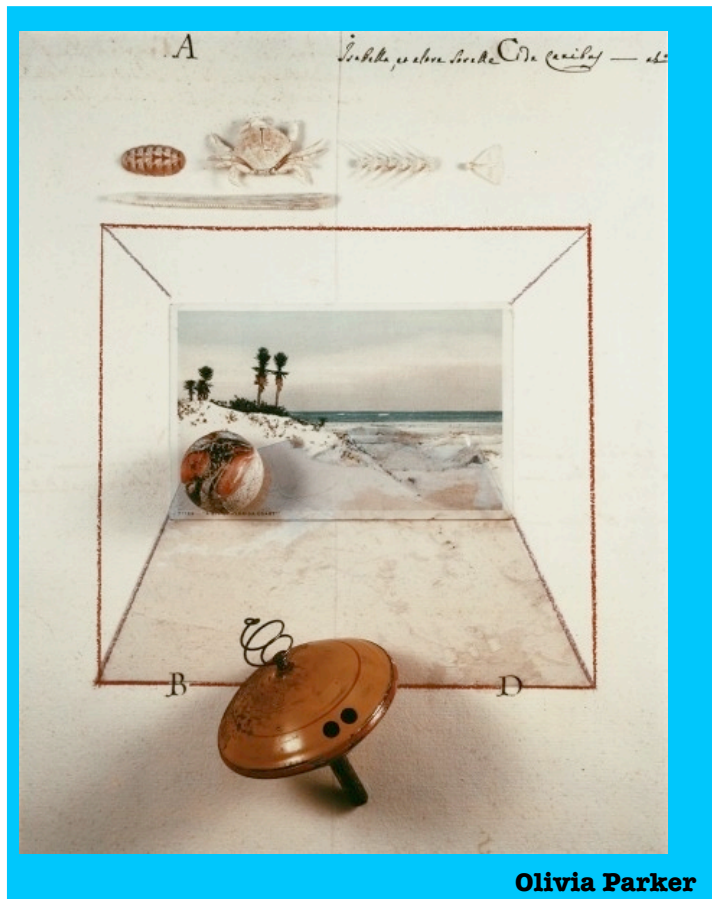


unit two

EXTERNALLY
SET
ASSIGNMENT



Olivia Parker

AQA Art & Design (photography) 2014 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



Paul Graham

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 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 – Initial Shoot

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.



Vivian Maier

Your questions:

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

Choose only ONE.

Story Telling

Alan Sekula, Jim Goldberg, Duane Michals, Francesca Woodman, John Baldessari, Judith Golden, Keith Arnatt, Olivia Parker, Lisa Kokin, Mari Mahr

Reflections

Richard Prince, Lee Friedlander, Elina Brotherus, Ralph Eugene Meatyard, Daido Moriyama, Francesca Woodman, Elliot Erwitt, Saul Leiter, Robert Frank, Nan Goldin, Ernst Haas, Diane Arbus

Personal Comment

Malick Sidibe, Paul Graham, Shomei Tomatsu, Ernest Cole, David Goldblatt, Boris Mikhailov, Bruce Davidson, Edward Burtynsky, Nan Goldin

Freezing Motion

James Huse, Martin Klimas, Ori Gersht, Fabien Oefner, Shinichi Maruyama, Harold Edgerton, Jesus Chapa–Malacara, Gjon Mili, Sophie Gamand, Edward Muybridge

The Natural World

Andreas Feininger, Albert Renger–Patzsch, Imogen Cunningham, Ralph Eugene Meatyard, Edward Weston, Marie Sechtlova, Anton Jankovoy, Richard Mosse, Ellen Yatzon, Javid Kamali, Jo Bradford, Catherine Ulitsky, Helen Birch

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:

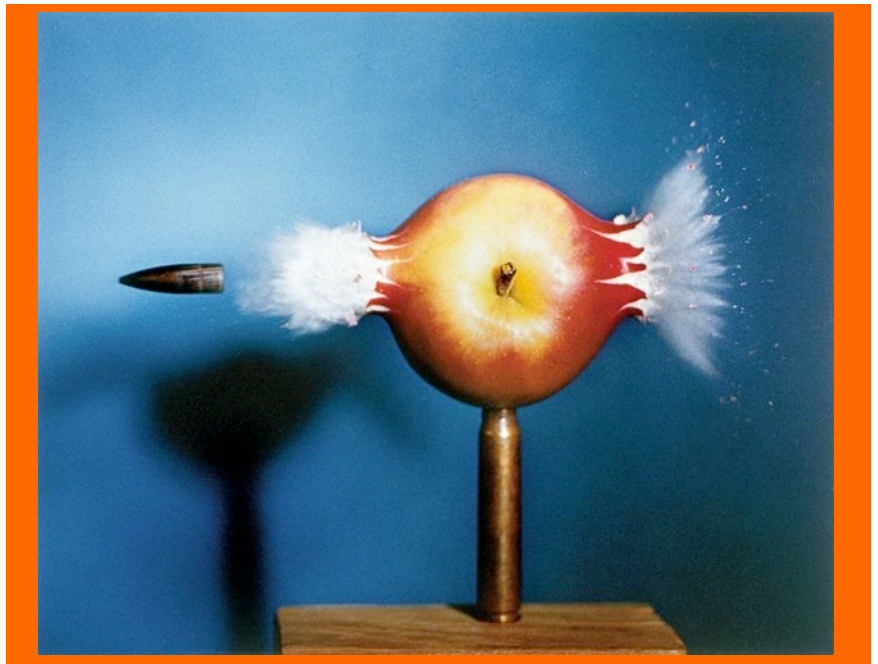
The Guardian guide on a Saturday

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



Harold Edgerton

Task 2a - Artist Research

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 2b - Artist Response

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

Task 2c

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 2d

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



Martin Klimas



Fabien Oefner

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 Response

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

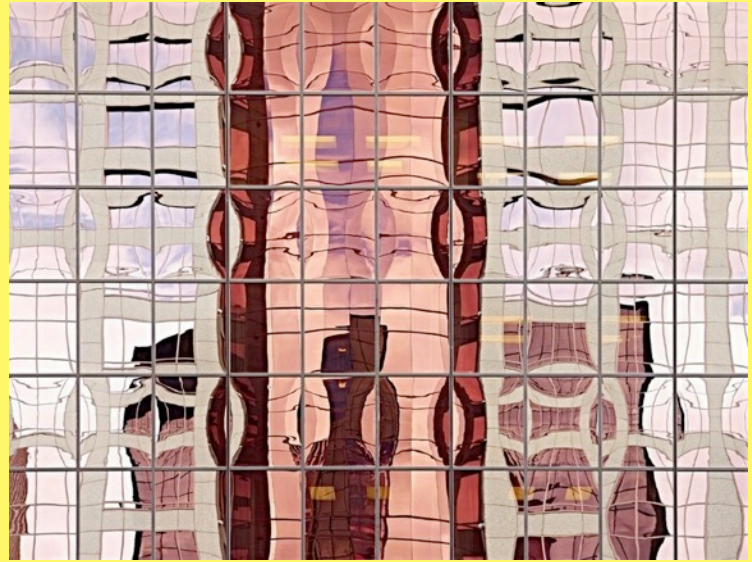
aperture

focal point

zooming

macro

wide-angle



Andrea Stone

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.

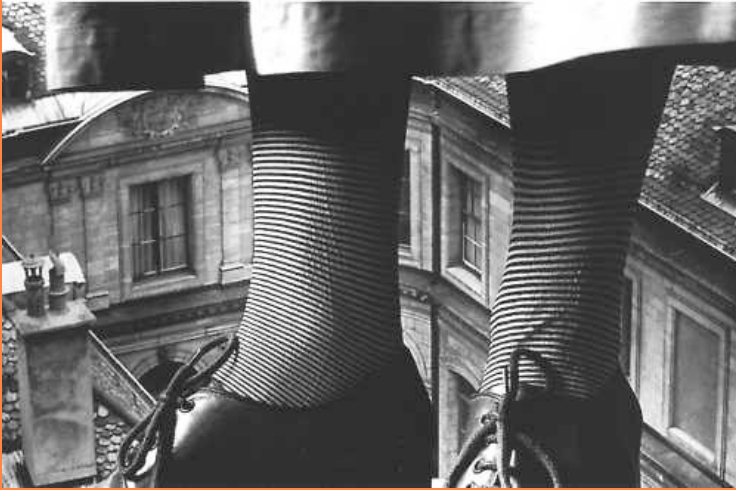
Task 4b

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



Anton Jankovoy



Mari Mahr

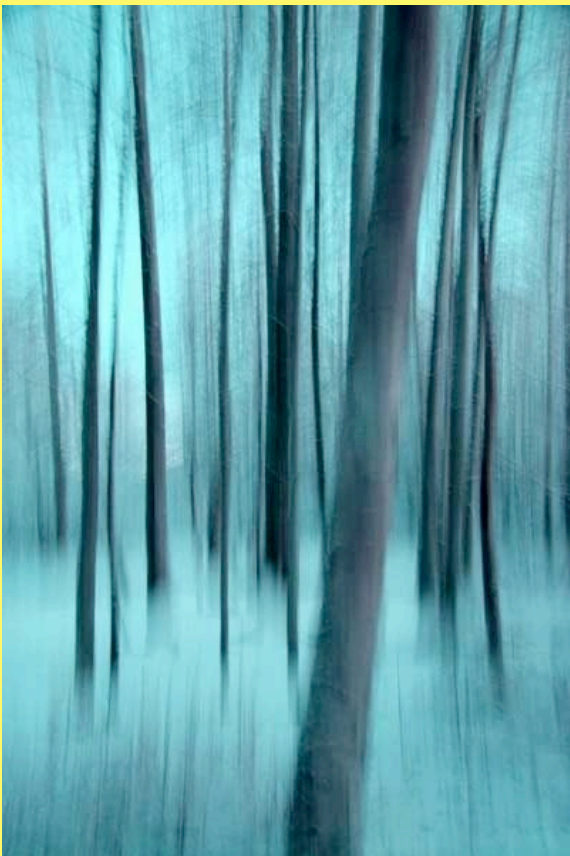


Francesca Woodman

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

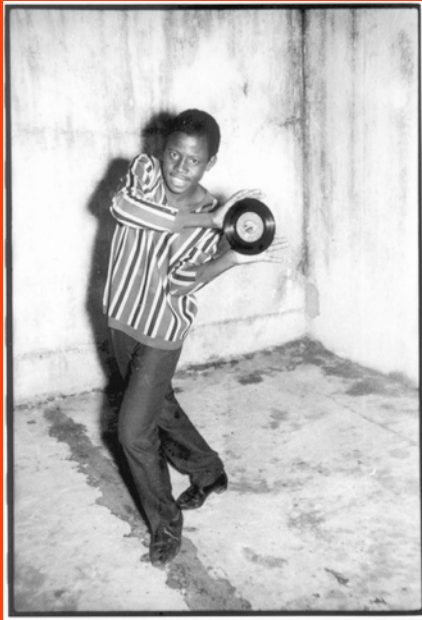
Your images should be evaluated collectively and also comment on individual shots / outcomes and make connections with your prior research and critical and contextual studies.



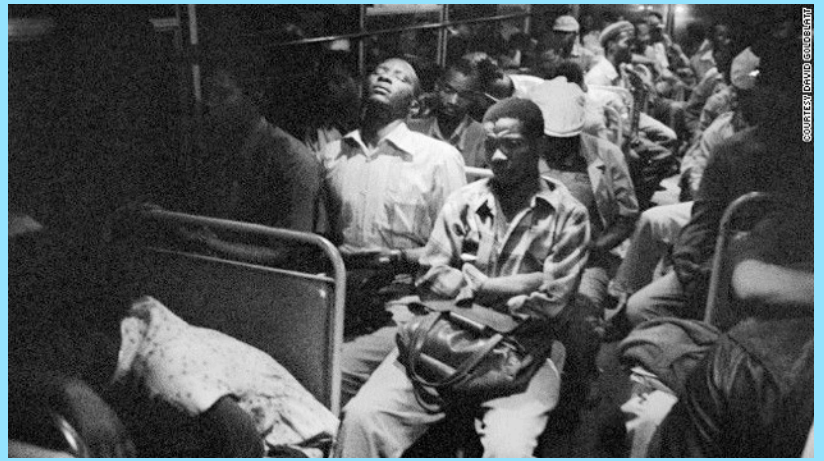
Javid Kamali



Edward Weston



Malick Sidibe



David Goldblatt

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)



Duane Michals



Judith Golden

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

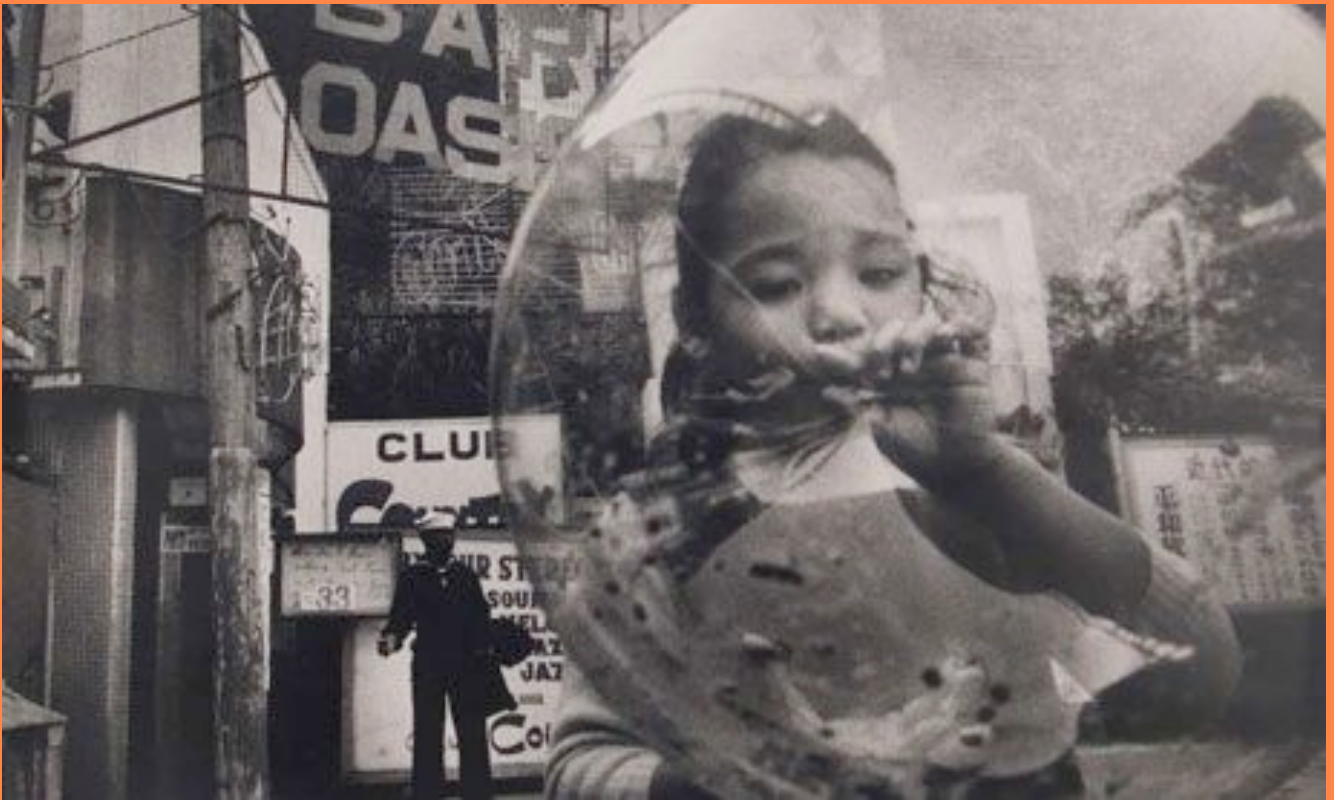
Having considered three potential ideas to explore and develop further, select two out of the three and carry them both out, so that you end up with a photo shoot for both, a contact sheet of images, and a selection of possible outcomes.

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?



Shomei Tomatsu

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.

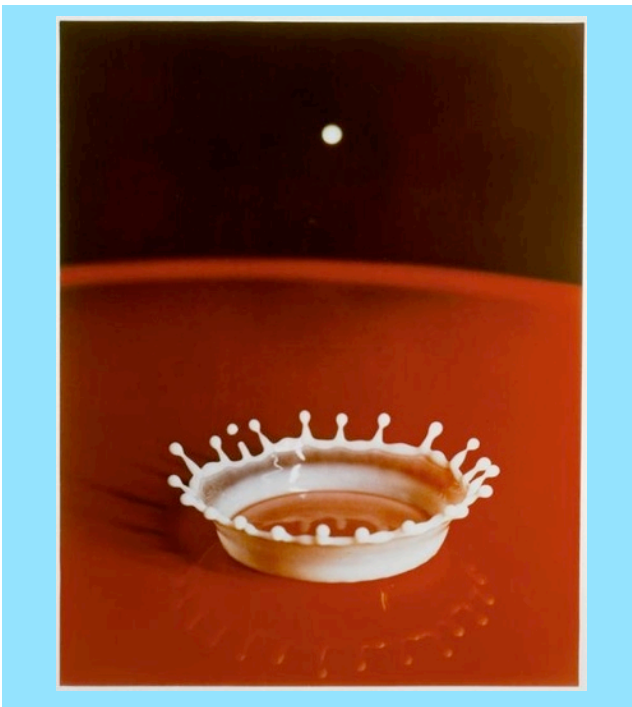
Your presentation must include photographs, illustrations, annotations, examples of artist works that have inspired your idea, and an equipment / materials list. These may well develop, as your planning progresses.

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)



Harold Edgerton



Ori Gersht

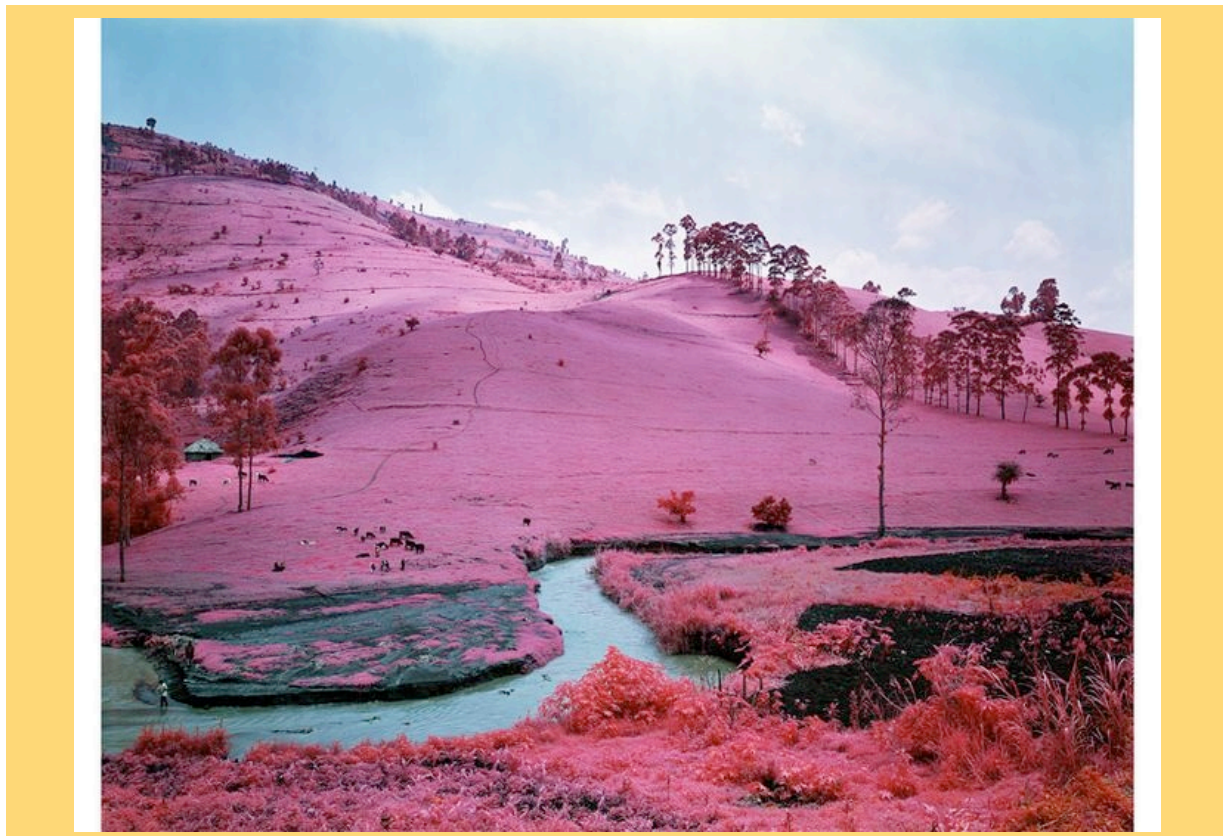
Task 11

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.



Richard Mosse



Ernst Haas

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!

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?

evaluating my

AS Photography

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.?

PLANNING FOR YOUR EXAM

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

Your exam is **5 hours**

Storyboard how you
will use each of the 5
hours, to make sure
that you complete
your outcome within
the given time

Hour 1

Hour 2

Hour 3

Hour 4

Hour 5

AS PHOTOGRAPHY EXAM PLANNING

Unit 2

exam date: 9th May 2014

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