

unit two

EXTERNALLY
SET
ASSIGNMENT



Barbara Kruger

AQA Art & Design (photography) 2013 ARTF2

Welcome to your unit 2 for the AS Level Photography course.

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

Your unit 2 will consist of the following:

1. Five possible starting points for you to choose from
2. A minimum of 8 weeks of preparation
3. A 5 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



Sebastio Salgado

Task 1a

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

Conduct your initial research into your chosen theme.
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. The double page should include initial thoughts, images, quotes, words and possible media. Make sure you use a range of sources e.g. internet, magazines, newspapers, books, own photographs.

Task 1c

Based on your chosen theme, take a minimum of 30 photographs. Make sure you print contact sheets and annotate the selection process of choosing at least 5 successful images.



Ansel Adams

Your questions:

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

Choose only ONE.

Home

Martin Parr, Anna Fox, Henri Cartier-Bresson, Walker Evans, Richard Billingham, Tina Barney, Kurt Schwitters, Mikalene Thomas, Michael Raedecker, Phillip Estlund, Gavin Turk, Laura Letinsky

Contrasts

Ansel Adams, Diane Arbus, Francesca Woodman, William Klein, Geraldo de Barros, Man Ray, Daido Moriyama

Musical Instruments and Musicians

Man Ray, Peter Blake, Andy Warhol, Robert Maplethorpe, Suzi Maeder, Bjorn Ewers

Multiple Images

Jerry Uelsmann, Dan Mountford, Duane Michals, Steven Pippin, Inaki Bonillas, Idris Khan, Jochen Lempert, Michael Wolf, Nicole Wermers

Issues

Alison Jackson, Barbara Kruger, Sebastio Salgado, Donovan Wylie, Sophie Ristelhueber, Marcus Harvey, Jo Spence, Robert Capa, Elizabeth Price, Roy Arden, C.K Rajan

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
Laura Letinsky: Perspectives on Collage, Geraldo de Barros – to 7th April, FREE

National Portrait Gallery

www.npg.org.uk
St. Martin's Place, London, WC2
Man Ray: Portraits – to 27th May, £10.90
Various other exhibits

National Maritime Museum

www.rmg.co.uk
Romney Road, Greenwich, London, SE10
Ansel Adams – to 28th April, £5.45

Photofusion

www.photofusion.org
Electric Lane, London, SW9
James Smith: Temporal Dislocation, FREE

ICA

www.thewappingprject.com
Carlton House Terrace, The Mall, SW1
Juergen Teller: Woo, Fashion & Commercial Photography – to 17th March, FREE

The V&A Museum

www.vam.ac.uk
Cromwell Road, London SW7
Light From The Middle East – to 7th April, FREE
Photographs Gallery – Free

For more exhibitions see:

The Guardian guide on a Saturday

www.spoonfed.co.uk and search photography

Viewfinder Gallery:

viewfinder.org.uk/exhibitions/uk



Alison Jackson

Task 2a

London / New York City

During half term: Visit a gallery / exhibition

Visit **at least** one exhibition that includes photographic or lens-based media. Some suggestions have been included on the left. (NB: don't forget to take a small sketchbook with you, to record your initial thoughts, presentation ideas, collect leaflets, hand outs and postcards.)

Task 2b

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

Task 2c

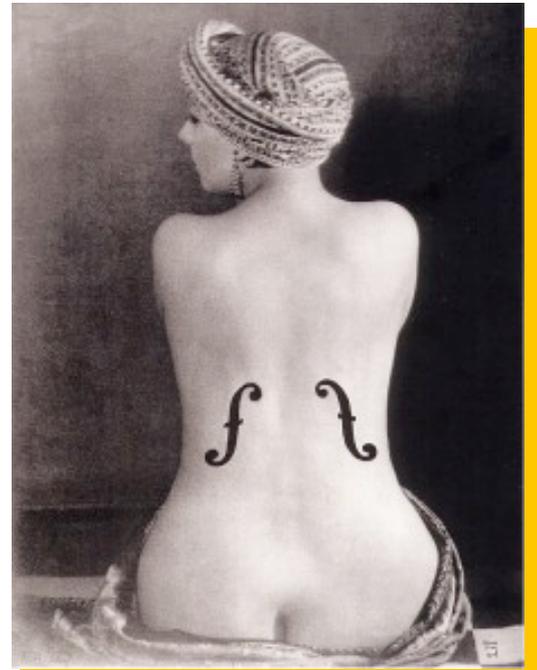
Find 2 artists, 5 examples for each artist you choose. Pick your examples very carefully. Present all images in your book; annotate, interpret and analyse in response to your chosen theme.

Task 2d

Conduct a shoot in response to one of the artists you have seen at an exhibition; minimum 30 images. Remember to present annotated contact sheets and selected images which should be evaluated.



Donovan Wylie



Man Ray

Task 3a

Select two artists that you would like to study in more depth. 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

Create a practical response to each artist research, by paying careful attention to the elements / components that you have analysed (as listed above). You should create a minimum of 3 successful images (6 in total), which will be presented in your sketchbook. For each shoot you should take a minimum of 30 images.

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 the work you have produced to the photographers work.



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



Tina Barney

Task 4a

Research 3 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



Richard Billingham



Sophie Ristelhueber

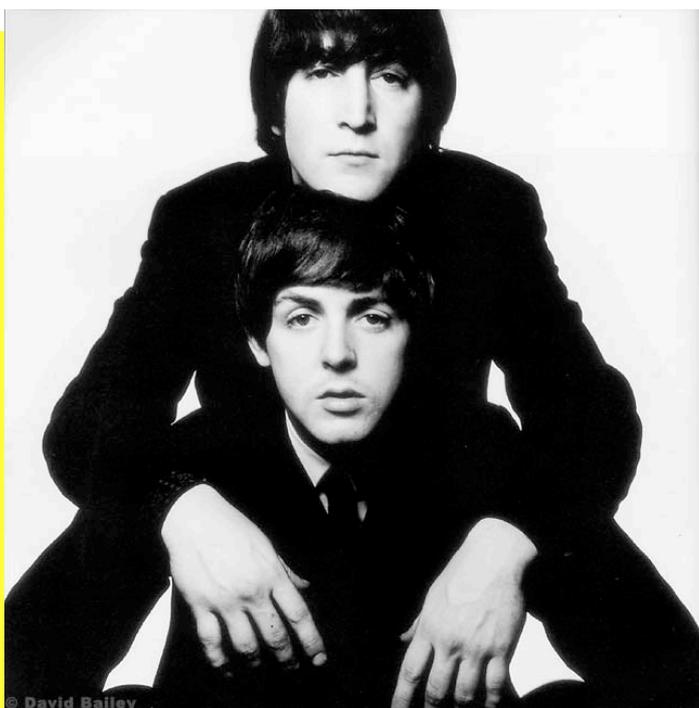


Francesca Woodman

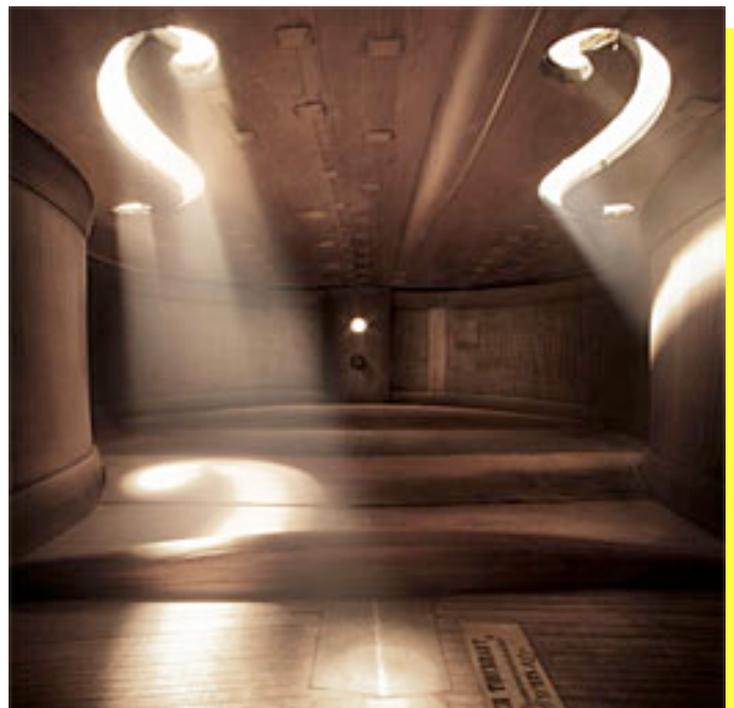
Task 5

Plan out 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 photo shoot should be the minimum of 30 images. You will need to include a contact sheet for each shoot, 5 of the best images for each shoot and experiment with appropriate techniques.

Your images should be evaluated collectively and also comment on individual shots / outcomes and make connections with your prior research and critical and contextual studies.



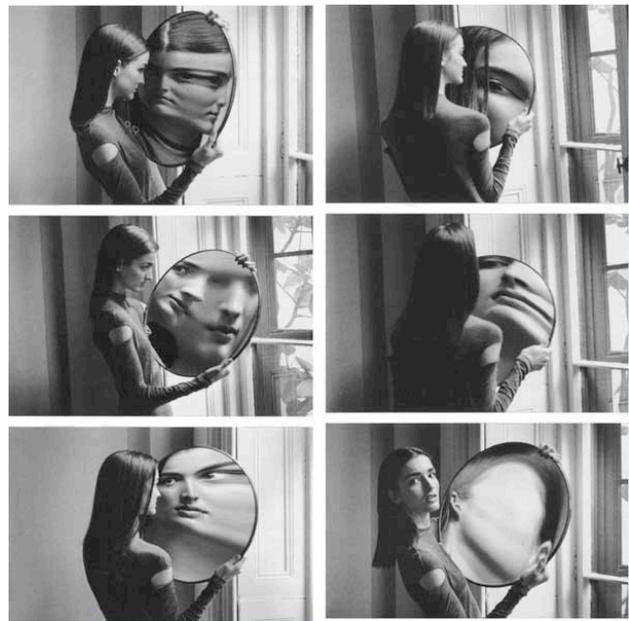
David Bailey



Bjorn Ewers



Diane Arbus



Duane Michals

Task 6

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)



Dan Mountford



Nicole Wermer

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.

Task 8

Having considered three potential ideas to explore and develop further, select two out of the three and carry them both out, so that you end up with a photo shoot for both, 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?



Jerry Uelsmann

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.

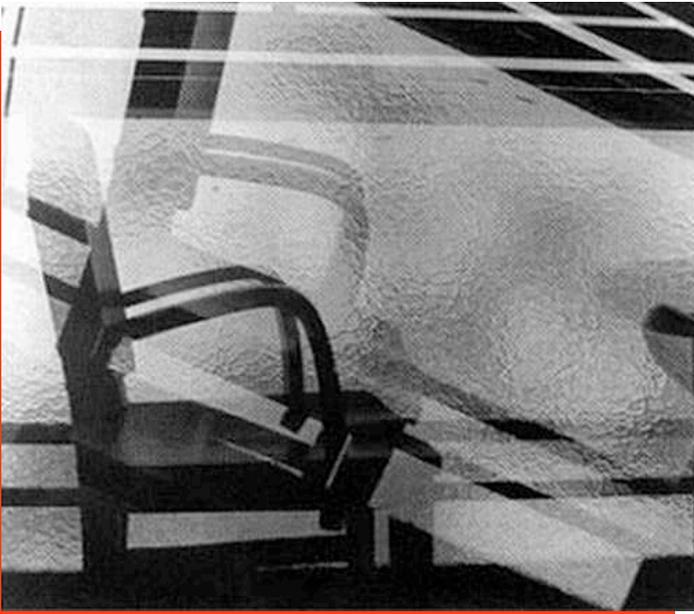
Your presentation must include photographs, illustrations, annotations, examples of artist works that have inspired your idea, and an equipment / materials list. These may well develop, as your planning progresses.

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.

This task is designed to help you refine your final idea – make sure you continue to refer back to your the pages in your book (Task 10a)



Gerald de Barros



Laura Letinsky

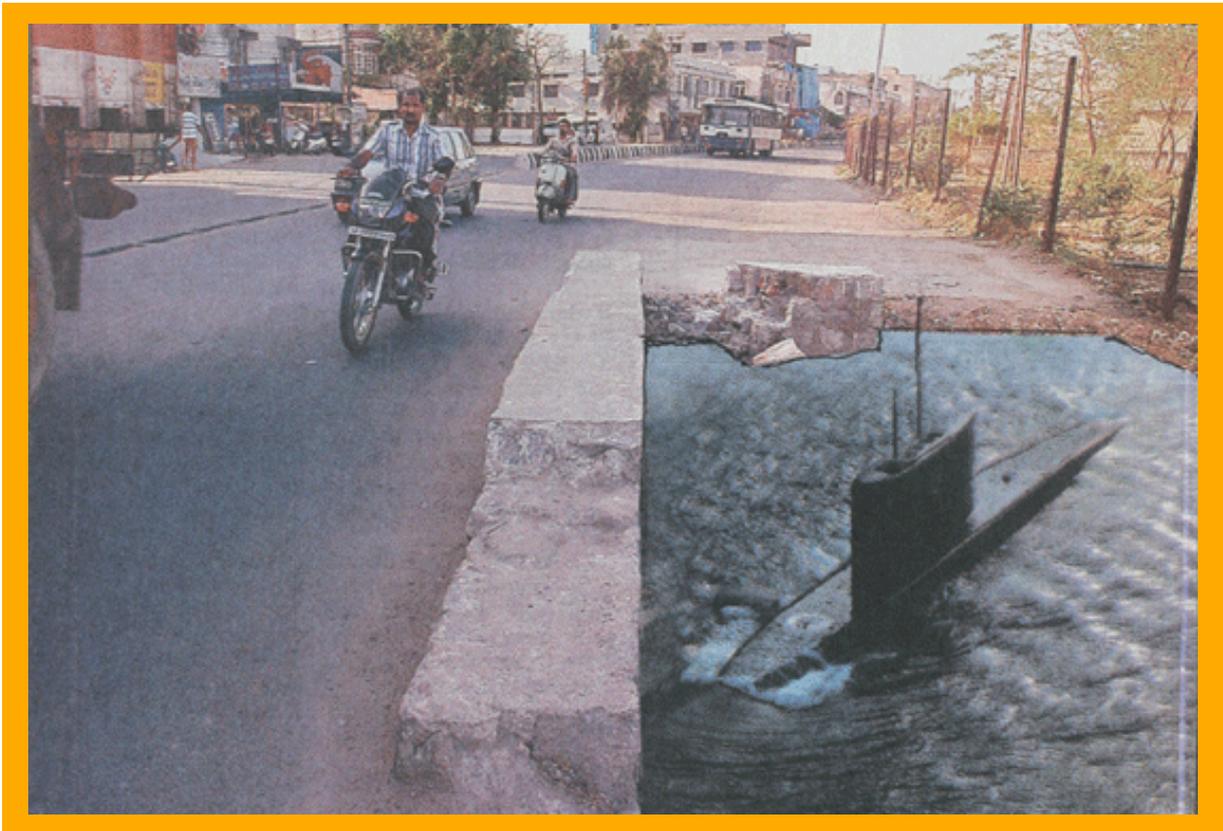
Task 11

You will now be approaching your practical exam, and will need to make your final decisions on what you will produce in the given 5 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 the final series of shots for your actual final piece.



C.K. Rajan



Roy Arden

Task 12a

Present a plan of how you will use the 5 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 5 '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!

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.

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. Dependent 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.

Chris Jordan
Andreas Gursky
Candida Hofer
Ilse Bing
Shirin Neshat
Gillian Wearing
Richard Billingham
Won Ju Lim
Jared Steffensen
Jaroslav Rossler
Cindy Sherman
William Klein
Diane Arbus
Baltz Lewis
Andreas Gefeller
Michael Wolf
Dan Ferro
Evan Baden
Leah Missbach Day
Tom Bamberger
Myra Greene
William Eggleston
Thomas Demand
Tom Hunter
Edward Burtynsky
George Tice
Li Wei

Sarah Pickering
Michael Wolf
Jenny Holzer
Barbara Kruger
Gordon Matta Clark
Sarah Lucas
Ellen Gallagher
Golan Levin
Chrissie MacDonald
Richard Long
Sebastio Salgado
Robert Frank
Juergen Teller
J. Bennett Fitts
Sarah Pickering
Curtis Mann
Deanna Dikeman
Jason Salavon
Richard Koenig
Paul Clark
Bruce Checefsky
Stephen Gill
Mauritzio Anzeri
Boo Ritson
Wolfgang Tillmans
Stephen Shore
Bill O'Donnell