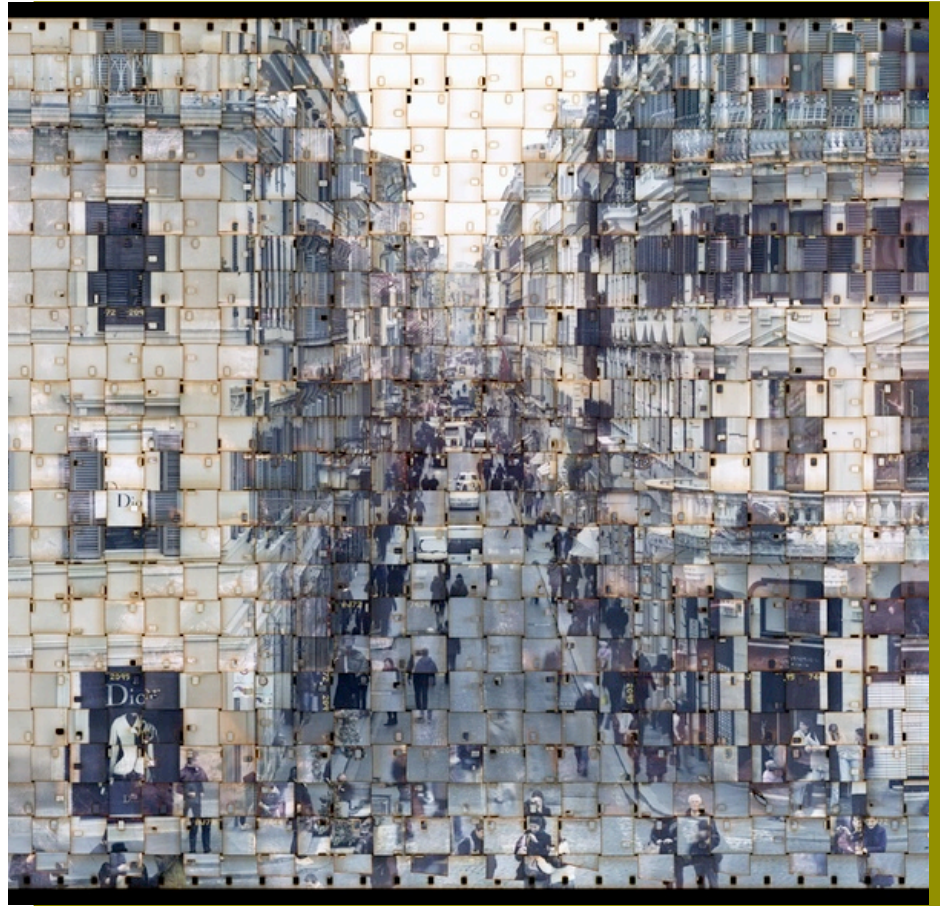


Unit four

EXTERNALLY
SET
ASSIGNMENT



Seung Hoon Park

AQA Art & Design (photography) 2013 ARTF4

Welcome to your fourth and final unit for the A Level Photography course.

This is your final chance to demonstrate to the examiner, all the knowledge and skills you have developed over the last two years, and to show your willingness to continue to explore new possibilities in digital or analogue lens-based media.

Your final unit will consist of the following:

1. Eight possible starting points for you to choose from
2. A minimum of 8 weeks of preparation
3. A 15 hour practical exam, during which you must **complete** a final piece

your assessment objectives

1. develop ideas through sustained and focussed investigations informed by contextual and other sources, demonstrating analytical and critical understanding
2. experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as your work progresses
3. record in visual and/or other forms, ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on your work and progress
4. present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements



Lewis Baltz



Stephen Shore

Task 1a – choosing your question

Read all the questions on your exam paper.
MindMap each of the questions in groups.
Decide on a theme you will focus on for your exam.

Discuss your choice with your teachers.

Task 1b – Initial question research

Conduct your initial research into your chosen them.
Create a double–page spread, comprising both visual and written research. You should include the title of your theme (question). Make sure you research some of the relevant artists listed on the exam paper.

NB: If you prefer, you can present your initial research on a mood board (A1 mount board)

Task 1c – Initial Shoot

Using your chosen theme and initial research, list 5–10 possible photo shoots that you could take as a photographic starting point.

Conduct 1 or both of these shoots, each should include a minimum of 30 photographs. Make sure you print contact sheets and annotate the selection process of choosing 3 – 5 successful images.



Corinne Day

Your questions:

These questions should be seen as starting points, in which you make reference to appropriate critical and contextual material.

Choose only ONE.

The Built Environment

Alexander Rodchenko, Bern and Hilla Becher, Andreas Gursky, Candida Hofer, Ed Ruscha, Idris Khan, Lewis Baltz, Seung Hoon Park, Paul Strand,

Fantasy

Annie Liebowitz, Gregory Crewdson, Tim Burton, Laura Makabresku, Tim Walker, Zena Hooloway

Close Up

Ernst Haas, Ansel Adams, Edward Weston, Irving Penn, Jan Groover, John Coplans, Linnea Strid, Myra Greene, Rinko Kawauchi

Family Life

Richard Billingham, Peter Menzel, Mary Ellen Mark, Amy Friend, Dorothea Lange, Duane Michales, Lorie Novak, Nicholas Nixon, Philip Lorca diCorcia, Ruseell Lee, Sally Mann, Stephen Shore

Images Within Images

Harry Callahan, Julia Wang, Lee Friedlander, Michael Hughes, Simon Kossoff, Francesca Woodman

Fashion Photography

Cecil Beaton, Corinne Day, David Bailey, Ellen Von Unworth, Helmut Newton, Mario Testino, Nick Knight, Tim Walker, Rankin, Elaine Constantine

The Photo Essay

Walker Evans, Bruce Davidson, Robert Frank, Mark Power, Dan Boulton

Representations of The Human Figure

Andre Kertesz, Bill Brandt, Catherine McIntyre, Carl Warner, David Adey, Emma Hack, Harry Callahan, Michal Macku, Robert Heinecken, Sam Taylor Wood, Sasha Kurmal, Hannah Hoch

Exhibitions

You should be visiting as many exhibitions and arts venues as you possibly can. Here's a taster of what's on in the capital

Photographer's Gallery

thephotographersgallery.org.uk
16-18 Ramillies Street, London, W1F - Oxford Circus

David Lynch, William S Burroughs, Andy Warhol - to March 30th £2.50 / free Monday all day & Thurs 6-9pm

National Portrait Gallery

www.npg.org.uk
St. Martin's Place, London, WC2
David Bailey: Bailey's Stardust
February 6th - 1st June 2014
£12

Tate Modern

www.tate.org.uk
Banxside, London SE1
Harry Callahan - to May 31st
FREE

Whitechapel Gallery

www.whitechapelgallery.org
77-82 Whitechapel High St
Hannah Hoch January 15th - March 23rd 2014
£7.95

The V&A Museum

www.vam.ac.uk
Cromwell Road, London SW7
Permanent Collection

Tate Britain

www.tate.org.uk
Millbank, London SW1
Permanent Collection

For more exhibitions see:

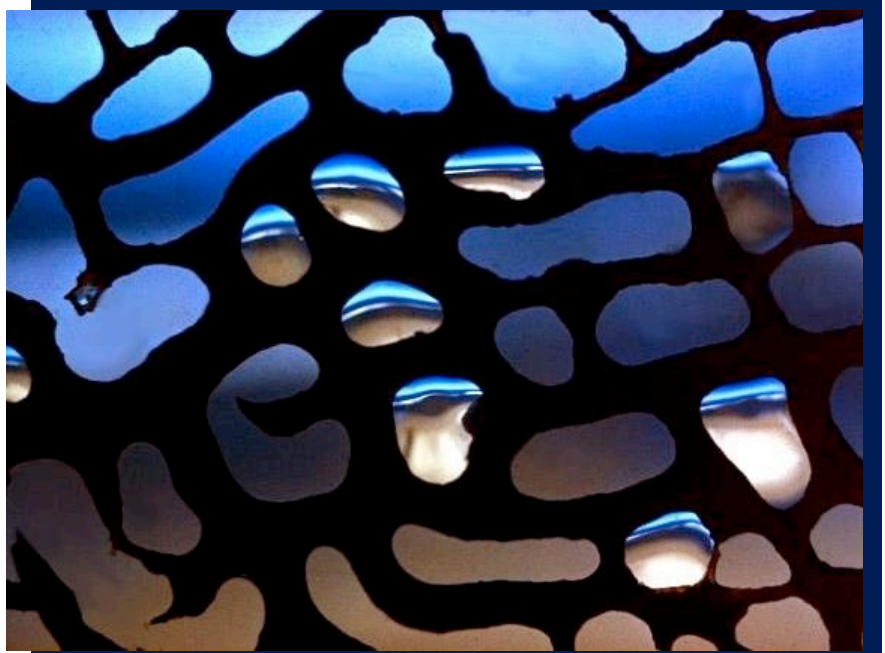
The Guardian guide on a Saturday

www.spoonfed.co.uk and search photography

Viewfinder Gallery:

viewfinder.org.uk/exhibitions/uk

Time Out: www.timeout.com/london/art/top-10-photography-exhibitions-in-london



Ernst Haas

Task 2a Artist Research

Find 3-5 artists, and 3-5 examples of their work for each artist you choose. Pick your examples very carefully. Present all images in your book; annotate, interpret and analyse in response to your chosen theme.

Task 2b - Artist Response

Conduct a shoot in response to at least one of the artists you have chosen (minimum 30 images)
Remember to present annotated contact sheets and selected images which should be evaluated.

Task 2c - Exhibition Visit

Visit **at least** one exhibition that includes photographic or lens-based media. Some suggestions have been included on the left.

Task 2d - Exhibition Presentation

Document and present your exhibition visits in your sketchbook - include critical and contextual analysis (using your own words)



Gregory Crewdson



Carl Warner

Task 3a – Further Artist Research

Select two artists that you would like to study in more depth. (One of these could be inspired by your exhibition visit) Don't forget, you can focus on artists that use lens-based media in their work, but they don't have to be photographers – for example, they can be known for their collage, mixed-media, painting or installation work. We advise you choose one that is principally known for their photography.

You should make your decision based on subject matter (relevant to your chosen theme / question); media, techniques or processes; genre; and any other formal elements that might relate to your initial research (e.g. colour, tone, composition, scale, presentation, mood)

Task 3b – Artist Responses

Create a practical response to at least one of your researched artists, by paying careful attention to the elements / components that you have analysed (as listed above). You should create a minimum of 3 successful images for each, which will be presented in your sketchbook. They **must** be a selection from a larger series of experiments, and you **should** accompany your chosen images with a contact sheet.

Make sure your responses make direct links to your chosen artists, and your exam theme / question.

Record and document all camera settings and any other techniques used.

Task 3c

Evaluate your outcomes, and compare if you do more than one shoot.



Techniques

You should explore new, as well as tried and tested, techniques and processes. Look for inspiration and ideas, at your previous research, and the artists you have chosen to study.

analogue / film

digital

moving image

projection

print-making

montage

collage

installation

multiple-exposure

mixed-media

photo-transfer

focus

depth of field

exposure / shutter speed

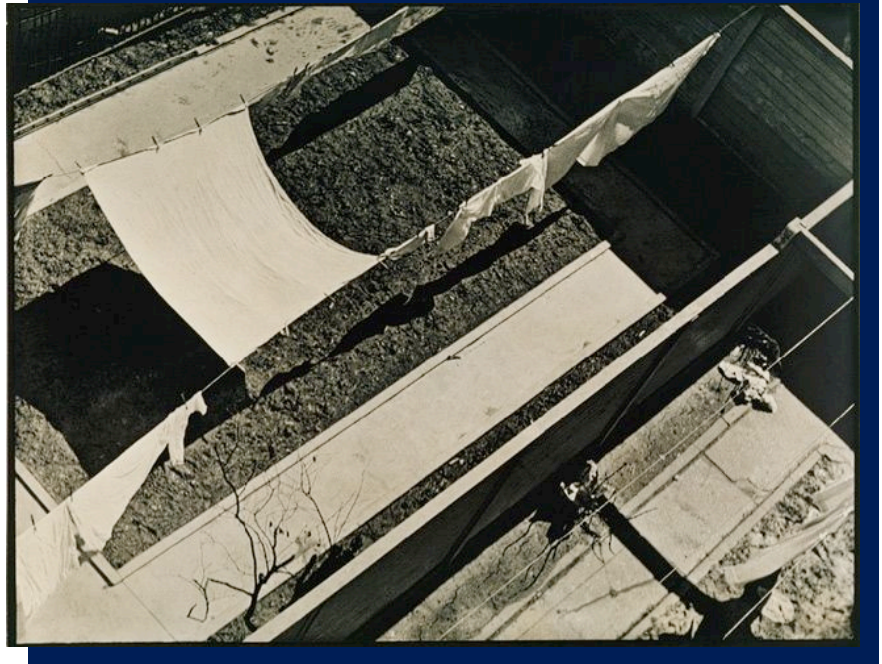
aperture

focal point

zooming

macro

wide-angle



Paul Strand

Task 4a

Research 3–5 different techniques. Some of them must be related to your prior research as already documented in your sketchbook.

Your choices should complement the exam theme / question that you have chosen, whilst also giving you opportunity to explore new methods and processes, and possible starting points.

Task 4b

Document your research in your sketchbook, and accompany your research with your own experiments using each technique. Depending on which techniques you choose to explore, you will present a number of different outcomes (e.g. if you are exploring shutter speed, then you can present a range of outcomes; if you are experimenting with installation or projection, you may only produce one experimental outcome)

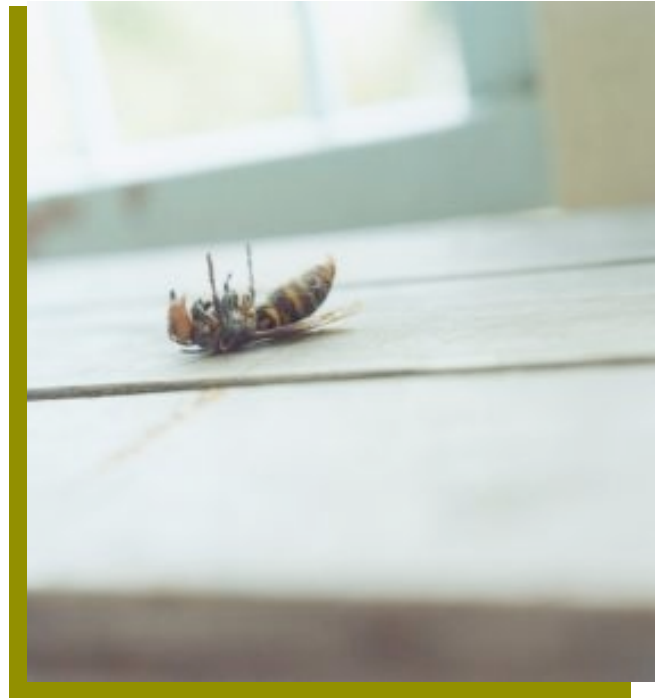
NB: Make sure your chosen techniques are manageable (achievable), given your time-constraints and available



Michael Hughes



Tim Walker



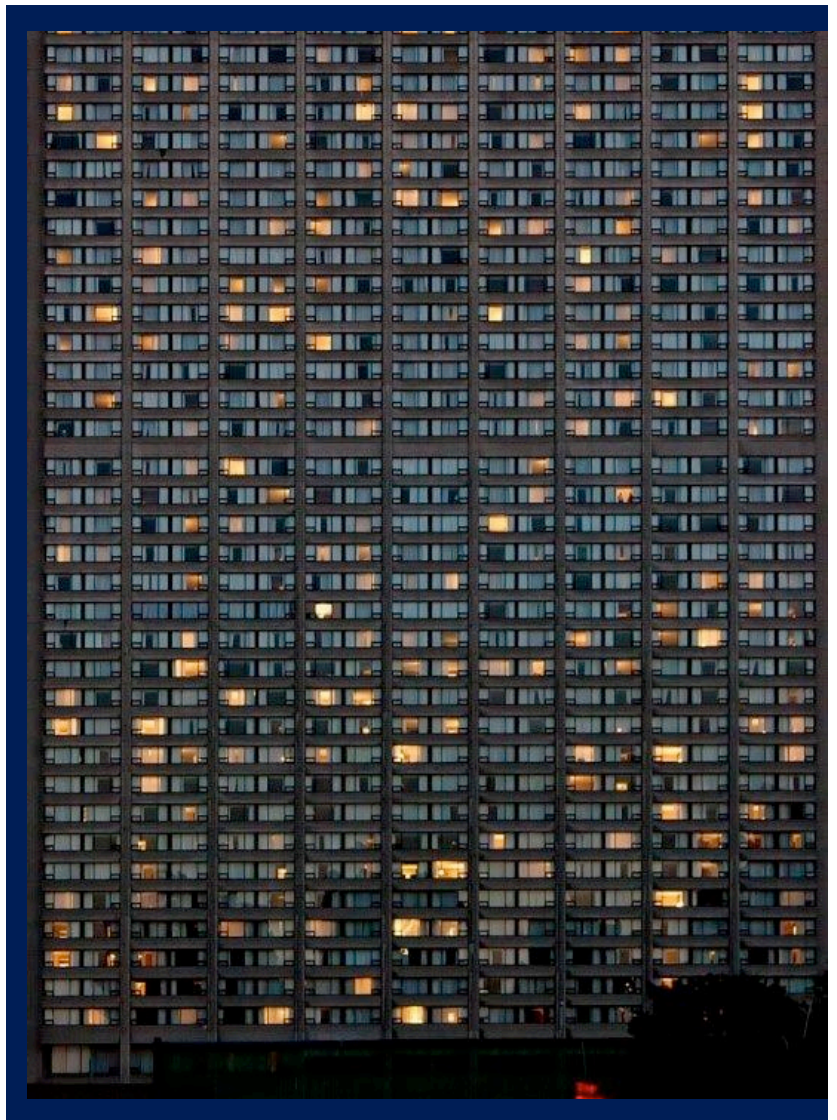
Rinko Kawauchi

Task 5

Create a visual diary or storyboard comprising three different photo shoots on the same subject matter. You may choose to vary each shoot by using a different technique or process, or by experimenting with colour / tone, degrees of exposure, type of lens, ISO or type of film.

Each shoot should be reviewed and inform the next one, so you are able to refine your photography.

Your images should be evaluated collectively, but you must ensure that you comment on individual shots / outcomes and make connections with your prior research and critical and contextual studies.



Andreas Gursky



Lorie Novak



Ed Ruscha



Irving Penn

Task 6

It is important, at this stage, to review and evaluate all your research, critical and contextual studies and experimentations produced so far. Looking back over your sketchbook, and any supporting studies or mood boards you have created so far, complete a thorough and analytical evaluation of your progress.

Ensure you comment on the following:

1. your interest in your chosen theme / question, and how this has developed
2. the artists that have most inspired you and why, and the exhibitions you have visited
3. the techniques you have explored and learnt about
4. the challenges you have faced, the risks you have taken, and how you've overcome them
5. any notable successes – and why you think they were successful
6. what you would like to explore further



Philip Lorca diCorcia



Zena Hooloway



Lee Friedlander

Task 7

Having reflected on your progress so far, you should now mind-map and present three initial ideas that clearly respond to your research and experimentations. You will also be able to make links with artists that you have studied so far.

Your ideas should be presented over a minimum of 2 full pages of an A3 sketchbook, or 3 full pages of an A4 sketchbook.

Task 8

Having considered three potential ideas to explore and develop further, select two out of the three and develop both so that you end up with a photo shoot for each, presenting a contact sheet of images, and a selection of possible outcomes.

NB: you don't need to present them as 'final' outcomes, but you will be expected to be able to select successful shots / artworks, present these in your sketchbooks and evaluate your efforts.

Task 9

Evaluate your outcomes, and make comparisons between the two ideas:

- which one would you say was the most successful?
- why?
- how could you develop it / them further?
- is there something that you would now like to go away and explore / investigate / research / experiment in more depth?



Nicholas Nixon



Ellen Von Unworth



Julia Wang

Task 10a

Identify a final idea for your practical exam (remember – you won't be able to work on anything for this unit after your exam!)

Present this idea in your sketchbook. It may be a development from one of your initial three ideas (it may even be a combination of two); whatever it is, it must draw on your previous research and experimentations, as well as your last evaluation.

Your presentation must include photographs, illustrations, annotations, examples of artist works that have inspired your idea, and an equipment / materials list. These may well develop, as your planning progresses.

Task 10b

Find additional artists who use similar techniques as you propose to use in your final exam piece.

Find additional artists who explore the same or similar themes as you are.

Present these additional artists in your sketchbook, and accompany with a minimum of 20 of your own shots in response to this additional research.





Amy Friend



Robert Heinecken

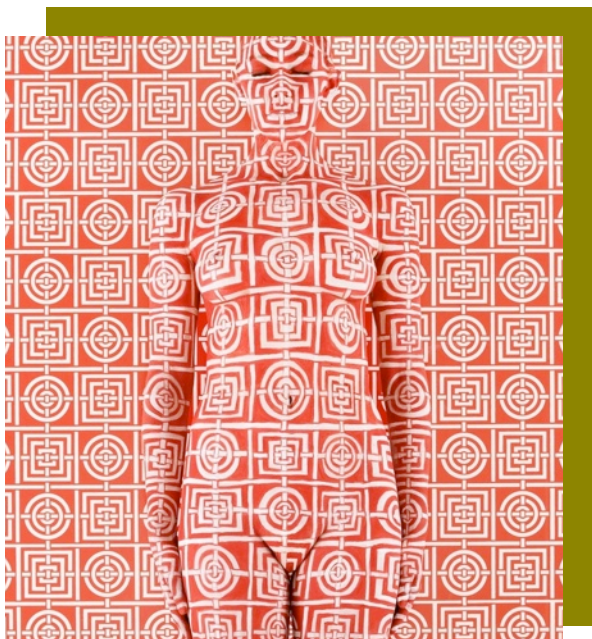
Task 11

You will now be approaching your practical exam, and will need to make your final decisions on what you will produce in the given 15 hours.

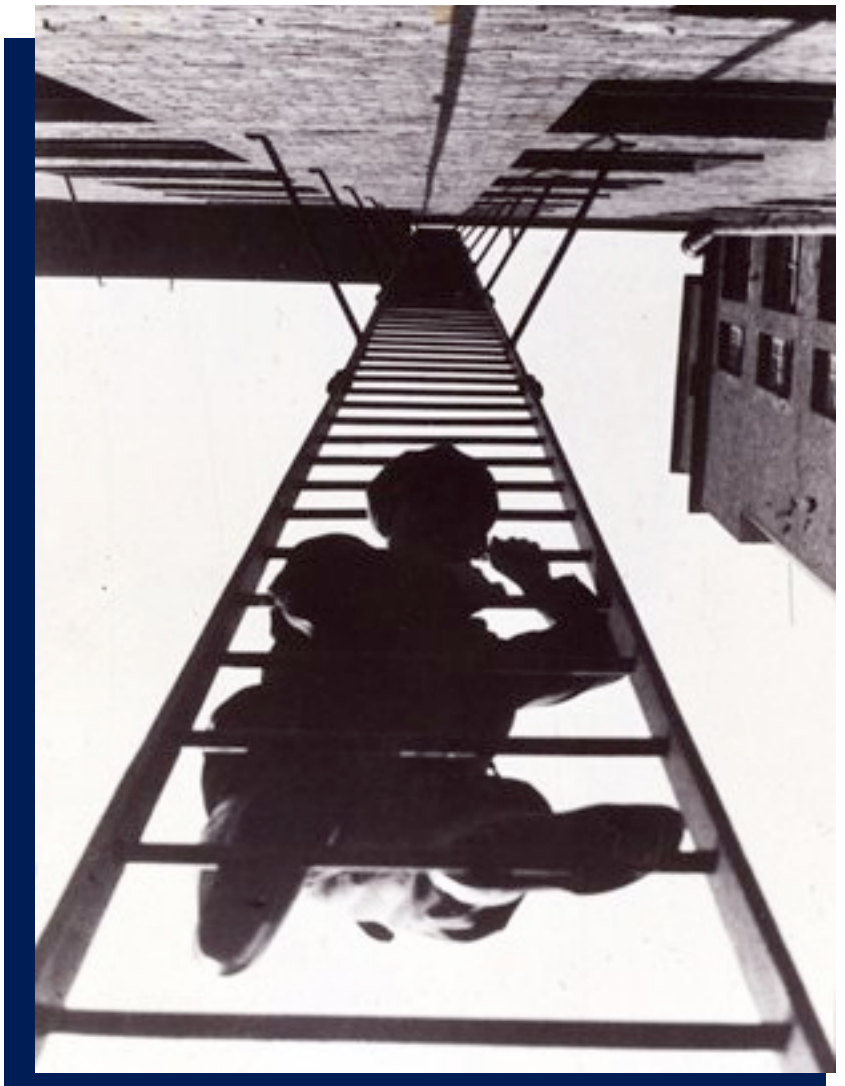
You will also need to ensure that you have discussed your idea in depth with your teachers, and ironed out any potential problems (practical, or conceptual).

Document and present any final refinements and developments in your sketchbook.

Take a final series of practice shots (or, this might be the time to take the shots for your actual final piece)



Emma Hack



Alexander Rodchenko



Annie Liebowitz

Task 12a

Present a plan of how you will use the 15 allotted hours of your practical exam. The more detailed and thorough this plan is, the better prepared you will be for all possible eventualities.

This task will be A LOT easier if you have spent time on Tasks 9–11!

Your plan should be broken into 15 ‘chunks’, to represent each hour of your practical exam. This is also the time to review your equipment and materials list, and make any of your own purchases you may need.

Task 12b

Complete an ERF form and give to the technician. You must ensure that you have talked through this with your teachers, and that you also talk through your requests with the technician. You must also ensure that you complete this a minimum of 10 days in advance of when you will require the equipment and materials

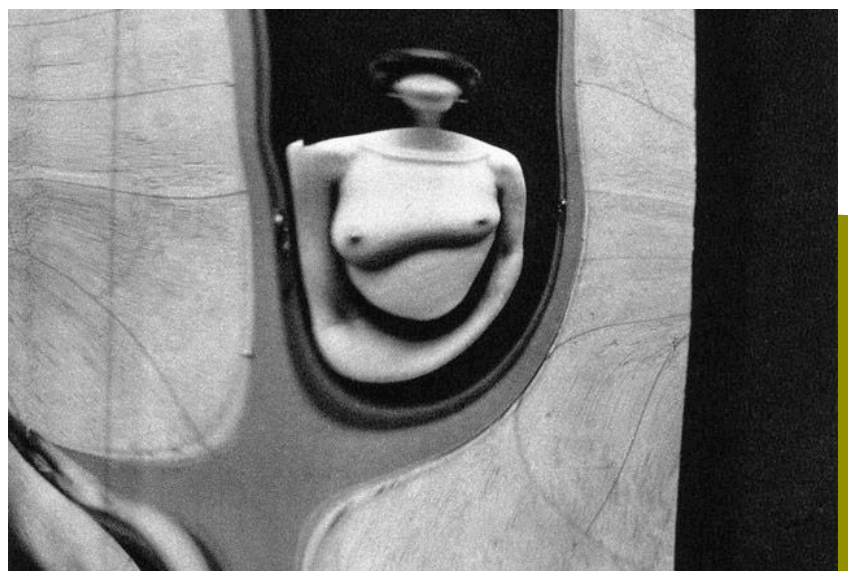
NB: If you need something built / constructed, then you must provide 2 full weeks notice.

Task 12c

Create a mini version (mock-up) of your final idea.

NB: don't forget –

- You won't be able to do ANYTHING on this unit after your exam!
- You MUST ensure you have tried everything out in advance!



Andre Kertesz

Use this guide to evaluate both your photographs and the work of artists. When evaluating your work, you must discuss what is successful, what could be improved and make clear connections with the work of artists and your chosen question.



PHOTOGRAPHY EVALUATION

A Guide to evaluating a Photograph: Content, Form, Process and Mood

Content – looking at the subject of the photograph

- ➔ What is it? What is it about? What is happening?
- ➔ Where and when was it taken?
- ➔ What do you think that the relationship between the photographer and subject/s is?
- ➔ What does the photograph represent?
- ➔ What has the photographer called the photograph?
- ➔ Does the title change the way we see the photograph?
- ➔ Is it a realistic depiction?
- ➔ Have any parts been exaggerated or distorted? If so, why?
- ➔ What is the theme of the photograph?
- ➔ What message does the photograph communicate?

Form – looking at the formal elements

- ➔ **Colour** –Is the photograph colour or black and white? How does this affect the mood?
- ➔ **Tone** –Is the photograph high or low contrast? How and why?
- ➔ **Line** –What sorts of lines are there in the photograph? How have they been positioned in relation to the rest of the composition? What effect does this have?
- ➔ **Shape** –What sorts of shapes are there in the image? Do they remind you of anything? Do you think the photographer meant this? What kind of marks does the photographer use?
- ➔ **Pattern/Texture** –What kinds of patterns and/or textures are there in the photograph?

Process – how the photograph has been taken, developed/manipulated and printed

- ➔ Was the photograph taken inside or outside?
- ➔ What time of day?
- ➔ How was it lit? How many light sources can you make out? What is the evidence for this?
- ➔ What materials and tools have been used?
- ➔ Has the photograph been manipulated or distorted in any way? How and why?

Mood – looking at the communication of moods and feeling

- ➔ How does the photograph make you feel?
- ➔ Why do you think you feel like this?
- ➔ Does the colour, texture, form or theme of the photograph affect your mood? How and why?

EXAM PLANNING - Your exam is 15 hours, 5 hours each day

Use this template to help you plan how you will manage your time during your exam

DAY 1

1
2
3
4
5
EVE

DAY 2

6
7
8
9
10
EVE

DAY 3

11
12
13
14
15
EVE

Evaluate your Exam Unit in depth, making sure you use subject specific vocabulary throughout.

AO1:

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding. (approx. 200 words)

How did you begin to explore your chosen question?

How did your own ideas begin to emerge?

What ideas did you develop from your initial research?

How did you sustain and develop your investigation?

What artists did you research?

How do these artists relate to your chosen question?

How did you research into these artists -what sources of information did you use, and what was the most useful?

How and why were your artist studies important to the development of your own design ideas?

What artist(s) were you most influenced by, and why?

(Take care to explain the decisions you made in some detail. Remember you need to show critical understanding so explain the relationship between the artists you explored and the ideas you had.)

AO2:

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining work as it develops. (Approx. 200 words)

Describe the experiments you have carried out with a range of media, techniques and processes and explain the decisions you made to refine and develop your work.

Can you give links or comparisons to other artists that have used these techniques, materials and processes?

How did your experimentations help you develop your own design ideas?

AO3:

Record in visual and/or other forms ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on work and progress. (Approx. 200 words)

How are your ideas relevant to your intentions?

How have you reflected on your progress and the work you have produced as it has developed?

How did you select your chosen idea?

How did it evolve?

AO4:

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements. (Approx. 200 words)

Describe your final outcomes in some detail.

What were you hoping to create?

Did it work?

How have your ideas evolved over time?

What have been the most important influences on our work?

How does this work reflect your interests as an artist/photographer - the way you see the world, what you want to say, how you like to use the tools at your disposal etc.?

A2 PHOTOGRAPHY EXAM PLANNING

Unit 4

exam dates: 6, 7, 8, May 2014

DATE Week Beginning	TASK
3 Feb	Task 1a, 1b, 1c
10 Feb	Task 2a, 2b
17 Feb	Task 2c, 2d
24 Feb	Task 3a, 3b,3c
3 March	Task 4a, 4b
10 March	Task 5 Task 6
17 March	Task 7 Task 8
24 March	Task 9 Task 10a
31 MARCH	Task 10a Task 10b
7 April	Task 11
14 April	Task 11
21 April	Task 11 Task 12a, 12b
28 April	Task 11 Task 12a, 12b. 12c
5 May	EXAM WEEK

notes

useful links:

www.pinterest.com/charterphoto

www.art2day.co.uk

www.pinterest.com/tallisarts

www.photonet.org.uk