographers/artists/designers that link with your theme and ideas.
- Write detailed and quality analysis about the photographers/artists ideas and work.
- Create your own interpretations, studies and responses to their work.
- Show how the artists have influenced your work and ideas.
- Explained and shown how elements of your work are based on the photographers/artists you have looked at.

AO2 - REFINE
[Creative Making]

- Explore and experiment with a variety of hand altered/real world edits.
- Work with different editing methods/techniques.
- Annotate your experiments and then re-work/further develop your ideas.
- Take creative risks and learn from them, including mistakes.
- Try things more than once to show improvement and refinement of ideas.
- Refine, review the materials and techniques you have used and then selected the best for your ideas

AO3 - RECORD
[Reflective Recording]

- Plan each photo shoot(when appropriate) and include sketches/drawings and notes to visualise your intentions.
- Produce contact sheets as evidence for each photo shoot.
- Annotate each photo shoot and evaluate your work to explain your thoughts and ideas.
- Take high quality photos with consideration for the formal elements and rules of composition.
- Ensure all observations link clearly to your theme/project.
- Keep organised digital folders for each photo shoot.

AO4 - PRESENT
[Personal Presentation]

- Make sure you have at least 3 different design ideas before deciding on your final idea.
- Plan and practise your editing, composition and materials needed for your final piece(s)
- Ensure that the final piece has strong links to the photographers/artist you have looked at.
- Your portfolio/sketchbook/presentation boards should document and explain how your ideas have developed.
- Consider presentation and how you might display your personal response.
- Your personal response should have a 'conclusion' to your project.

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GCSE PHOTOGRAPHY PROCESS

AO1 Develop

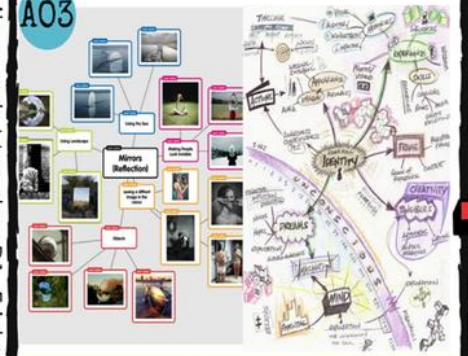
AO2 Refine

AO3 Record

AO4 Present

Mind Mapping

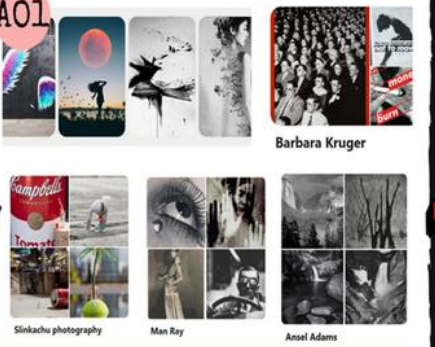
AO3



Develop ideas based on your theme using a mind map. Hand drawn or digitally(poplet,ppt)

Influence

AO1



Research and collect influential images by photographers/artists that you like. Present as an investigation page. (Pinterest is great for this)

Analysis

AO1

Choose specific photographers/artists image(s) that you will base your work on, and use the help sheets to write an analysis.

Explore

AO1 AO2 AO3

Explore a range of techniques, materials and processes to help with your ideas. Digital manipulation, camera techniques, lighting, hand altered methods, alternative photography.

Photo Shoot

AO2 AO3

Plan and create photo shoots that link to your theme, photographer/artist that has inspired you. Always shoot 15-20 frames to make a contact sheet

Development

AO2

Experiment, vary, change, explore and refine your images, techniques, composition and materials

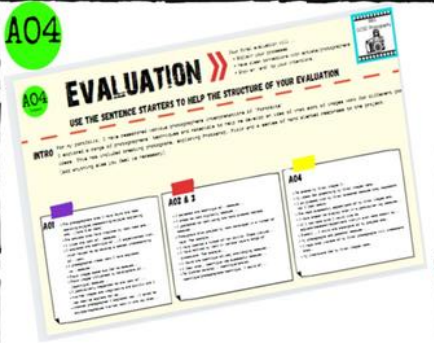
Final Outcome

AO4

Produce a final outcome that is personal and realises you intentions. this could be a large photographic print, sculpture, installation or something else..be creative!

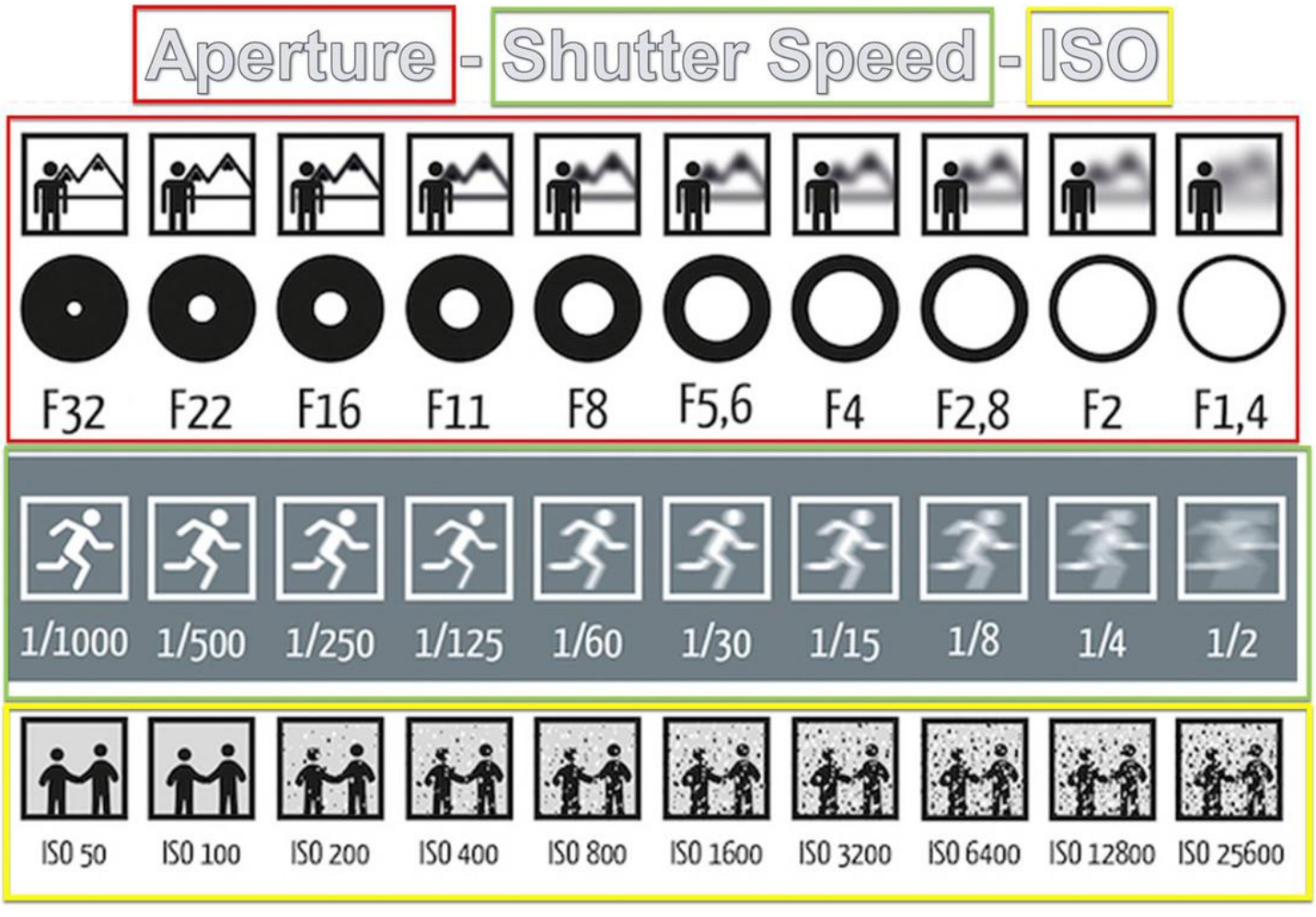
Evaluation

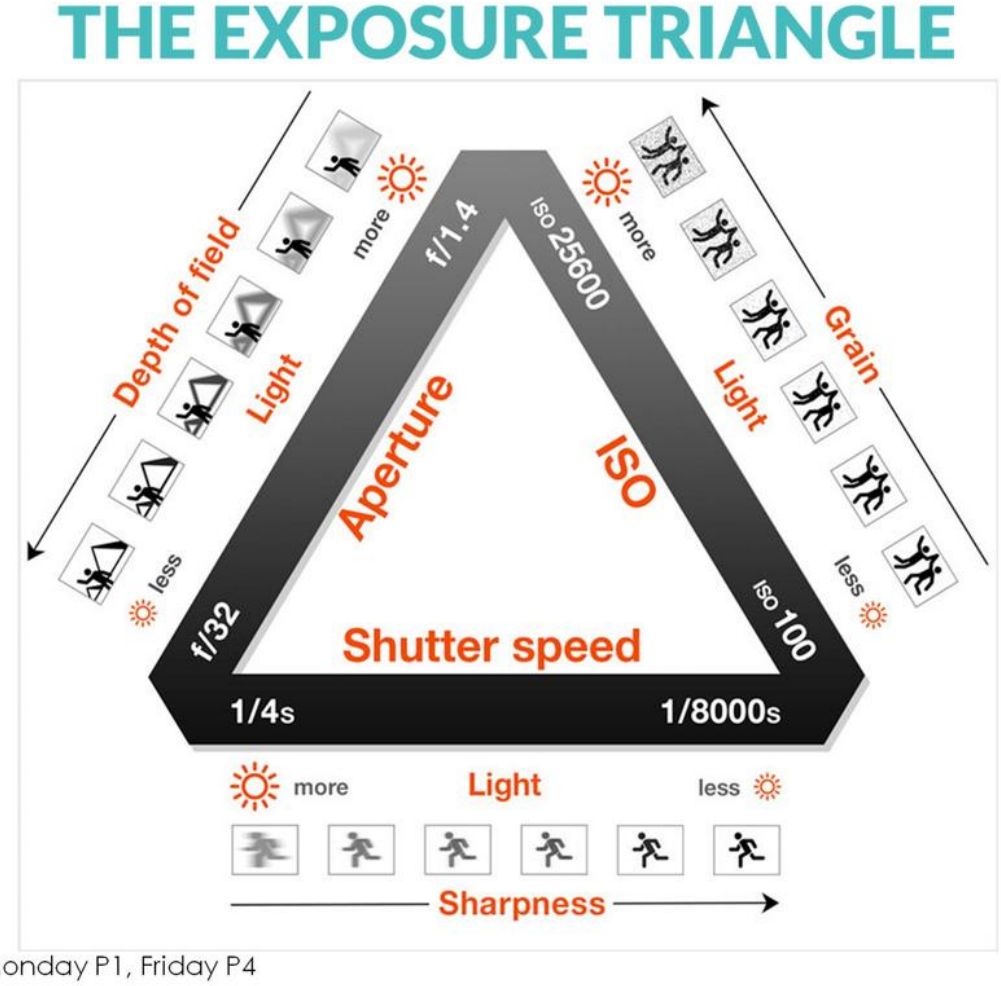
AO4



Use the help sheets to assess your final outcome. Reflect on the success and problems encountered throughout the project.

Camera Settings





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Rules of Composition

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

2 Balance

Place your main subject off-centre as with the rule of thirds, creates a more interesting photo, but it can leave a void in a scene. 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 an image is viewed. As well as straight, try curved, zig-zag, diagonal, angled, s-shaped lines to take a journey through a photograph

4 Viewpoint

The viewpoint has a massive impact on the composition of a photo and as a result can greatly affect the message that the photograph conveys. Rather than just shooting from eye level, photograph from above, down at the ground, from the side, from the back, from a long way, from very close up etc

5 Background

The human eye is excellent at distinguishing between different elements in a photograph where as a camera has the tendency to flatten the foreground and background. To get over this problem look for a plain un-obtrusive background that does not distract from the subject that is the main focus.

6 Cropping

By cropping tight around the subject you eliminate the background 'noise', ensuring the subject gets the viewers full attention

7 Symmetry & 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 by introducing a focal point to the scene.

8 Framing

The world is full of objects which make a perfect frame, trees, archways, hands, fences etc. by placing these around the edge of the composition you help to isolate the main subject. The result is a more focused image which draws the eye naturally to the focal point.

9 Depth

Depth can be created in a photo by including objects in the foreground, middle ground and background. Another useful technique is overlapping , where you deliberately obscure one object with another. The human eye will recognise these as layers create a sense of depth in the image

ISO

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Digital Editing

The image manipulation software that you will be using is Photoshop, which is part of the

Adobe Creative Suite. If you want to purchase Photoshop for use at home you can subscribe to the Adobe Creative Cloud,

http://www.adobe.com/uk/products/photoshop.html There is a reduced cost for students but it is still pretty expensive!!

If you have access to this software at home, it would benefit you greatly if you practised. The software is vast and it is not possible to learn everything during your course. If you have not used the Photoshop interface before it can be quite daunting but you will quickly get to know the basics so that you can enhance your own photographs. If you have a later version of Photoshop, CS5 or even CS4, they are pretty similar. Knowing your way around any version would be a help.

Photoshop Elements is a simpler version of Adobe CS6 Photoshop but does not always have the same method of producing final images, so make sure that you are using CS6 the full version.

Serif Photo is another program that works similar to Photoshop, that is available on the schools network.

Affinity Photo is the newest version of Serif Photo, that you can purchase as a standalone program from

https://affinity.serif.com/en-gb/photo/#buy ...no subscription like Photoshop.

Free Alternatives

If you don't have Photoshop try these free alternative versions. They have a similar layout to Photoshop and are still good for practising and getting used to the interface.

Pixlr - (0nline editing) https://pixlr.com/e/

Gimp (download) - https://www.gimp.org/

Paint.NET (download) - https://www.getpaint.net/index.html

Photographic Glossary

☞ **Aperture Priority mode:** Noted as AV (Aperture Value) or A (Aperture) on the camera shooting mode dial. When you set the aperture, the camera automatically chooses the shutter speed for a properly exposed image. Choose a large aperture (small f/stop value) to achieve a shallow depth of field, and a small aperture (large f/stop value) to achieve a large depth of field. You achieve the shallowest depth of field when using a large aperture with a telephoto lens, and the largest depth of field when using a small aperture with a wide-angle lens. Use this shooting mode when your primary objective is to control depth of field.

⇒ **Depth of field:** The distance in front of and behind the subject that appears to be in focus. When you shoot portraits, try to capture a shallow depth of field where your subject is in focus but the foreground and background are blurred. When you shoot landscapes, try to capture a large depth of field where the entire scene is in focus.

⇒ **F/stop:** The diameter of the opening of the lens relative to the focal length. A small f/stop value lets a lot of light into the camera, whereas a large f/stop lets a small amount of light into the camera.

⇒ **ISO:** The camera's sensitivity to light. Increasing the ISO rating makes it possible to take pictures in low light conditions without using a tripod. However, increasing the ISO also increases the amount of digital noise that's visible in the resulting photograph.

☞ **Shutter Priority mode:** Noted as TV (Time Value) or S (Shutter) on the camera shooting mode dial. When you set the shutter speed (the amount of time the shutter stays open), the camera automatically chooses the aperture for a properly exposed image. Shutter speeds can range from a very fast 1/4000 of a second to as long as 15 seconds or more. The range of shutter speeds varies depending on the cost of the camera and on the manufacturer. Choose a fast shutter speed to freeze action, and a slow shutter speed when you want to blur an object in motion. Use this shooting mode when your subject is moving.

HOW TO... Analyse a Photographers image

Use the questions and word bank to help you structure your photographer analysis

Image – name of image – photographer name

AO1 Develop

1. General background information about the photographer/artist
2. Describe what you can see. What is the style, what is the image?
3. What does it remind you of? What does it make you feel or realise?
4. What do you think the photographer/artist is trying to communicate?
5. How does the image communicate this message?
6. What emotions are represented?
7. What would you like to know about it?
8. Why do you like/dislike the image?
9. How do you think the image was created/achieved/photographed?
10. What ideas can you take from this to add to your own work/development of ideas?

Include at least 5 different key terms when talking about images. Not all will be relevant.

DEPTH	COLOUR	COMPOSITION	CONTRAST	PERSPECTIVE
LIGHT	LINE	MOVEMENT	SPACE	TEXTURE
BALANCE	RULE OF THIRDS	PATTERN	VIEWPOINT	FRAMING
REPEATING	SYMMETRY	FOCAL POINT	LEADING LINES	NEGATIVE SPACE

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WORD BANK

Colour	Composition	Mood	Style	Light	Technique	Media
Bright	Angle	Alive	Abstract	Aperture	Texture	Collage
Clashing	Background	Atmospheric	Content	Aperture priority	Calibration	Digital
Cold	Blurred	Calm	Derivative	Artificial	Digital	Paint
Contrast	Balance	Delicate	Documentary	Contrast	F-Stop	Print
Deep	Complex	Depressing	Distorted	Chroma	Layered	Photograph
Dull	Distance	Dignified	Emotional	Dark	Panorama	Mixed media
Glowing	Eye line	Disturbing	Exaggerated	Develop	Pixelization	Photoshop
Harmonious	Framing	Fresh	Fake	Exposure	Resolution	Pixel
Hue	Focus	Exciting	Fantasy	Focus	Solarized	Noise
Intense	Foreground	Flamboyant	Figurative	Filter	Shutter priority	Film photography
Luminous	Form	Expressive	Landscape	Evening	Shutter speed	Cyanotype
Monochrome	Line	Humorous	Religious	Fierce	Depth of field	Pin hole
Opaque	Middle ground	Imposing	Repetition	Gentle		
Pale	Movement	Nostalgic	Representational	Harsh		
Pure	Near	Sad	Still life	Hazy		
Saturation	Perspective	Sentimental	Surreal	ISO		
Transparent	Scale	Setting	Symbolic	Intense		
Vibrant	Space	Tranquil	Intention	Lens		
Warm	Shape		Theme	Natural		
	Symmetry			Shady		
	Torn			Shadowy		
	Tryptic			Warm		
	Thumbnail					

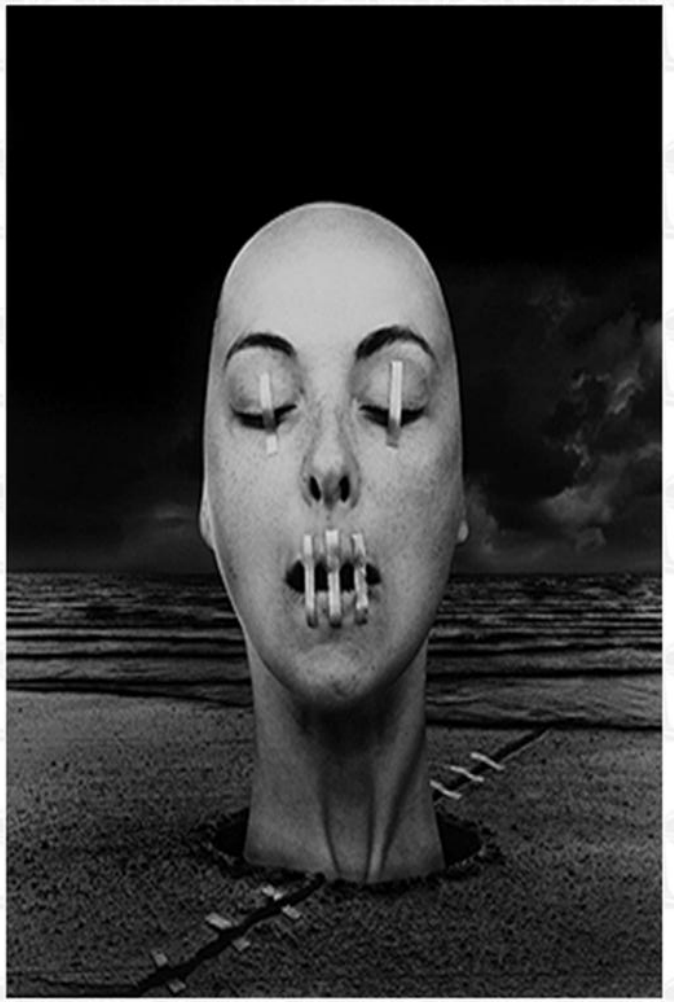
Formal Elements Word Bank

LINE	TONE	COLOUR	FORM	SHAPE	TEXTURE	PATTERN	LIGHT
Wavy	Graduated	Sepia	Rounded	Angular	Rough	Continuous	Artificial
Straight	Shadow	Monochrome	Natural	Rounded	Smooth	Symmetrical	Natural
Curved	Light	Bright	Man-made	Geometric	Wooly	Asymmetrical	Ambient
Curvaceous	Dark	Vibrant	Spherical	Sharp	Hard	Repeat	Flash
Broken	Contrast	Dull	Weight	Realistic	Soft	Tessellation	Staged
Strong	Mid-tone	Warm	Cylindrical	Abstract	Furry	Cross-hatch	Studio
Fragmented	Shading	Cold	Volume	Surreal	Sharp	Stripes	Harsh
Bold	Range	Tinted	Proportion	Natural	Macro	Mirrored	Dim
Fine	Highlight	Soft	Size	Man-made	Splatter	Zig-zag	Warm
Thin	Reflected	Complimentary	Scale	Mould	Wash	Swirls	Tinted
Sharp	Cast	Contrast	Mass	Precise	Coarse	Pointillism	Coloured
Soft	Blended	Harmonious	Bulky	Figure	Impasto	Dots	Projected
Feathered	Diffused	Pastel	Solid			Lines	White
Vertical	Tinted	Flat	Fluid			Uniform	Intense
Jagged	Solid	Block	Density			Decorative	Source
Broad	Density	Primary	Depth				Haze
Loose	Bleach	Secondary	Angled				Dark
Short	Crisp	Tertiary	Woven				Shadow
Flowing	Fade	Luminous	Motif				Highlight
	intense	Transparent	Cast				
		Glowing					

- ……..is a photographer from……He/she is a contemporary artist and is known for ……..(name series of images/work)
- In this image I can see……
- My opinion about the image is …..because….
- When he/she made this they were trying to…….
- The image was made by/using…….
- The colours/shapes/patterns/texture/contrast/form that I can see create a sense of……
- The aspects/sections/parts of the work that I like are…….because…….
- The colours/shapes/patterns/texture/contrast/form remind me of…..
- My own work shows I have captured his/he style/approach/method because….
- To improve it I could……

https://telfordeducation-my.sharepoint.com/personal/amanda_corbishley_taw_org_uk/Documents/Class%20Notebooks/20-22%20GCSE%20Photography

MISHA GORDIN



Shout #1. 1984

Misha Gordin was born in March of 1946 in Riga, capital of Latvia then part of USSR. He was raised in a family successfully adapted to the soviet economy and from early age he witnessed the struggles of ordinary people who survived the brutal Second World War.

Misha Gordin is a self-taught artist who uses photography to express his feelings about the vital questions of humanity.

The main focus of the photograph shows a woman's head poking out of a hole in looks like a beach as I can see water in the middle ground. The background of sky is very dark and gloomy, like a storm is about to happen. The metallic tape on the woman's eyes and mouth looks disturbing because I looks like it has been stapled. Her mouth is half open indicating that she is trying to speak or 'shout' (this links to the title of the image) the stapled beach could indicate 'holding it all together' like an emotional reaction to not being able to speak your mind.

Even though it is quite depressing I like this series of image. They work well together and show some of the emotional torture that Magnin witness during the second world word.

The aspects that I would like to use in my ideas are the head showing different emotions. Humorous, fake and exaggerated expressions. I would show contrast by using different backgrounds.

I believe that photoshop was used to compose this image. The beach scene and the head have been photographed separately. The head has been made lighter so it contrasts against the dark sky. I think the tape was also added during the editing stage. The image is desaturated to give a more emotional feel to the image. Gordin grew up in a repressed society where free speech would have not been allowed. His work reflects this very accurately.

Shout is a series of images that all depict a head showing pain and distress in some form. The beach scene remains a constant through the series

https://bbsphotography101.weebly.com/resources.html

HOW TO... Create a photo shoot plan

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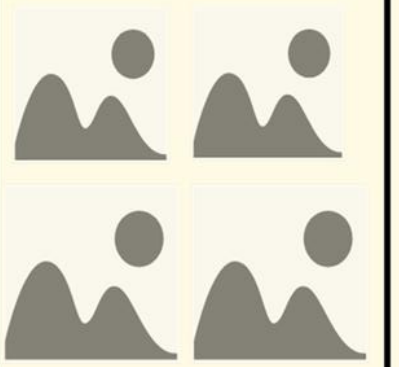
AO2 Refine AO3 Record

Complete a plan before each photo shoot.
This will help to visualise your initial ideas and structure the direction of your photo shoot.

Photo shoot plan #1 - (Name of Photographer or idea)

Add photographers image(s) or ideas



Light

What sort of lighting source will be used?
natural,day, dusk, night, indoor, studio, harsh, soft

Models & Props

What objects do you need? how many people?
Do the models need to wear specific clothes?
Are there specific poses, positions and facial expressions that link to the photographer?

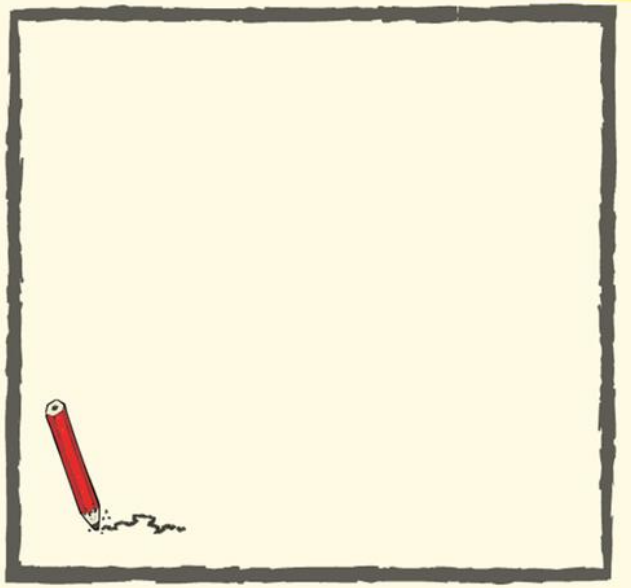
Location & Equipment

Where is your photo shoot going to be?
outside, indoor, specific room or place?
what equipment do you need? camera, tripod, light source?

Composition & settings

Use the rules of composition to help capture a range of different shots. (not all will be relevant)
Are there specific camera settings for the photo shoot? (wide/shallow DOF, shutter speed, ISO)

Add simple drawings/sketches to show your ideas.



Editing ideas

Note down some initial ideas for editing based on the photographers image.

- crop
- black and white
- hue & saturation
- filters

Rule of thirds
- odds
- leading lines
- symmetry
- viewpoint(birds eye, worms eye)
- framing
- balance
- negative space

AO2 Refine AO3 Record

MISHA GORDIN

(1946 - 2020)

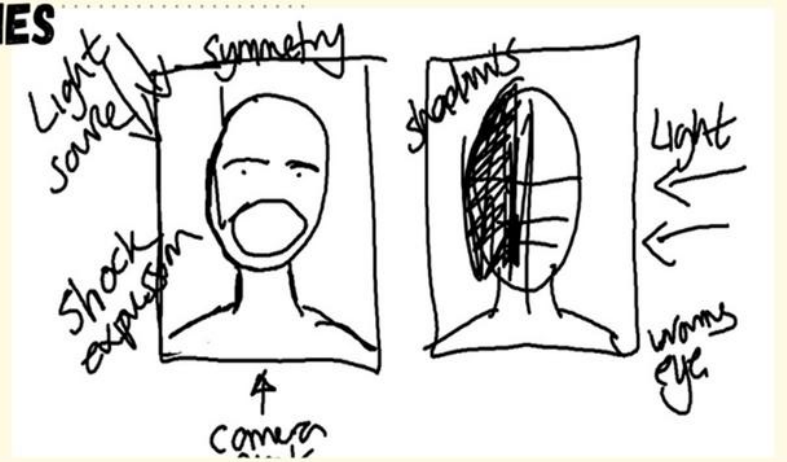
Photo shoot plan #1

Example

Shout series(1985)

- I have been inspired by the work of Misha Gordin. The series called 'Shout' shows a repetition of heads sticking out of the earth or what looks like sand.The faces look in pain or tortured in some way.
- In this photo shoot I will try to re-create the emotions shown on the faces.
- What I really like about the work of Gordin is the simple theme of the repeating head with the same background, like the images are part of a story.
- From looking at this work I would like to include a similar feel of a narrative or collection.
- To create the lighting I want for my shoot, I will need a standing light to a focus on the face. I could also create dramatic shadows with high contrast for a emotional photo
- I will need to bring my camera, tripod and a light source such as a torch or standing light.I could also use a plain backdrop so that a background can be added post-production.
- My models will be photographed in a sitting position and only from the head to the shoulders and will show a range of emotions. happy, sad, anger, fear, pain.
- The location I want to use for this shoot is a room.
- I feel that symmetry composition would work best because most of the head are the central part of the image. I will also explore birds eye and worms eye viewpoint, to give the photographs a disturbing feel.
- The camera settings that I will be using for my shoot are shallow DOF as I want the focus to be on the head.
- To edit the image, I will need to adjust to black and white, add a background (second photo shoot) add fire elements and also include a ground/sand shot fro the head to pop out of.

SKETCHES



Annotation with sentence prompts

AO2 Refine

AO3 Record

Annotating will help you to think about what you are doing,why and the next direction that your work will go in. This is an important stage of showing development of ideas (A02).
All of your work should include some form of annotation.
Use the sentence starters to help...not all will be relevant

WHEN DO I ANNOTATE?

Photoshoots – No need to annotate <u>every</u> photo.

Best photograph – If you do any editing then show a before and after to explain what you have done any why.

Trying out ideas – Exploring, experimenting, refining and developing techniques.

ANNOTATION SHOULD...

- Explain what you have done, what skills have you developed.
- Describe the materials, processes and techniques you have used.
- Express your opinions and feelings about the work.
- Explain how another photographers/artists work has influenced your work.
- Explain how you may develop the work further.
- Describe the mistakes you think you have made and how you will improve them.

SENTENCE STARTERS

- Here I have experimented with ...
- I really like the unusual/interesting …
- This has worked well because ...
- I really like the way this has turned out because
- This photograph is successful because …
- I have selected this shot because …
- I'm not sure if this is successful because .
- I could improve on this by
- I am planning to refine my technique further by
- I am going to try this again, but this time will
- I have linked my work to 'named photographer' by
- The effect I was aiming for was …
- To improve this technique I need to …
- To develop my work further I am going to

ALWAYS TRY TO BE POSITIVE!

BBS
GCSE Photography

GCSE Target grade

Date	Grade	Intervention (y/n)	Date attended	Work completed

White week-Monday P1, Friday P4

Blue week-Wednesday P2&3, Friday P4

September 2020

Mo	Tue	We	Thu	Fri	Sat	Sun
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

October 2020

Mo	Tue	We	Thu	Fri	Sat	Sun
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
~~26~~ HALF TERM	~~27~~	~~28~~ HALF TERM	~~29~~ HALF TERM	~~30~~ HALF TERM	~~31~~ HALF TERM	

November 2020

Mo	Tue	We	Thu	Fri	Sat	Sun
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

December 2020

Mo	Tue	We	Thu	Fri	Sat	Sun
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
~~21~~ CHRISTMAS TERM	~~22~~ CHRISTMAS TERM	~~23~~ CHRISTMAS TERM	~~24~~ CHRISTMAS TERM	~~25~~ CHRISTMAS TERM	~~26~~ CHRISTMAS TERM	~~27~~ CHRISTMAS TERM
~~28~~ CHRISTMAS TERM	~~29~~ CHRISTMAS TERM	~~30~~ CHRISTMAS TERM	31			

White week-Monday P1, Friday P4

Blue week-Wednesday P2&3, Friday P4

www

ebi

Next Steps

www

ebi

Next Steps

White week-Monday P1, Friday P4

Blue week-Wednesday P2&3, Friday P4

Notes

White week-Monday P1, Friday P4

Blue week-Wednesday P2&3, Friday P4