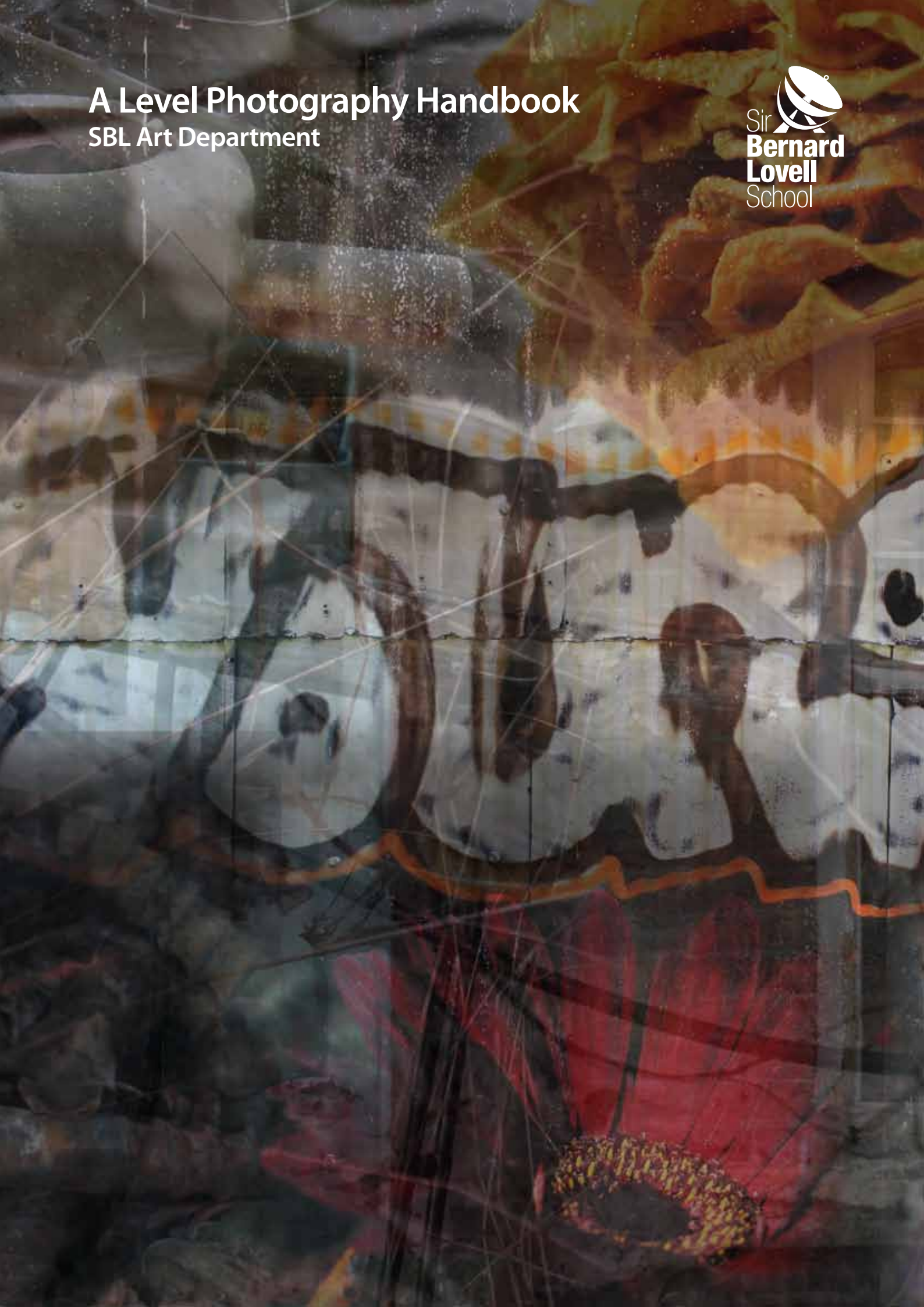


A Level Photography Handbook

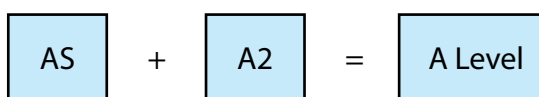
SBL Art Department



Course outline

AS Examinations	
Unit 1 – ARTA1, ARTB1, ARTC1, ARTD1, ARTE1, ARTF1 Coursework Portfolio 50% of AS, 25% of A Level No time limit 80 marks Portfolio of work set and marked by the centre and moderated by AQA Available in June only	AS Award 1201A-1206F
Unit 2 – ARTA2, ARTB2, ARTC2, ARTD2, ARTE2, ARTF2 AS Externally Set Assignment 50% of AS, 25% of A Level Supervised time 5 hours 80 marks Work produced will be marked by the centre and moderated by AQA Available in June only	

A2 Examinations	
Unit 3 – ARTA3, ARTB3, ARTC3, ARTD3, ARTE3, ARTF3 Personal Investigation 25% of A Level No time limit 80 marks Personal investigation supported by written element of 1000-3000 words, set and marked by the centre and moderated by AQA Available in June only	A Level Award 2201A-2206F
Unit 4 – ARTA4, ARTB4, ARTC4, ARTD4, ARTE4, ARTF4 A2 Externally Set Assignment 25% of A Level Supervised time 15 hours 80 marks Work produced will be marked by the centre and moderated by AQA Available in June only	



Assessment grid

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Marks	Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.	Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.	Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.
0-4	<ul style="list-style-type: none"> Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources Demonstrates analytical and critical understanding and the use of a specialist vocabulary at a basic level. 	<ul style="list-style-type: none"> Minimal ability to experiment with and select appropriate resources, media, materials, techniques and processes. Little evidence of reviewing and refining ideas as their work develops. 	<p>Minimal ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions.</p> <ul style="list-style-type: none"> Demonstrates a minimal ability to reflect on their work and progress. 	<ul style="list-style-type: none"> Minimal ability to develop a response, limited by a lack of skill and understanding. Minimal ability to realise their intentions and where appropriate, make connections other elements Unclear and often inaccurate language is used.
5-8	<p>Some ability to develop ideas and sustain investigations, making reference to relevant contextual materials and other sources.</p> <ul style="list-style-type: none"> Demonstrates some analytical and critical understanding, with limited use of a specialist vocabulary. 	<p>Some ability to experiment with and select appropriate resources, media, materials, techniques and processes.</p> <ul style="list-style-type: none"> Reviews and refines ideas as their work develops with limited success. 	<p>Some ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions.</p> <ul style="list-style-type: none"> Demonstrates some ability to reflect on their work and progress. 	<p>Some ability to make a personal, informed and meaningful response which is uneven.</p> <ul style="list-style-type: none"> Demonstrates some ability to successfully realise their intentions and, where appropriate, make connections with other elements. Limited clarity, coherence and accuracy in handling language.

9-12	<p>A reasonably consistent ability to develop their ideas through sustained investigations, informed by contextual and other sources.</p> <ul style="list-style-type: none"> • Demonstrates analytical and critical understanding and the ability to make appropriate use of a specialist vocabulary. 	<p>A reasonably consistent but sustained ability to experiment with and select appropriate resources, media, materials, techniques and processes.</p> <ul style="list-style-type: none"> • Reviews and refines their ideas as their work develops, with a degree of success. 	<p>A reasonably consistent ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions.</p> <ul style="list-style-type: none"> • Demonstrates an ability to reflect on their work and progress with increasing confidence. 	<p>A reasonably consistent ability to make a personal, informed and meaningful response.</p> <ul style="list-style-type: none"> • Demonstrates a reasonably consistent ability to successfully realise their intentions and, where appropriate, make connections with other elements. • Work is supported by reasonably clear, coherent and accurate use of language.
13-16	<p>Consistent ability to develop their ideas through sustained investigations, informed by contextual and other sources.</p> <ul style="list-style-type: none"> • Clearly demonstrates analytical and critical understanding and the assured use of a specialist vocabulary. 	<p>Consistent ability to experiment with and select appropriate resources, media, materials, techniques and processes.</p> <ul style="list-style-type: none"> • Reviews and refines ideas as their work develops with increasing confidence. 	<p>Consistent ability and a confident approach in recording in visual and/or other forms ideas, observations and insights relevant to their intentions.</p> <ul style="list-style-type: none"> • Demonstrates a sound ability to reflect on their work and progress. 	<p>Consistent ability to make a personal, informed and meaningful response.</p> <ul style="list-style-type: none"> • Demonstrates a consistent ability to successfully realise their intentions and, where appropriate, make connections with other elements. • Work is supported by generally clear, coherent and accurate use of language.
17-20	<p>A confident and highly developed ability to develop their ideas through sustained investigations, informed by contextual and other sources.</p> <ul style="list-style-type: none"> • Demonstrates a high level of analytical and critical understanding and fluency in using a specialist vocabulary. 	<p>A confident and highly developed ability to experiment with and select appropriate resources, media, materials, techniques and processes.</p> <ul style="list-style-type: none"> • Reviews and refines their ideas in an assured manner as their work develops. 	<p>A confident and highly developed ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions.</p> <ul style="list-style-type: none"> • Demonstrates an assured ability to reflect on their work and progress. 	<p>A confident and highly developed ability to make a personal, informed and meaningful response.</p> <ul style="list-style-type: none"> • Demonstrates a highly developed ability to successfully realise their intentions and, where appropriate, make connections with other elements. • Work is supported by clear, coherent and accurate use of language.

DERP

You will be assessed on your ability to DERP: Develop, Experiment, Record and Present

DERP	Assessment objective	Exam board says	This means...
DEVELOP ideas	A01	<p>Show sustained and focused investigations into ideas</p> <p>Understand the context of Art works and why they were produced</p> <p>Demonstrate analytical and critical understanding</p>	<p>Research the topic thoroughly, make mind maps, mood boards, collect information. Show how you have used the information to develop your ideas (eg four ideas of what your work might look like)</p> <p>Research into relevant artists showing you understand why they were produced</p> <p>Explain in your annotations what you understand by the artists' work and how it relates to yours</p>
Experiment with media	A02	<p>Experiment with and select resources, media, techniques and processes</p> <p>Review and refine work</p>	<p>Try out different materials</p> <p>Choose and use a range of resources</p> <p>Try different techniques out</p> <p>Annotate your work with notes, show how you have improved your work and made it better</p>
Record ideas	A03	<p>Record ideas, observations, insights in visual and other ways</p> <p>Reflect on your own work and how it progresses</p>	<p>Draw from real things (observation), work from photos, internet images etc</p> <p>Annotate and show how you have made changes and why you have made them</p>
Present a personal response	A04	<p>Make a personal response, which shows critical understanding, your intentions, and connection between your ideas</p>	<p>Create a final piece of work that shows you have personally been involved in the ideas</p> <p>Make sure the work shows it has been influenced by artists and designers.</p> <p>Annotate your pages to explain how it relates to artists.</p>

Independent study tasks

	Independent study: tasks to be undertaken	Teacher comment: met/not met
Date set:		
Deadline:		
Allocated time:		

	Independent study: tasks to be undertaken	Teacher comment: met/not met
Date set:		
Deadline:		
Allocated time:		

	Independent study: tasks to be undertaken	Teacher comment: met/not met
Date set:		
Deadline:		
Allocated time:		

	Independent study: tasks to be undertaken	Teacher comment: met/not met
Date set:		
Deadline:		
Allocated time:		

Individual tutorial record

Staff	Date
Unit	Assessment objective focus
Progress from my previous tutorial (to be completed by student)	
Teacher formative feedback (following a discussion with student)	
Next steps to improve my work (to be completed by student)	

Interim project assessment

Staff		Date	
Unit			
Assessment grid			
	Mark (out of 20)	Strength	Target
AO1			
AO2			
AO3			
AO4			
Total			

Interim feedback sheet

Staff	Date
Unit	Assessment focus
Strengths	
Targets	
1.	
2.	
3.	

Photographers

Eugene Atget

Surrealist photographer, streets of Paris, mannequins, shop windows etc

Karl Blossfeldt

Beautiful close ups of natural forms

Rommert Boonstra

Studio based still life landscapes

Guy Bourdin

Wrapped objects

Wynn Bullock

Amazing close ups of natural forms

Sophie Calle

Details of her environment that might be overlooked. Also photos 'following' people

Hannah Collins

Objects collected and photographed as sculptural forms

Imogen Cunningham

Still life photos –flowers and nude forms

Harold E Edgerton

Frozen fractions of time on film

Lee Friedlander

Everyday objects

Robert F Hammerstein

Reproduced manmade miniatures, such as dolls outfits

El Lissitzky

Layered images of objects

Mari Mahr

Objects used to represent something else

Man Ray

Surrealist photographer used objects directly on top of paper 'rayographs'

Baron Adolph De Meyer

Visual impressions, flowers and objects with a soft quality

Laszlo Moholy-Nagy

As man ray

Olivia Parker

Prints of objects like peas

Martin Parr

Location photographer, close ups and saturated colour. Comments on culture

Aaron Siskand

Graffiti images made in 1950's

Patrick Tosani

Close up work

Edward Weston

Sexy peppers

Ansel Adams

Master printer. Epic American landscapes

Lewis Baltz

Graphic industrial landscapes

Eva Besnyo

Interesting viewpoints

Linda Connor

Long exposure to show star trails

John Davies

Local photographer. Large-scale epic urban landscape

Walker Evans

Environment studies depicting time

Fay Goodwin

British landscapes close up studies of gardens. Glass and ice in her work

Andreas Gursky

Epic human environments

Philippe Hausman

Constructed environment, freezing motion

Teun Hocks

Constructed environment

Ed Ruscha

Industrial environment, interesting viewpoints

Laurie Simmons

Constructed environments, works with dolls (could also go in objects)

Sandy Skoglund

Strange constructed environments

Grete Stern

Used photomontage to create her dreams

Minor White

Beautiful lyrical landscapes

Diane Arbus

Famous American photographer

Eve Arnold

'Magnum' photographer

Richard Avedon

Fashion photographer

Cecil Beaton

Portraits and street scenes

Ian Berry

Social documentary

Richard Billingham

Documented his family in a book 'rays of laugh'

Bill Brandt

Close up figures, high contrast, strong angles

Brassai

New York life

Julia Margaret Cameron

One of our first female photographers, dreamlike quality

Robert Doisneau

About French life

Nan Goldin

Social documentary

David Hockney

Joiners and photo-montage

Horst P Horst

Fashion photographer

Andre Kertesz

Used mirrors to distort form

Lee Miller

Inspired by women (Vogue etc)

Alexander Rodchenko

Very graphic images

Cindy Sherman

Film media inspired

Madame Yevonde

Studio based fantasy figures

Keep adding to the list.

Written work

The reason we encourage you to respond in a written format to the work of others and your own is so that you have an opportunity to record what ideas or thoughts you have.

These guidelines may help you when you are responding using words with pictures to convey ideas.

What?

What are you seeing? What is the use of colour? What is the composition like? What is the subject matter? What size is the work? What is the surface of the work like? What is the title? What relevance does the title have? What is the work about?

Why?

Why has the artist created this work? Why do you think the artists chose the subject matter they did? Why did you choose to look at this work? Why is it relevant to what you are doing?

How?

How has the work been created? How have the materials been used? How has the scale affected the viewer? How do you know what the work is about? How many other pieces of work were created in conjunction with this work? How might this help you? How long ago was the work created?

The rules

- Always give your own opinion
- Always give reasons for your answers
- Always try to find other artists that relate to the one you are looking at
- Always re-read writing to make sure it makes sense
- Always try to expand on some thinking in your writing which is not obvious in the visual work
- Never copy writing that already exists

Language for learning

Try to use subject specific language when talking about your own and other peoples' work. If you are not sure what they mean just ask.

Lighting / shadow
Photo-montage
Portraiture
Distorted
Landscape
Abstract
Viewpoint
Movement
Reflection
Macro
Line
Form shape
Composition
Colour
Tint
Tone

Texture
Pattern
Detail
Hue
Contrast
Focal point
Development
Modification
Intention
Context
Subject matter
Emotive
Mood
Energy
Feeling
Personality

Keep adding to the list

Unit 1: Coursework portfolio

50% of AS mark

For this unit you will make a series of photographic investigations into the themes of identity, photo-journalism and textural surfaces and pattern. You will explore a variety of themes and use iphoto and Photoshop to develop and produce this unit .

Term 1

In class there will be a series of workshops where you can practice and develop your research skills through using photography, iphoto and Photoshop. You are expected to work on developing your research skills with particular emphasis on experimentation.

The work of other photographers will support this work.

Outside of the lesson you will be expected to make a series of investigations using photography and ICT research. This should be kept in your A3 sketchbook.

Term 2

Extend one area of your research so far, developing ideas, themes and your investigations into the work of others.

You must demonstrate you are able to work in a personal, individual and coherent way.

Term 3

Reflecting on the research and developmental work from terms 1 and 2 produce a final piece of work / pieces of work that show you have responded in an individual and personal way.

Unit 2: Externally set assignment

50% of AS mark

Term 4:

You will be given the exam paper, from which you should investigate a theme. Use your experience of the workshops, processes and techniques you have learnt to make your research relevant and individual.

At the end of this term you will produce a timed 5-hour piece of development work. This should consolidate your ideas and planning to date. This controlled part of the unit

will be produced in supervised conditions and the work must not leave school premises and should be clearly marked to show what it is.

Term 5:

This part of the course should involve resolving your ideas, research and planning into a resolved piece of work.

Term 6:

A level course begins after study leave.

Useful websites

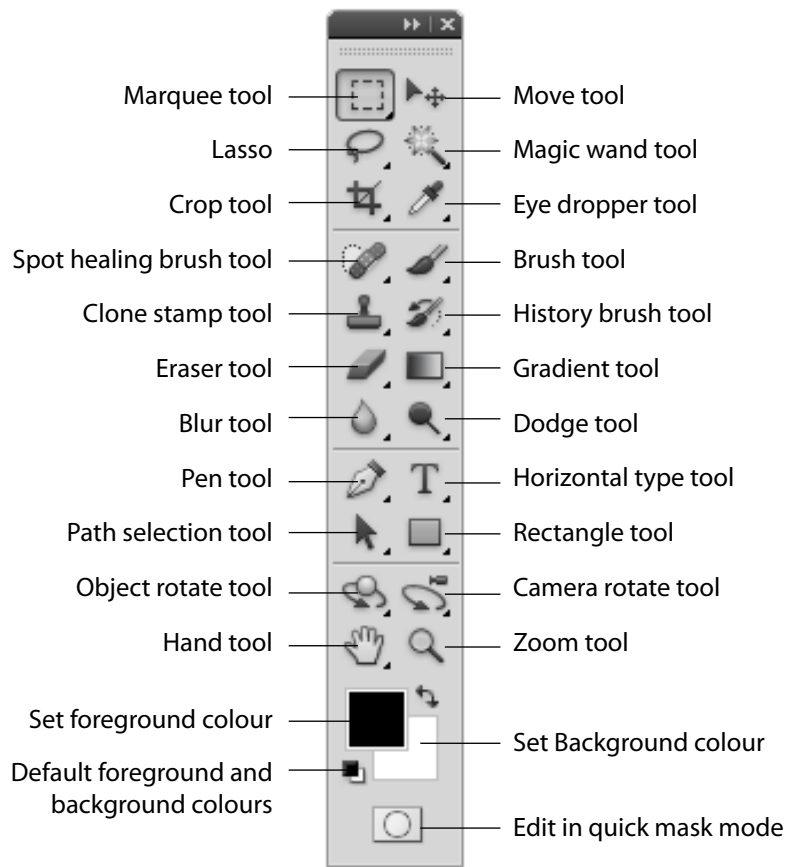
When researching artists and their work it is important that good research skills are employed. Try to find a website dedicated to an artists rather than relying upon Google images or Wikipedia.

www.tatebritain.org.uk
www.tate.org.uk
www.wga.hu
www.npg.org.uk
www.artnet.com
www.studentartguide.com
www.tate.org.uk
www.saatchi-gallery.co.uk
www.britishmuseum.org

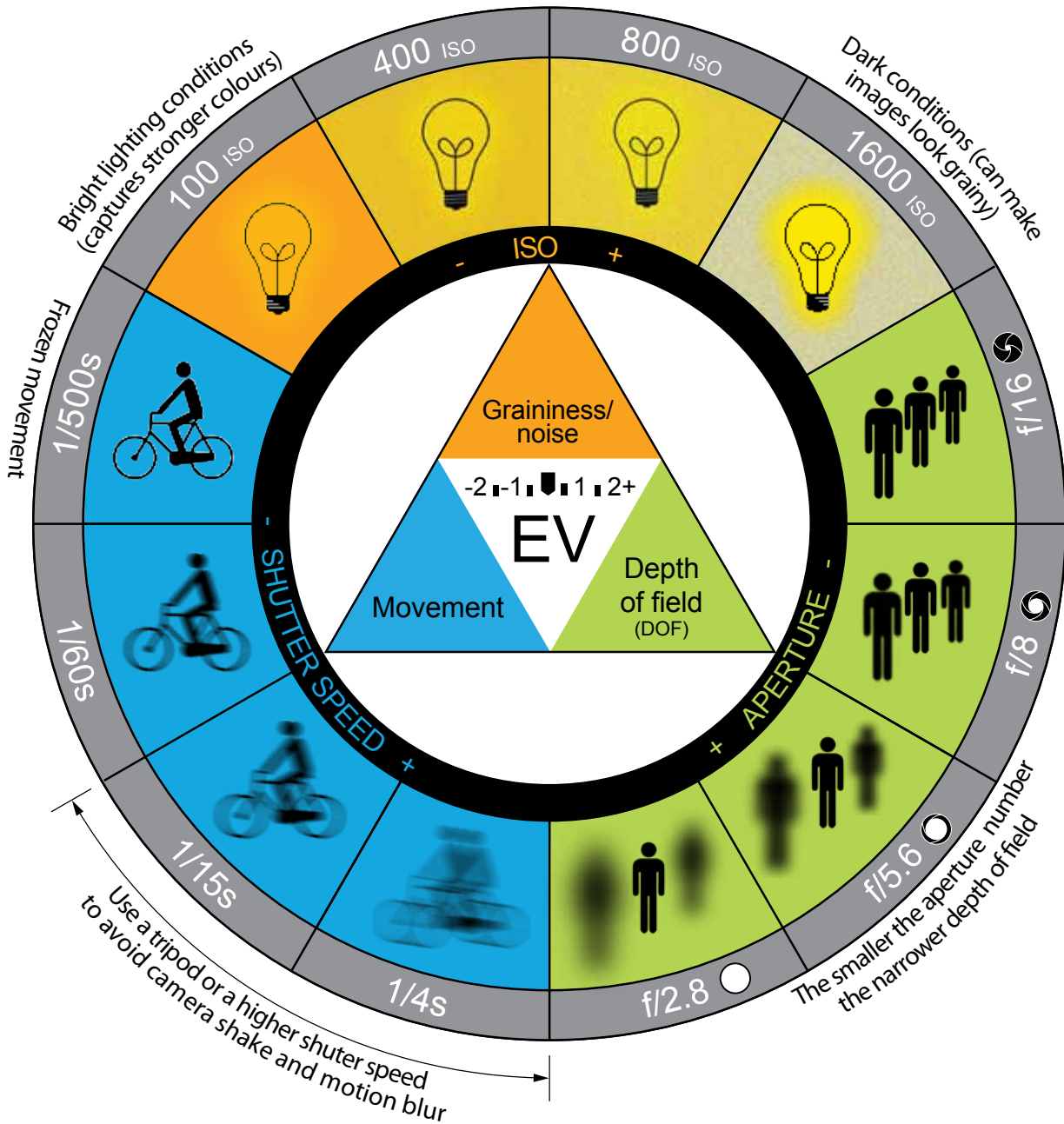
www.vam.ac.uk
www.nationalgallery.org.uk
www.npg.org.uk
www.moma.org
www.metmuseum.org
www.guggenheim.org
www.bristol.gov.uk go to 'leisure /culture', then 'museums /galleries' Bristol Museum and Art Gallery
www.arnolfini.org.uk
www.sciencemuseum.org.uk
www.nhm.ac.uk
www.sculpture.org.uk
www.whitney.org
www.pbs.org/art21
www.serpentinegallery.org

Photoshop CS5 toolbar

The toolbar may be different with other versions of photoshop



All you ever wanted to know about photographic theory but were too afraid to ask



KEY / DEFINITIONS

Aperture: circular opening within a lens that determines the amount of light that is allowed to pass through.

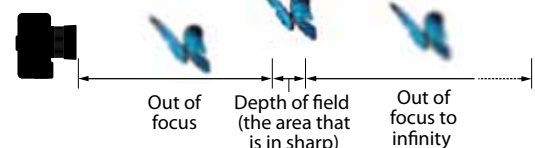
Camera shake: movement of the camera whilst taking a picture resulting in a blurry image. This can be reduced by either using a tripod or using a faster shutter speed.

Depth of field (DOF): is the range of distance that appears in focus (see aperture section in the diagram and the example above).

Noise/graininess: is used to describe the occurrence of random colour dots or specks in an image where there should be none. (See ISO section in diagram).

ISO: measures the sensitivity of the image sensor. The lower the number the less sensitive your camera is to light. Higher ISO settings are generally used in darker situations to get faster shutter speeds (for example an indoor sports event when you want to freeze the action in lower light) – however it can make the images look grainy.

eg f2.8 aperture
narrow DOF



Looking at photographer's work

<p>Mood (mood, atmosphere, feelings)</p>	<p>How does the picture make you feel? Happy, sad, is it warm or cold, peaceful, clam, uneasy, frightening or angry?</p> <p>How does the artist want us to feel?</p> <p>Why?</p> <p>How has the artist deliberately created this mood? Have certain colours, textures, arrangements been used to create this?</p>
<p>Judgemental</p>	<p>What do you think of this piece of artwork?</p> <p>Why do you think that?</p> <p>Would you like this in your home?</p> <p>Do you think other people would like this artwork?</p> <p>Why?</p> <p>If you saw the artist, what would you say to them or ask them?</p>
<p>Process (techniques, processes, methods and time taken to make)</p>	<p>What kind of paint (material) has the artist used?</p> <p>Can you see the brush marks?</p> <p>Can you describe them?</p> <p>What is the image painted on? Canvas, paper, wood.</p> <p>How big is the picture?</p> <p>How long would it have taken?</p> <p>Were any sketches/photos used?</p> <p>Are we looking 'into' or 'out', 'down' or 'up'?</p>
<p>Interpretative</p>	<p>How does this picture make you feel?</p> <p>Has it got a particular mood – happy, sad, energetic, etc?</p> <p>How has the artist achieved this?</p> <p>Is there a story in the picture?</p> <p>What might people in the picture be saying to each other?</p> <p>Is this a good piece of art?</p> <p>What makes you say that?</p>
<p>Form (elements of art and their arrangement)</p>	<p>What colour has the artist used?</p> <p>Have some colours been used more than others?</p> <p>How has tone been used?</p> <p>How has texture been used?</p>

Form (continued)	How are these arranged? (Composition)
Analytical	<p>What does the picture tell us about history?</p> <p>What do you think was the intended use for the picture?</p> <p>Where would it have been hung?</p> <p>Why was it made?</p> <p>Would it have a use?</p> <p>What visual elements have been used?</p> <p>Which parts of the picture are closest to you and which are far away?</p> <p>How do we know?</p>
Content (subject matter)	<p>What can be seen in the painting? (identify and name – objects, clothes, parts, buildings, people)</p> <p>Is it real or imaginary?</p> <p>How did the artist paint the picture? (from observation, memory or imagination)</p>
Descriptive	<p>Can you describe the subject or theme of this picture?</p> <p>What type of artwork is it – print, collage, painting etc?</p> <p>What is the picture about?</p> <p>Was it painted a long time ago?</p> <p>How do you know?</p> <p>Is the artist saying something in particular about the time or place in which it was made?</p> <p>Is there a message?</p> <p>What materials have been used?</p> <p>Can we 'walk' into the picture?</p> <p>Can you think of a better title for the picture?</p>

Health & Safety for Art

Please note the following H & S practices regarding the safe use of art studios

Safety Procedures:

- Cutting with knives refer to safety notices (always cut away from your fingers)
- No eating or drinking in the area due to the use of toxic chemicals in paints, oxides and glazes
- Watercolour paints be aware of toxic chemicals in paint never lick your brush
- Fixative use in well ventilated area and avoid inhalation
- Spray paints use outdoors only and avoid inhalation
- Batik and use of hot wax set up near open window to allow ventilation as hot wax gives off toxic fumes.
- Take care with wax as spills can cause slippery surfaces. Watch out for cables and trip hazards.
- Glue guns ventilate room; take care to avoid contact with hot surfaces and glues.
- Clay work do not create dust as silica particles in clay dust clog the lungs permanently (refer to rules of the pottery)
- Close cupboards and drawers after use to avoid injury
- Clean up at the end of lessons to minimise dust and ensure a safe clean environment
- Store bags under the tables and hang up coats to keep corridors between tables free from clutter and minimise trip hazards
- Plaster minimise dust and do not coat your hands or embed limbs; as risk of loss of circulation
- Movement around room never run around a practical room be mindful of others who may be cutting with knives.
- Push chairs under when getting up.

In the event of an accident

- Minor cuts can be washed in water and treated with plaster from first aid kit
- Eye wash available for any particles in the eye
- Report any serious accidents to reception and log in accident book

Protective Clothing

- Use goggles if cutting tiles or other materials prone to splinter or poke you in the eye
- Dyes – use gloves and aprons
- Aprons are available in the pottery

You are not only responsible for your own health and safety but for other staff and students as well.