

AS PHOTOGRAPHY



Photography Exam 2012

Name:

ASSESSMENT OBJECTIVES

A01 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

A02 Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

A03 Record in visual and/or other forms ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on work and progress

A04 Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

THEMES

Personal Possessions

Personal possessions have provided inspiration for many photographers. Sometimes the photographs of belongings can reveal the personality and interests of the owner. Explore appropriate examples and produce your work.

Black and White or Colour?

Subject matter can often influence the photographer's decision as to whether they should use black and white or colour in their work. Using a theme of your choice, investigate appropriate examples and respond in your own way.

The Passing of Time

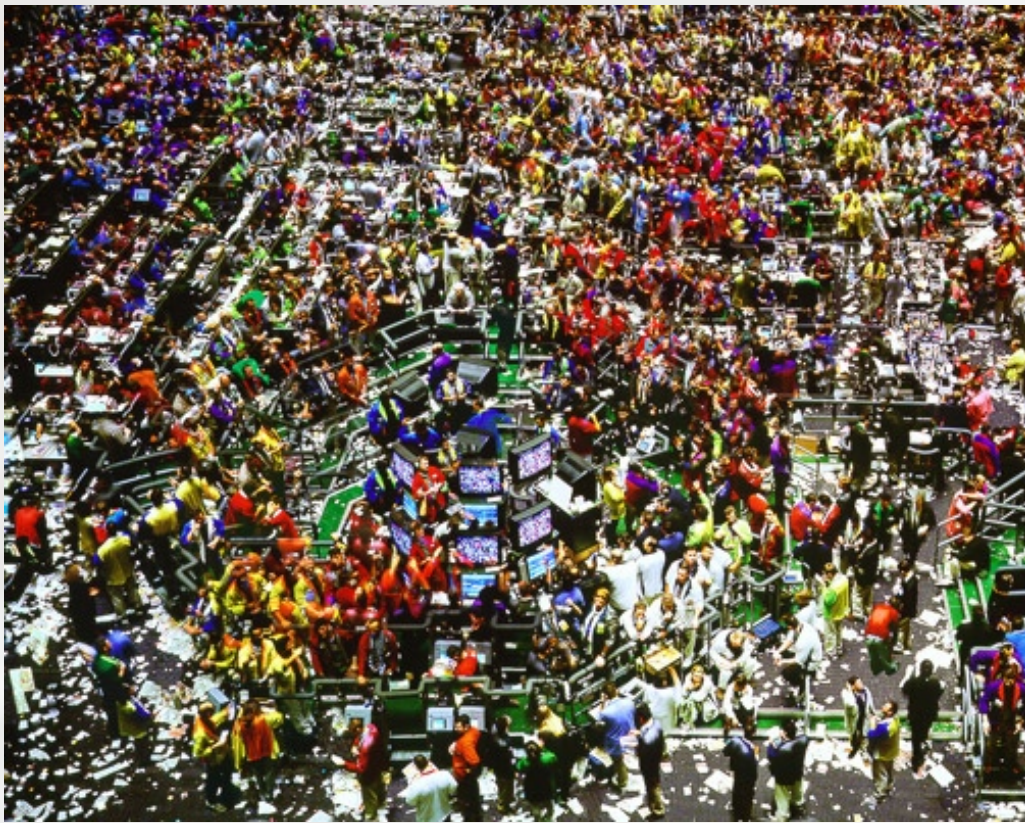
Some photographers, videomakers and filmmakers have chosen to represent the passing of time in different ways. Various techniques have been employed to produce simple images or a series of images. Look at relevant examples and create a personal response.

Decay

Many photographers have focused on aspects of decay which otherwise may have remained unnoticed. Mood, colour, texture, detail and the effect of light have all been observed and recorded. Consider the work of others and respond in your own way to some aspect of decay.

Patterns

Photographers and filmmakers have often found inspiration in patterns which they have observed in nature or which have resulted from human activity. Explore this theme and develop your own work, making reference to appropriate contextual material.



Andreas Gursky

TASK 1 (A): A03

Decide on a Theme

Produce a double page spread of **initial thoughts, images, quotes, words** and **possible media**, revolving around your chosen heading.

This will help you to start to get ideas around your chosen topic.

Make sure you use a **range of sources**

e.g. **internet, magazines, newspapers, books, own photographs**

Remember the **Charter Photography Website**

TASK 1 (B): A02

Initial Ideas

Based on your chosen theme, take a **minimum of 20 photographs**

Select 5 to present and upload to your **tumblr account**



Bruce Davidson

TASK 2: A01

London / New York City

1. During half term: Visit a gallery / exhibition

(NB: **don't** forget to take a small sketchbook with you, to record your **initial thoughts**, **presentation ideas**, collect leaflets, hand outs and postcards.)

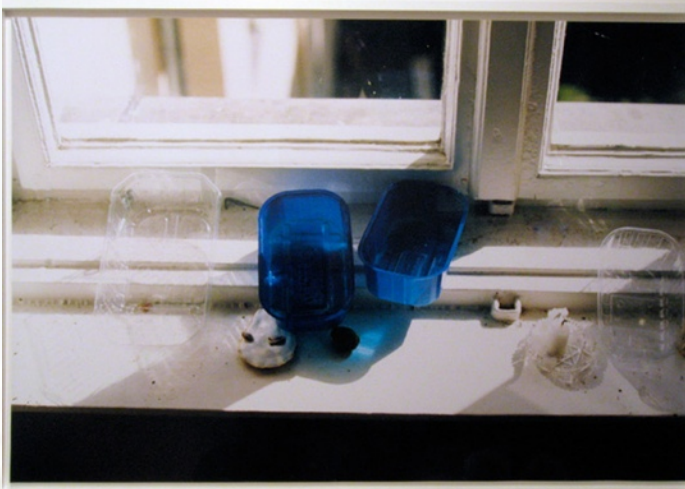
2. From your initial pages, write a list / draw out some ideas that you may shoot on location in London or NYC

Your list must contain at least **10 different subject matters** that relate to your chosen subject.

Before returning to school after half term, you must **print out** all the photos you have taken from this list, as a **contact sheet** and **annotate**.

You should also upload your 5 favourite images to **your tumblr account**.

It is important that your **list** and **contact sheet** are displayed in your **sketchbook** and you provide some **critical analysis** about the images you have taken. Make sure you include **subject specific vocabulary**.



Wolfgang Tillmans



Sophie Calle

Choose one of the following tasks that correspond to your chosen exam topic

TASK 3(A): A02

PERSONAL POSSESSIONS

2 Artist Studies and Responses

These responses should be in terms of the **medium** and **techniques** used.

Images used should relate to your **exam topic** and if you are aiming for an A/B should involve your **own photographic imagery** (possibly from NYC)

All responses should be **evaluated** using **subject specific vocabulary**.



Richard Koenig



John Baldessari

TASK 3(B): A02

BLACK AND WHITE OR COLOUR?

2 Artist Studies and Responses

These responses should be in terms of the **medium** and **techniques** used.

Images used should relate to your **exam topic** and if you are aiming for an A/B should involve your **own photographic imagery** (possibly from NYC)

All responses should be **evaluated** using **subject specific vocabulary**.



Anne Hardy



Christian Marclay

TASK 3(C): A02

THE PASSING OF TIME

2 Artist Studies and Responses

These responses should be in terms of the **medium** and **techniques** used.

Images used should relate to your **exam topic** and if you are aiming for an A/B should involve your **own photographic imagery** (possibly from NYC)

All responses should be **evaluated** using **subject specific vocabulary**.



Sam Taylor Wood



Dan Ferro

TASK 3(D): A02

DECAY

2 Artist Studies and Responses

These responses should be in terms of the **medium** and **techniques** used.

Images used should relate to your **exam topic** and if you are aiming for an A/B should involve your **own photographic imagery** (possibly from NYC)

All responses should be **evaluated** using **subject specific vocabulary**.



Chris Jordan



Photo Name	October 25, 2006
Paris	Boulevard Haussmann
1.00 - 3.30	

Hans Eijkelbrom

TASK 3(E): A02

PATTERNS

2 Artist Studies and Responses

These responses should be in terms of the **medium** and **techniques** used.

Images used should relate to your **exam topic** and if you are aiming for an A/B should involve your **own photographic imagery** (possibly from NYC)

All responses should be **evaluated** using **subject specific vocabulary**.



TASK 4 (A): A02

VISUAL DIARY TASK

Create a short visual diary of 3 series of images, showing 3 different, but linked shoots.

This should be **displayed** and **documented** in your sketchbook

Shoot 1 (minimum 3 shots)

Short evaluation which should inform shoot 2

Shoot 2 (minimum 3 shots)

Short evaluation which should inform shoot 3

Shoot 3 (minimum 3 shots)

Add these images to your **tumblr account**

Short evaluation

Evaluations should include the appropriate **vocabulary** and **key words**

TASK 5: A03

EVALUATION TASK

Look through your sketchbook so far...

Detailed, analytical, critical, reflective

Section 1

Evaluating your initial response to your chosen theme, consider the following;

How have I explored and broken down the initial themes?

How useful was my exploration in developing my understanding of one of the themes?

Section 2

Evaluating your artist studies, consider the following;

Which artists have I researched?

How do these artists relate to my chosen theme?

How have I researched into these artists - what sources of information have I used, and which was the most useful?

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

What artist(s) was I most influenced by, and why?

Section 3

Evaluating your experimentations and responses, consider the following;

What techniques, materials and processes have I experimented with?

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

Why was it important that I try out lots of different techniques, materials and processes - what have I learnt from this?

How have my experimentations helped me develop my own ideas?

Section 4

Evaluating your planning. Consider the following;

Where did I get my ideas from - what links and connections can I make between my initial ideas, artist studies and experimentations?

How have I planned each step of my developing outcome so far?

What have I planned well for? What have I not planned well for?

How could you develop your outcome further, with a new and original way of working? (Plan and draw a sketch)

TASK 6: A01

As your own idea and work develops create:

One **artist study** of your choice, including your thoughts behind their work and a photographic **response**.

Make sure you connect this to previous exploration and research

The **response** should include elements of the artist's work, but also relate to your chosen **exam topic**.



Bill Viola

TASK 7 (A): A01

Having evaluated 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** in your sketchbook.

TASK 7 (B): A02

Having considered three potential ideas to explore and develop further, **select two of the three** and carry them both out.

You should end up with;

A photo shoot for both with contact sheets.

A selection of possible outcomes showing a range of presentation ideas.

NB: You do not need to present them as final outcomes, but you will be expected to **present the ideas** in your sketchbook and **evaluate your efforts**.

TASK 7 (C): A03

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

Which one would you say is the most successful, and why?

How could you develop it / them further?

Is there something that you would now like to explore / investigate / research / experiment in more depth?

Techniques

You should **explore new**, as well as tried and tested, techniques and processes. Look for **inspiration and ideas** from 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 / zoom

depth of field / aperture

exposure / shutter speed

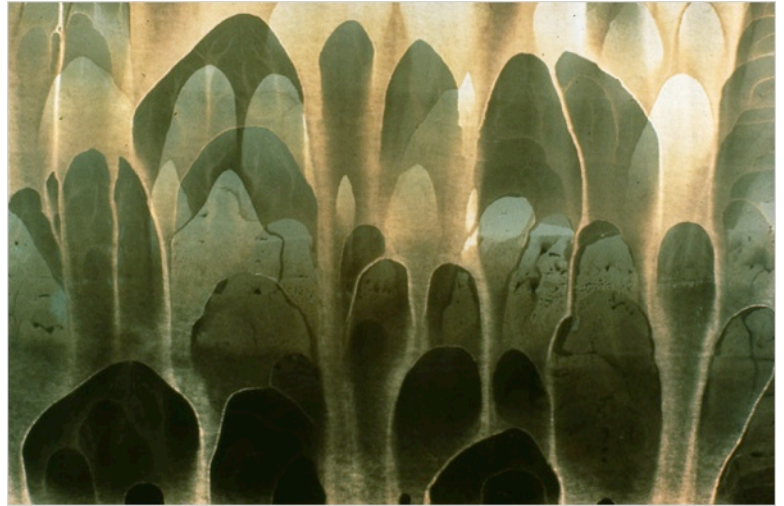
studio

focal point

flash

macro

wide-angle



Pierre Cordier



Jennifer Greenburg

EXHIBITIONS

and other resources

join the **Charter Photographer** group on **flickr**...

add the **Charter Photography** website to your bookmarks...

sign up to **The Photographer's Gallery** group on **facebook**...

Whitechapel Gallery (www.whitechapelgallery.org)

Whitechapel High Street, London, E1

Zarina Bhimji - Landscapes & Buildings, images and film, to March 9th, Free

National Portrait Gallery (www.npg.org.uk)

St. Martin's Place, London, WC2

Mary McCartney - From Where I Stand, to May 2nd, Free

Taylor Wessing Photographic Portrait Prize, to February 12th, £2

Various other exhibits

Tate Modern (www.tate.org.uk/modern)

Bankside, London, SE1

The Unilever Series - Tactia Dean - film installation, to March 11th

New Documentary Formats - to 31st March, Free

Photofusion (www.photofusion.org)

Electric Lane, London, SW9

Natasha Caruana: Married Men & Other Stories, 3rd February to 23rd March,

Free

The Wapping Project - Bankside (www.thewappingproject.com)

Hopton Street, London, SE1

Edgar Martins - This is not a free house, to 17th March, Free

The V&A Museum (www.vam.ac.uk)

Cromwell Road, London SW7

Photographers Gallery - Free

For more exhibitions see:

The Guardian guide on a Saturday

www.spoonfed.co.uk and search photography

KEY WORDS

Exposure

The quantity of light allowed to act on a photographic material; a product of the intensity (controlled by the lens opening) and the duration (controlled by the shutter speed or enlarging time) of light striking the film or paper.

Shutter Speed

In digital photography terminology, shutter speed is slightly different to traditional photography. Traditionally, the shutter opened when you pressed the camera's button, exposed the film behind the shutter, and then closed again; covering the film back over in the process. With electric **sensors** the "shutter" is controlled by the camera's computer. A short shutter speed means the sensor is charged for a fraction of a second. For longer shutter speeds, the sensor is kept charged for longer.

Composition

The pleasing arrangement of the elements within a scene—the main subject, the foreground and background, and supporting subjects.

F-numbers or F-stops

Numbers on the lens aperture ring and the camera's LCD (where applicable) that indicate the size of lens aperture. The lower the number the larger the aperture. As the scale rises, each number is multiplied by a factor of 1.4. Standard numbers are 1.0, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32, etc., each change resulting in a doubling or halving of the amount of light transmitted by the lens to the film.

Depth of Field

The distance between the nearest and furthest objects in a photograph that are considered to be acceptably sharp. Dependant on aperture, focal length and focused distance. The smaller the aperture, the wider the lens and the further the focused distance, giving a greater depth of field and vice versa.

Macro

Not strictly digital photography terminology, "macro" means the ability for a camera (or lens) to focus so near to the subject that it is captured life size on the image sensor.

Resolution

In digital photography terminology, resolution is a measure of the number of **pixels** there are on a **sensor**. The resolution of digital cameras is measured in "megapixels" – millions of pixels.

Framing

The frame directs the viewer's attention to a particular subject or point of interest within the photograph. Frames also create perspective and show depth.

KEY WORDS

Contrast

The range of difference in the light to dark areas of a negative, print, or slide (also called density); the brightness range of a subject or the scene lighting.

Subject

the thing or person that you show when you take a photograph.

Focus

Adjustment of the distance setting on a lens to define the subject sharply.

Zoom Lens

A lens in which you adjust the focal length over a wide range. In effect, this gives you lenses of many focal lengths.

Aperture

The aperture is the opening formed by the blades of the iris or diaphragm in the lens, through which light passes to expose the film. Aperture size is usually given in f-numbers, the larger the number, the smaller the opening.

Electronic flash

Designed to provide light where the lighting on the scene is insufficient.

Film Speed

ISO stands for International Standards Organization and numbers such as ISO 100 or ISO 400 etc. give the sensitivity of film to light. The higher the number, the more sensitive or faster the film. Basically, the slower the film (low ISO No.) the sharper and clearer the photograph. Grainy effects can be achieved with fast films (high ISO No.).

Focal Length

The distance from the film to the optical centre of the lens when the lens is focused on infinity. Lenses which allow varying focal lengths without changing focus are called zoom lenses.

Perspective

Perspective is a two-dimensional representation of a three-dimensional scene. In photography this can be achieved by viewing 3-D objects from an angle rather than head-on. A photograph is also given perspective if there are objects in the foreground, middle distance and background, giving the whole scene "depth".

Zoom Lens

A lens which can be adjusted to a wide range of focal lengths without a change in focus, thus an alternative for a number of individual lenses of various focal lengths.

EXAM HEADINGS

and relevant photographers

PERSONAL POSSESSIONS

Bert Teunissen
Jennifer Greenburg
Sophie Calle
Andrew Curtis
Wolfgang Tilmanns

PASSING OF TIME

Dear Photograph blog
Christian Marclay
Anne Hardy
Richard Billingham
Yenny Huber

PATTERNS

Tacita Dean
Chris Jordan
Abigail Reynolds
Andreas Gursky
Hans Eijkelbrom
Micheal Wolf

BLACK & WHITE OR COLOUR

Bruce Davidson
Richard Koenig
Bill Viola
John Baldessan
Krista Wortendyke

DECAY

John A Chakeres
Sam Taylor Wood
Dan Ferro
Edward Burtyusky
Pierre Cordier

MISCELLANEOUS ARTISTS

Chris Jordan
Sarah Pickering
Andreas Gursky
Michael Wolf
Candida Hofer
Jenny Holzer
Ilse Bing
Barbara Kruger
Shirin Neshat
Gordon Matta Clark
Gillian Wearing
Sarah Lucas
Richard Billingham
Ellen Gallagher
Won Ju Lim
Golan Levin
Jared Steffensen
Chrissie MacDonald
Jaroslav Rossler
Richard Long
Cindy Sherman
Sebastio Salgado
William Klein
Robert Frank
Diane Arbus
Juergen Teller
Baltz Lewis

J. Bennett Fitts
Andreas Gefeller
Sarah Pickering
Michael Wolf
Curtis Mann
Dan Ferro
Deanna Dikeman
Evan Baden
Jason Salavon
Leah Missbach Day
Richard Koenig
Tom Bamberger
Paul Clark
Myra Greene
Bruce Checefsky
William Eggleston
Stephen Gill
Thomas Demand
Mauritzio Anzeri
Tom Hunter
Boo Ritson
Edward Burtynsky
Wolfgang Tillmans
George Tice
Stephen Shore
Li Wei
Bill O'Donnell