

Unit four

EXTERNALLY
SET
ASSIGNMENT



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AQA Art & Design (photography) 2012 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



Alexander Rodchenko



Chema Madoz

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 listed on the exam paper.
NB: if you are working in an A4 sketchbook, then your research should spread over 4 pages. If you prefer, you can present your initial research on a mood board (A1 mount board)

Task 1c

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

Conduct 2 of these shoots, each should include a minimum of 20 photographs. Make sure you print contact sheets and annotate the selection process of choosing at least 3 successful images.



Sebastio Salgado

Your questions:

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

Choose only ONE.

1. Water

Ernst Haas; Bill Viola; David Hockney; Susan Derges; Clifford Ross; Erika Diettes; Matthew Brandt

2. Surrealism

Chema Madoz; Angus McBean; Jerry Uelsmann; Man Ray; Dora Maar;

3. Approaches to Portraiture

Cecil Beaton; Jane Brown; Eve Arnold; Taryn Simon; Adam Krawesky; Cindy Sherman; Yasumasa Morimura

Transport and Travelling

Paul Strand; Jacques-Henri Lartigue; Walker Evans; Keisuke Shirota; Stephen Shore; Larry Chait

5. Issues of Concern

David Attenborough; Fay Godwin; Sebastio Salgado; Richard Mosse; Mitch Epstein

6. Distortion

Andre Kertesz; Bill Brandt; Catherine Yass; Stephen Shanabrook; Heinz Hajek-Halke

7. Composition

Henri Cartier-Bresson; Alexander Rodchenko; John Ford; Candida Hofer; Harry Callahan

8. Personal View of Society

Robert Frank; Martin Parr; William Klein; Bert Teunissen; Tobias Zielony, Richard Billingham; Ari Versluis

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

Whitechapel Gallery

www.whitechapelgallery.org
Whitechapel High Street,
London, E1
Zarina Bhimji – Landscapes &
Buildings, images & 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 – Tacita
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

www.thewappingproject.com
Bankside, 65a Hopton Street,
London SE1
Edgar Martins – This is Not a
House, to 17th March, Free

The V&A Museum

www.vam.ac.uk
Cromwell Road, London SW7
Photographs Gallery – Free

For more exhibitions see:

The Guardian guide on a
Saturday

www.spoonfed.co.uk and
search photography



Stephen Shore

Task 2a

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 your small black sketchbook with you, so you can record your initial thoughts, and collect any leaflets, hand-outs and postcards

Task 2b

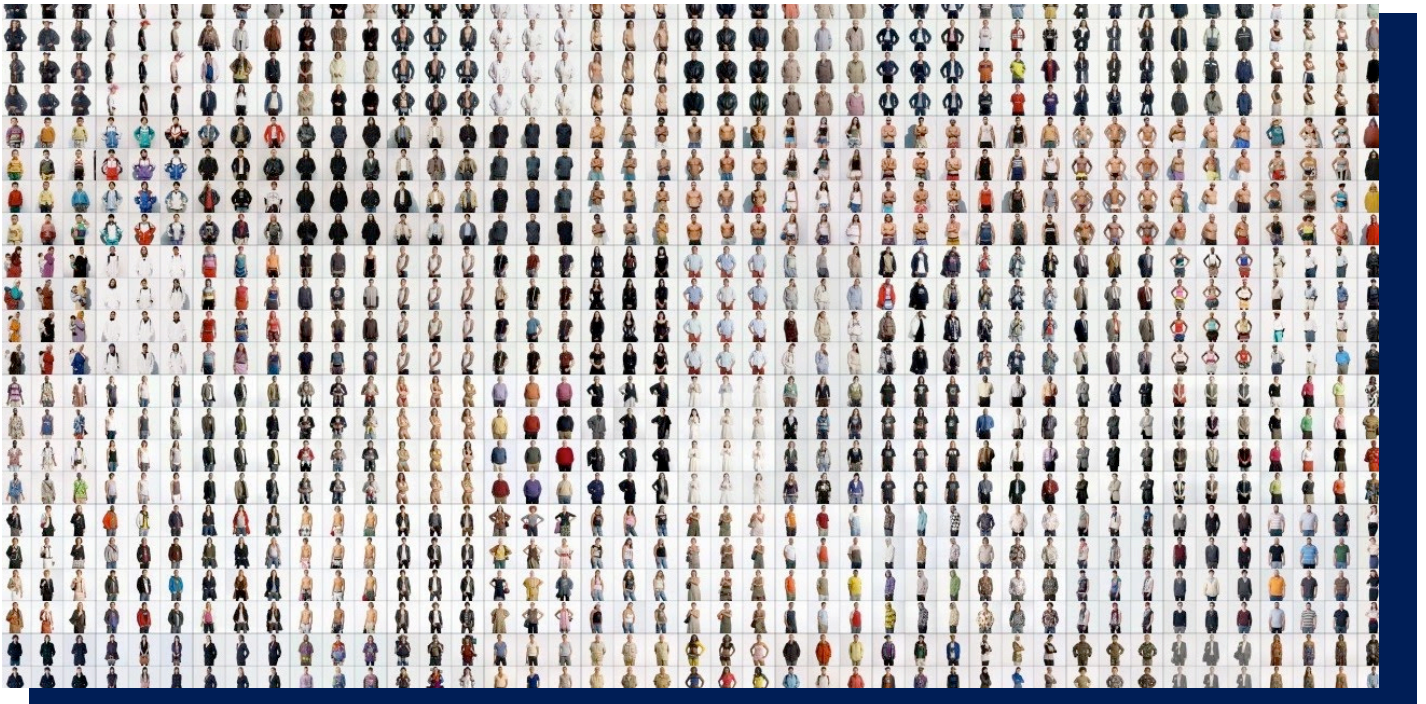
Document and present your exhibition visits in your sketchbook – include critical and contextual analysis (using your own words)

Task 2c

Find 5 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.



Ernst Haas



Ari Versluis

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. They **must** be a selection from a larger series of experiments, and you **should** accompany your chosen 3 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 each.



Martin Parr

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



Bill Viola

Task 4a

Research 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)

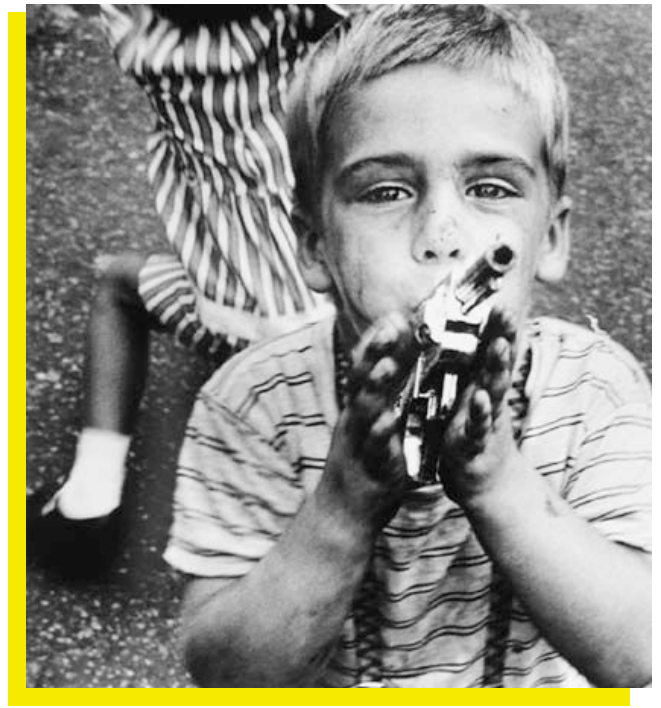
NB: Make sure your chosen techniques are manageable (achievable), given your time-constraints and available



Matthew Brandt



Stephen Shanabrook



William Klein

Task 5

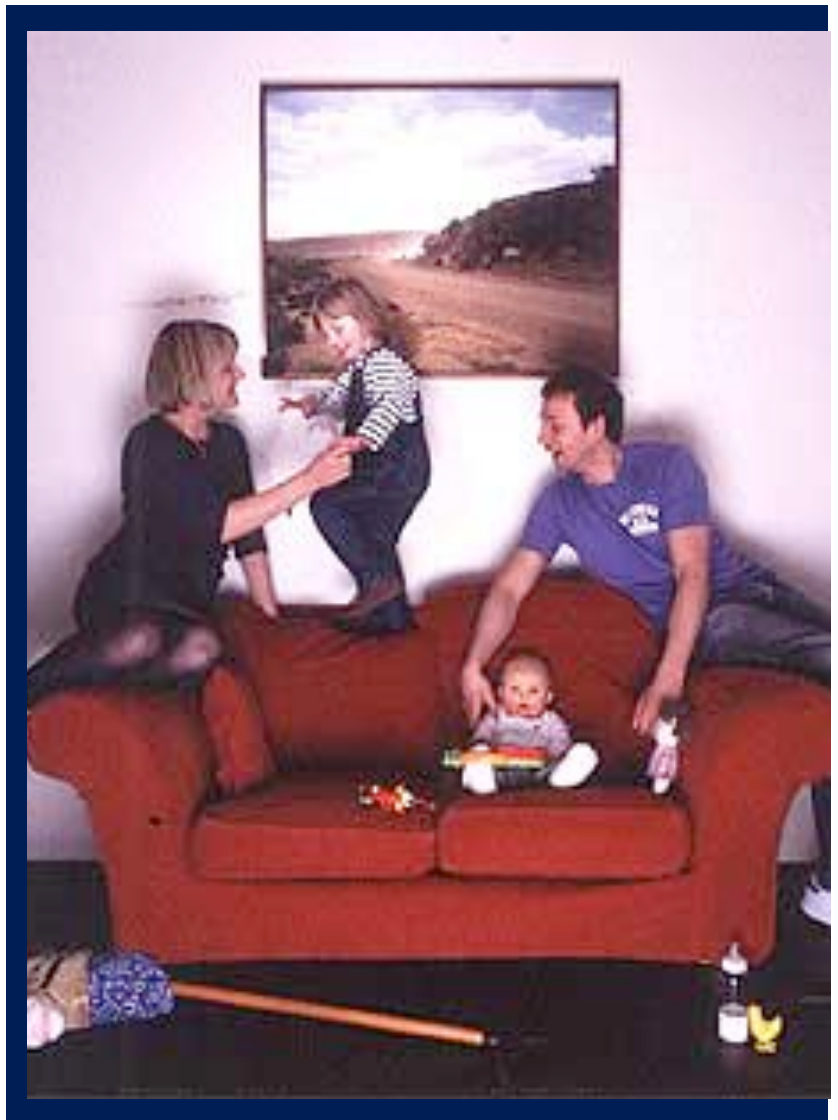
Create a visual diary or storyboard comprising three different photo shoots on the same subject matter. You may choose to vary each shoot by using a different technique or process, or by experimenting with colour / tone, degrees of exposure, type of lens, ISO or type of film.

You may choose to present your storyboard in your sketchbook, or on an A1 mood board.

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.



Dora Maar



Richard Billingham



Jerry Uelsmann



Candida Hofer

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



Andre Kertesz



Cindy Sherman



Erika Diettes

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 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?



Walker Evans



Richard Mosse

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.

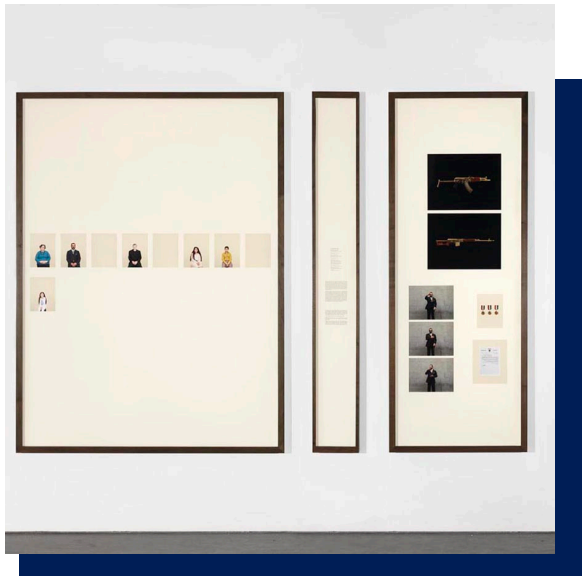
Task 10b

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

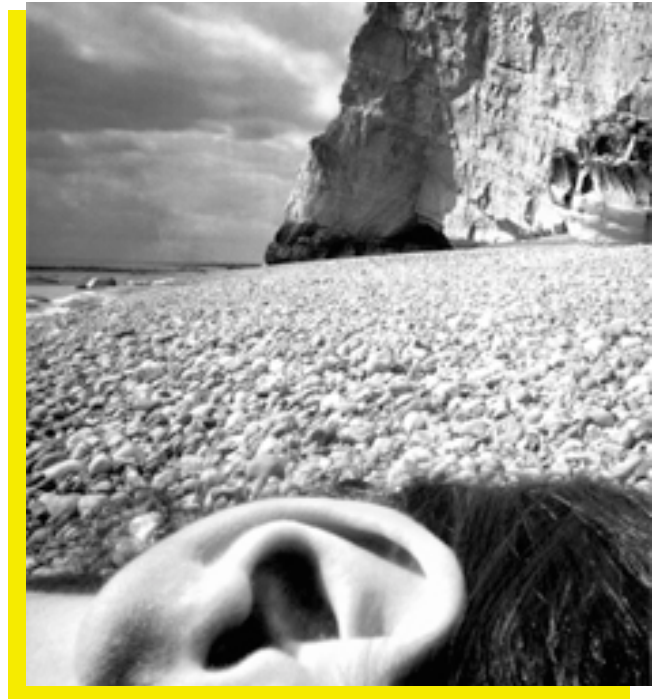
Find additional artists who explore the same or similar themes as you are.

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





Taryn Simon



Bill Brandt

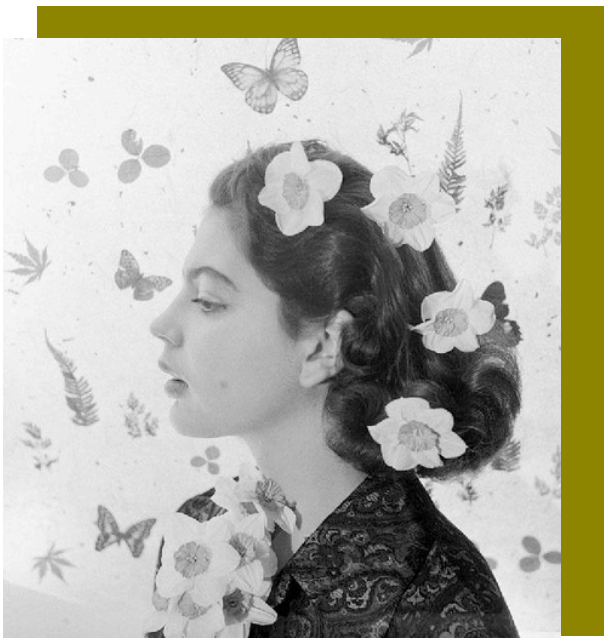
Task 11

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.

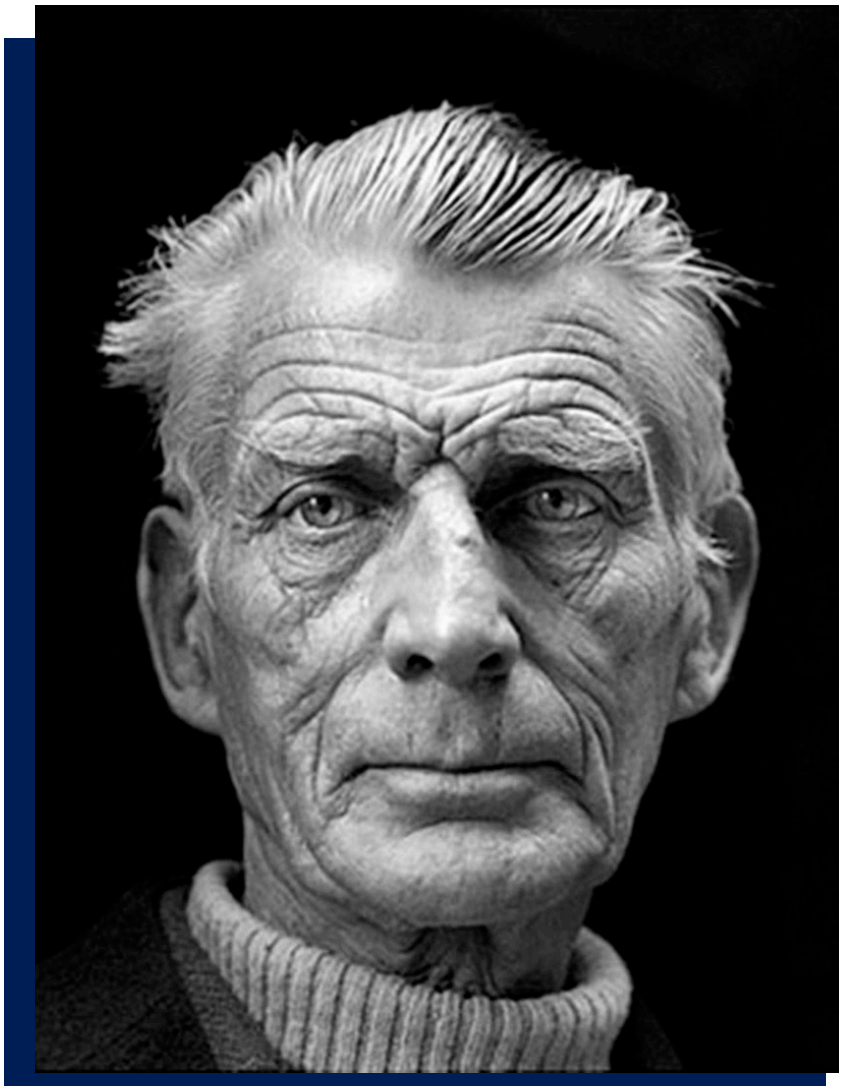
You will also need to ensure that you have discussed your idea in depth with your teachers, and ironed out any potential problems (practical, or conceptual).

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)



Cecil Beaton



Jane Brown



David Hockney

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!

