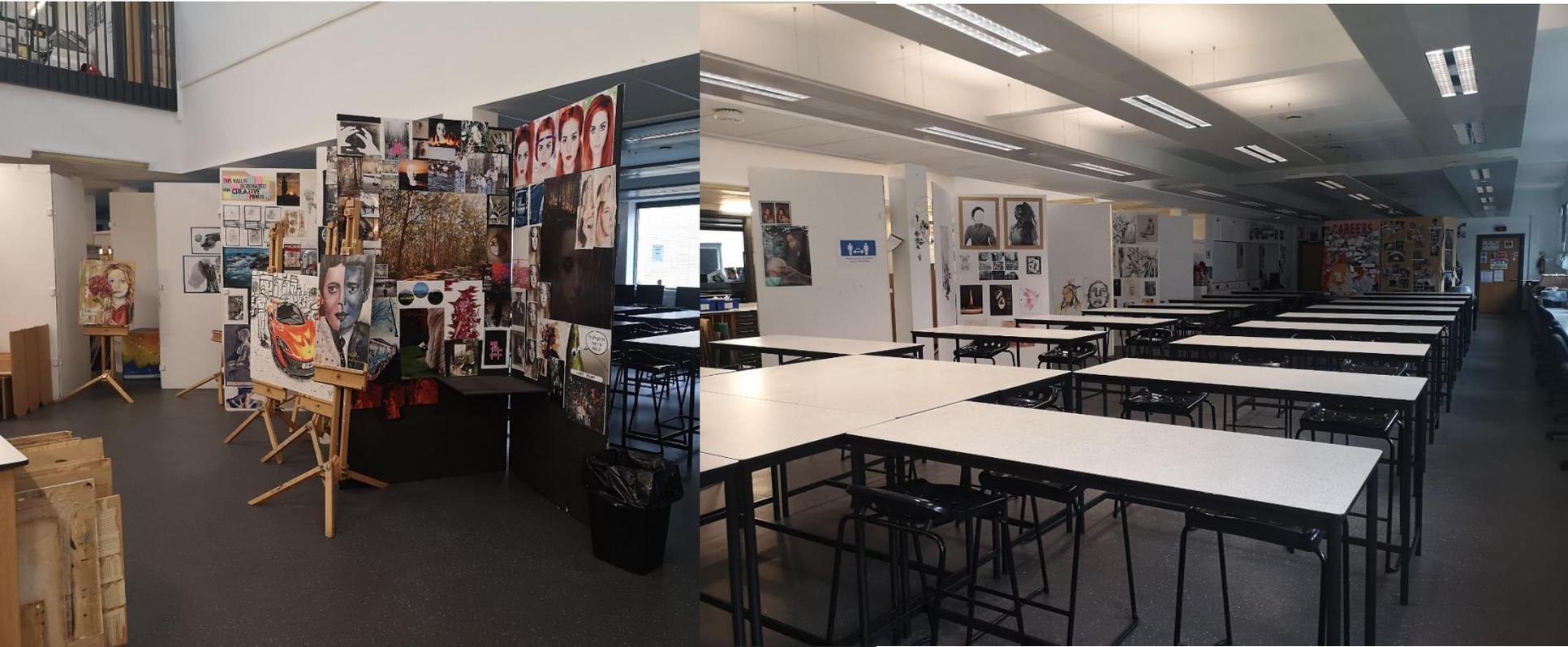


A Level Photography



Welcome to your New home



What is it ?

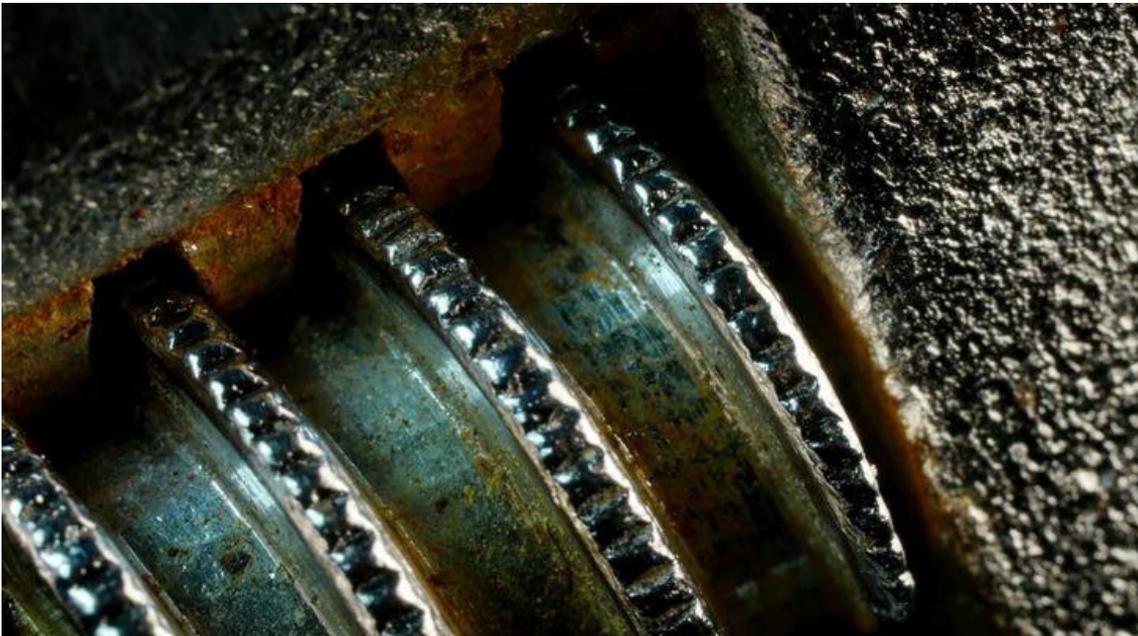
Pencil



Apple Core



Paperclip



Pencil
Sharpener



Spaghetti



Champagne
cork

A Level Photography

Photography is the story I fail to put into words."

— *Destin Sparks*



Exam board: OCR

Exam: Externally set theme 40%

Coursework: Personal theme 60%

A01 Develop ideas informed by contextual and critical understanding

A02 Explore resources, media, materials, techniques and reviewing and refining ideas as work develops.

A03 Record ideas, observations reflecting critically on work and progress.

A04 Present a personal and meaningful response making connections between visual and other elements.

A Level Photography allows students to expand their creative horizons through taking and editing photographs. Students are also encouraged to contextualise their work and develop an understanding of the creative process in industries using photography. Students learn the “language” of photography, how to “read” and analyse their images, including the techniques, processes and skills. This is a structured course, enabling students to creatively respond the work of relevant inspirational artists.

Resources:

Specification available from www.ocr.org.uk
Great support available all over the Internet

Course lead : dtebbs@lfatsf.org.uk

Future Pathways:

- University courses
- Photography, Advertising, Marketing, Illustration, Fashion, Film, Media, Journalism
- Apprenticeships
- Wedding photographer, food photographer, family portraits

A LEVEL PHOTOGRAPHY- UNIT INFORMATION

Photography requires engagement with aesthetic and intellectual concepts through the use of traditional and/or digital media, materials, techniques and processes for the purpose of self-expression, free of external constraints.

Photography may be created to communicate ideas and messages about the observed world, the qualities of materials, perceptions, or preconceptions. It can also be used to explore personal and cultural identity, society and how we live, visual language, and technology.

Photography allows us to consider and reflect on our place in the world, both as individuals and collectively.

UNIT 1: Personal Investigation

Overview

- **Personal Investigation (including a Related Study)**
- **60% of total for A level**
- **Maximum Mark - 120**
- *You will produce one or more final outcomes.*
- *Work is assessed by your tutor and externally moderated.*

UNIT 2: Externally Set Assignment

Overview

- **40% of total for A level**
- **Maximum Mark - 80**
- *This is an externally set assignment, which begins in February of the second year.*
- *You will sit a 15 hour exam in which you must produce a final outcome. This usually takes place in May.*
- *Work is assessed by your tutor and externally moderated.*



Unusual Viewpoints

A Photography Transition Project

In this short introductory project you will create a collection of work that showcases your skill and models the structure of the course to come.



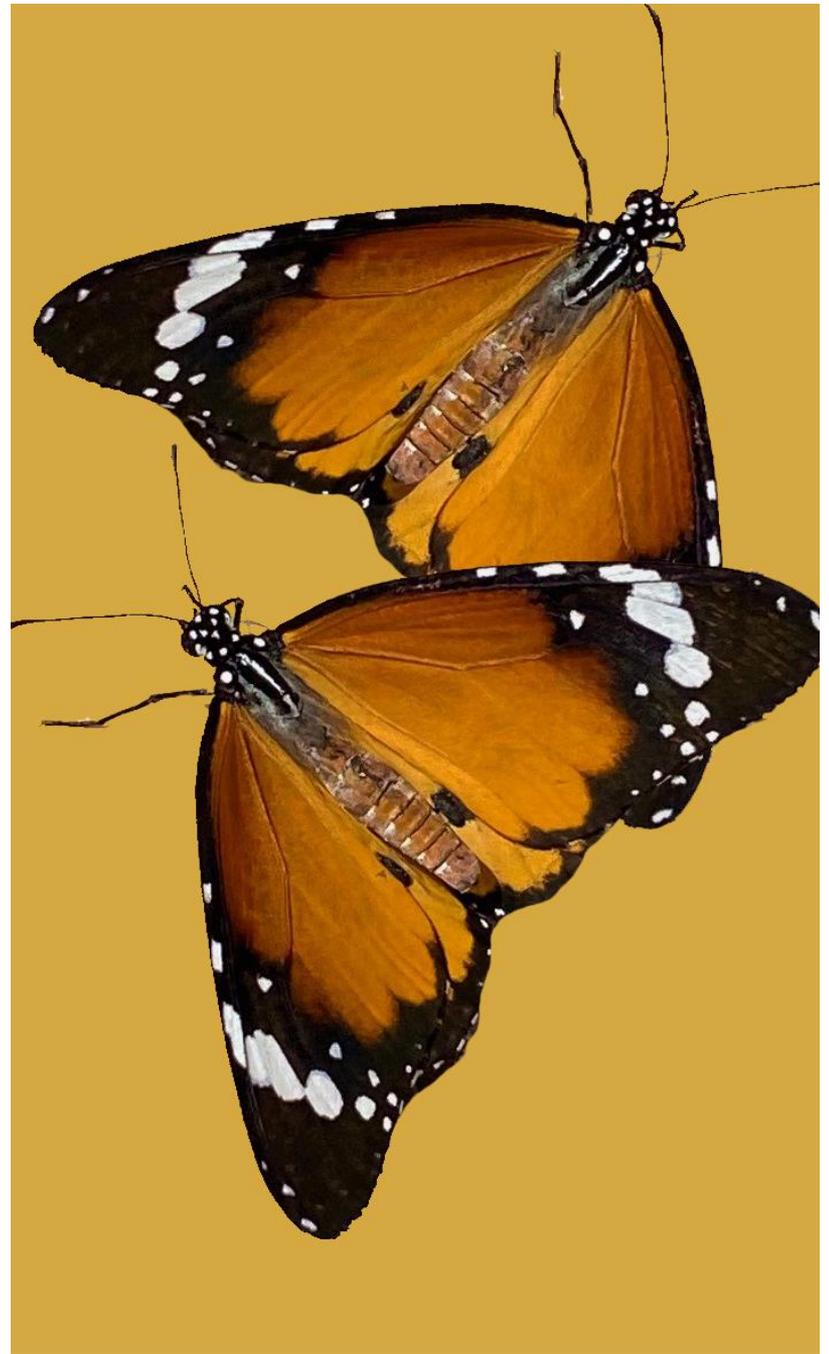
What comes to mind?

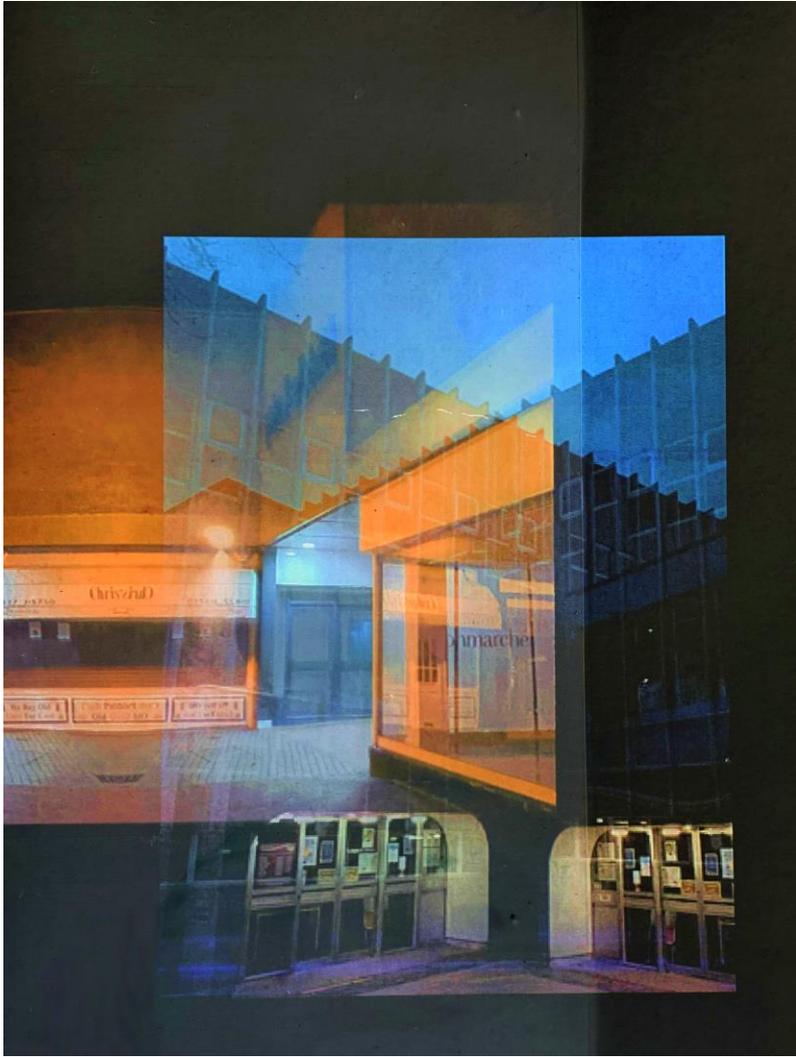


Use the images in this PowerPoint as inspiration but it is important you find *your own ideas, your own artists and techniques*. Use this project to explore art and your own ways of working, *challenge yourself to go beyond what you have done before*, maybe make a model out of blu-tac or a short video piece, perhaps you can use digital art or visit a location and take a photoshoot.

Try typing A Level Art into Pinterest for a start, it is a great shared resource used by teachers and artists all over the world.

We will mark this work as a whole project and identify where your skills lie and where they can be improved.





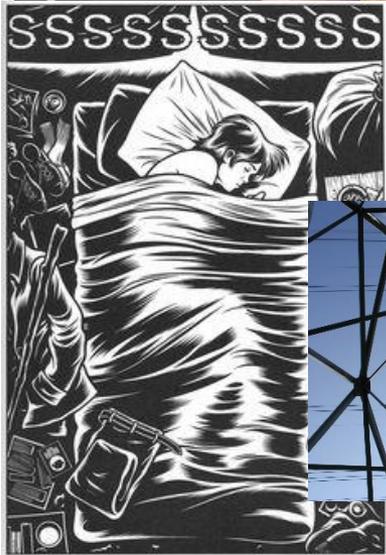








INSPIRATION SLIDES



My photography work is mostly about exploring the cinematic and narrative possibilities of a single still frame, while also using weather conditions as a way to affect the emotional state of a photograph.

This series was shot around secluded forests and isolated villages in Portugal, but I don't want it to represent any specific time or place, like it could happen anywhere in the world, hopefully adding to the eeriness of each moment depicted in the photos, trying to explore moments of melancholy in these desolate environments. – Henri Prestes



Narrative Photography



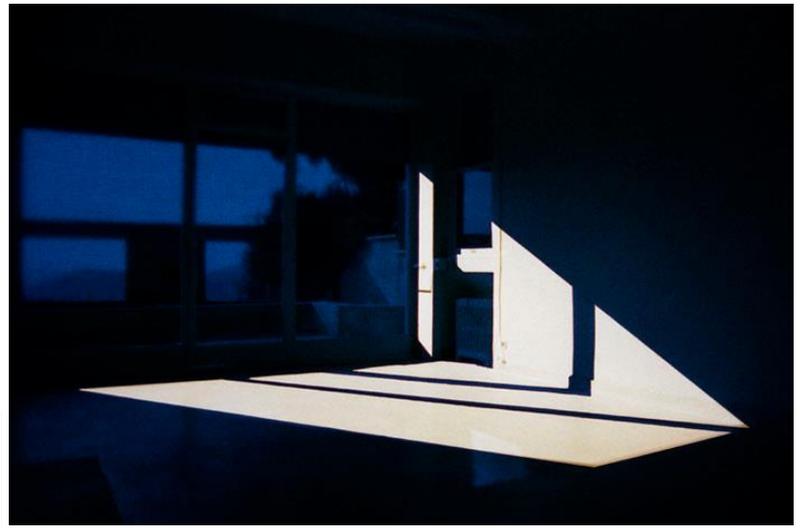
Perfect Darkness

Popel Coumou

is a Dutch photographer who employs light to sculpt remembered but somehow nonexistent spaces. One reference point is the empty spaces seen in Edward Hopper's paintings



Sun in an Empty Room, 1963 by Edward Hopper



Photographing Light



With origins in botanical illustrations and cabinets of curiosities, **Emily Blincø** arranges collections of food, plants and sweets, sorting them into groups and gradients for each image



Collections – still life photography

Andrew Peutherer

Much of my urban inspired art work has evolved from the experiences of growing up in Scotland's biggest city with its rich diversity of culture and architecture. My focus on buildings, geometric shapes and abstract photography reflects the influence that the underground Glasgow scene had on my early life.

In particular Skateboarding in the city with its use of objects such as stairs, ledges and walls has led to my interest and appreciation of architecture, bringing my attention to building structures, geometry, light, shadow and perspective.

These elements are conveyed in my abstract building paintings and photography images.

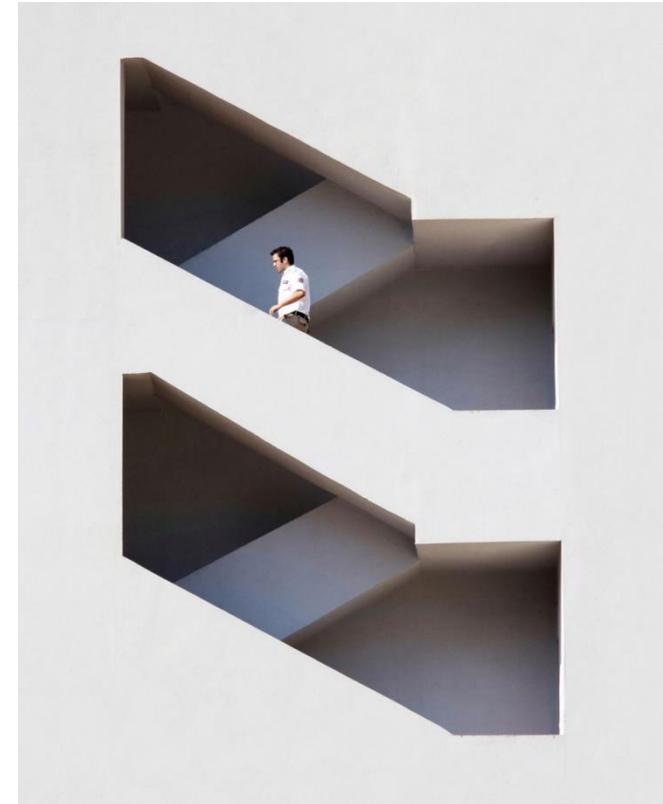
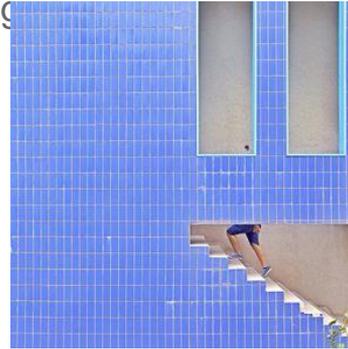
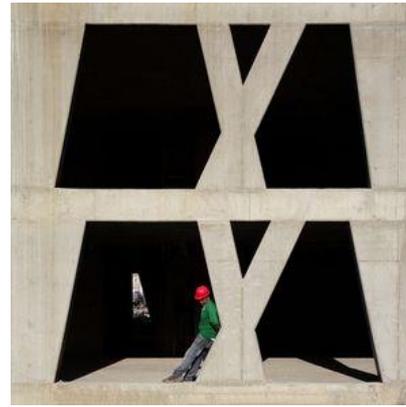
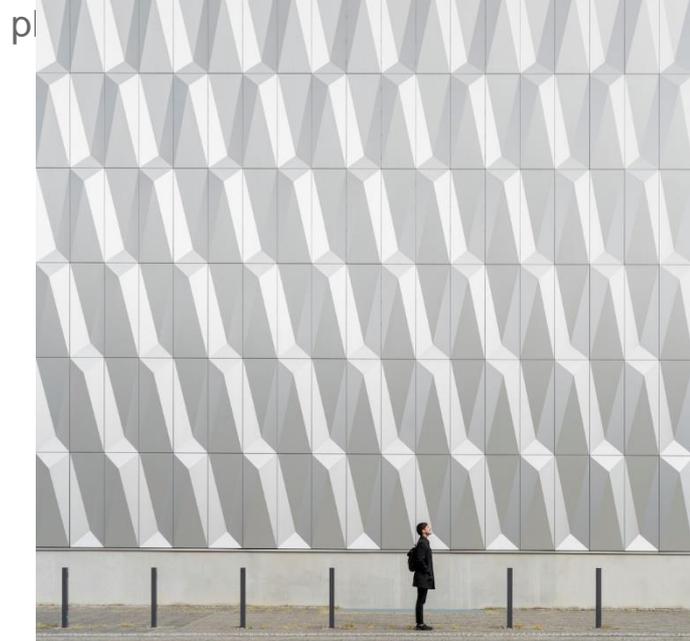


Urban landscape – pattern/ the decisive moment

Serge Najjar’s approach to photography is intuitive. It derives from his passion for modern and contemporary art.

Always on foot across the city, the photographer tracks down architecture, surfaces and “ordinary” shapes which when seen from unusual angles appear as surreal figures.

Shadow and light, passerby, subject, worker; thus architecture and man stay on the edge of abstraction. This is where we find the formal language of the photographer. By appropriating the principles of capture of immediate reality, where direct photography is only possible thanks to the distance of the subject, and the





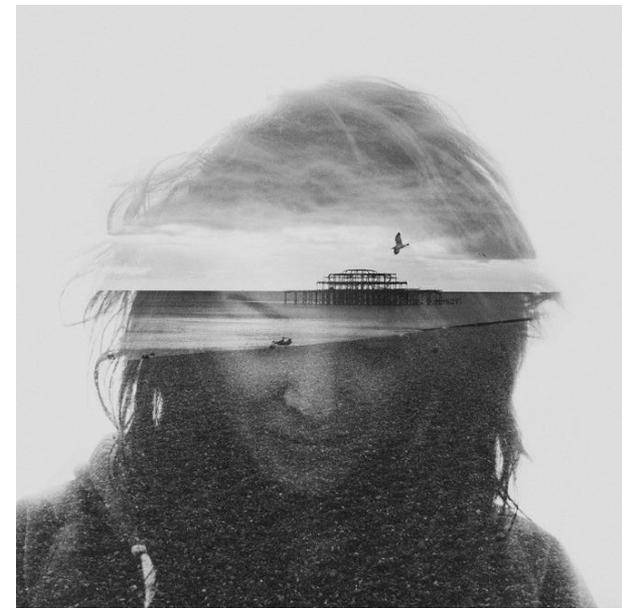
Lee Friedlander documented American life in the 1960's and 70's. Many of his photographs use reflections to frame the images.

Dan Mountford

Double Exposures

I was really inspired by more abstract photography than conventional...I was making photo collages around the same time in Photoshop, which often combined a scene and person and I realised the way the lights and darks were blending together worked in the same way as double exposure so there was a bit of inspiration from a trend in a different medium at the time.

A photograph is great for linking people and places with memory, I was simply trying to think of another way to portray that visually through the use of people who at the time meant a lot of me or places I lived and grew up in, it was these links that inspired me.



Although most of Dan's early work was made in the camera, the easiest way to make these photos is by using Photoshop

Joiner photography



William Smith



Cornelia Parker

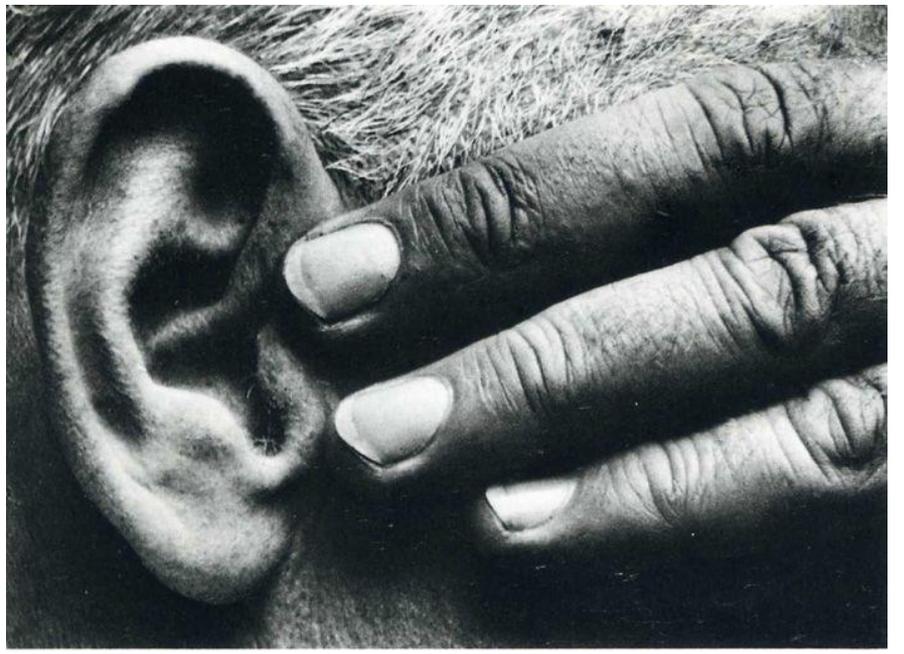


Foreshortening

The artist records, in varying degrees, the distortion that is seen by the eye when an object or figure is viewed at a distance or at an unusual angle. In a photograph of a recumbent figure positioned so that the feet are nearest the camera, for instance, the feet will seem unnaturally large and those body parts at a distance, such as the head, unnaturally small. The artist may either record this effect exactly, producing a startling [illusion](#) of reality that seems to violate the picture plane (surface of the picture), or modify it, slightly reducing the relative size of the nearer part of the object, so as to make a less-aggressive assault on the viewer's eye and to relate the foreshortened object more harmoniously to the rest of the picture.



Edward Weston



Extreme close up / macro photography

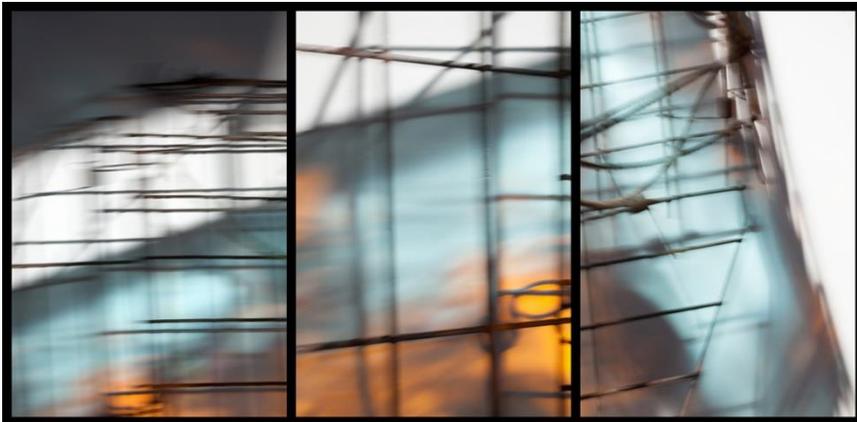


Brnu
Del Zou





Olivia Parker often produces intricate still life photographs of natural objects. The apparent simplicity of her technique acts to emphasise the complexity of these natural forms – the hard shell which had at one time contained the soft living creature, the feather which once adorned the a bird's exterior.





Shoot through a transparent or semi-transparent surface such as glass with condensation or rain drops, or even a shower curtain as in the film Psycho.



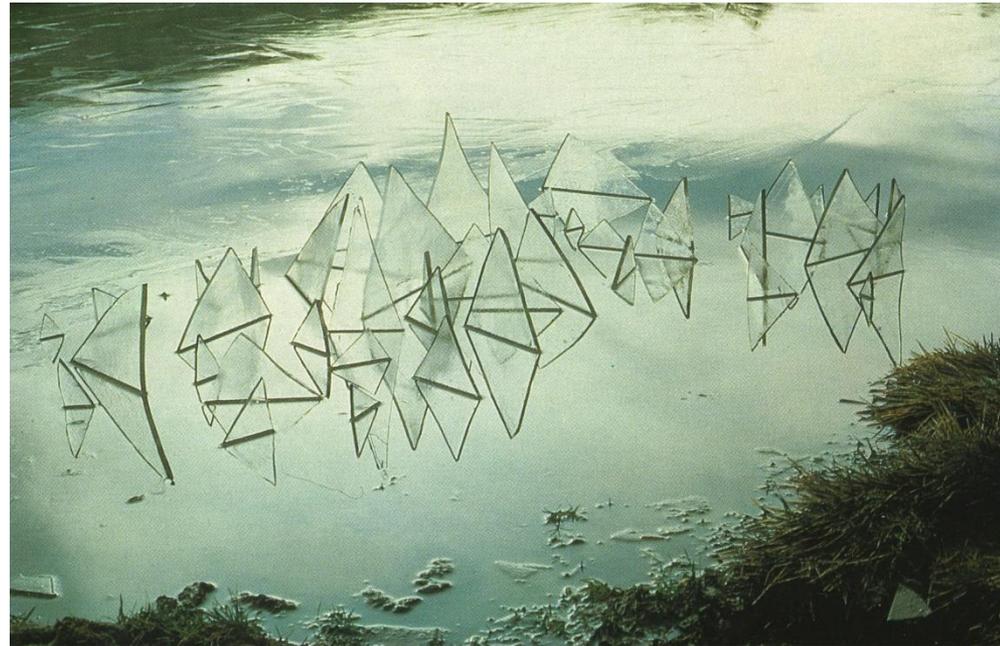
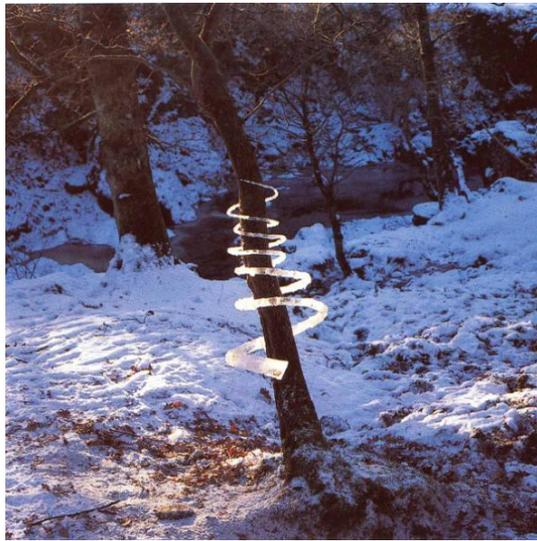
The surface is **between** the distant subject and the camera.

Images like this can obscure or hide the subject behind the surface, creating a mysterious, dreamlike or scary effect.



Naoya Hatakeyama

Scene from Psycho, Dir. Alfred Hitchcock



Andy Goldsworthy 'Land Art'



Reflections



Reflections can distort reality, they can also act as an 'in between' the subject and the image.

Giants and Monsters



Play with perspective .. Trick your audience into believing what they're seeing. Have one actor close to you, and the other further away. Try to keep them both in focus if you can.

- ☑ Don't be afraid to boss your actors around to get the best shot you can
- ☑ Don't expect to get it right first time
- ☑ Try to keep objects out of the picture that will give away the trick (eg trees or other people).

Jump Photo



For this shot you'll probably need to have a few goes to get it right. You just need to set your jumpers up in front of a nice uncluttered background, and get them all to jump at once.

- ☑ A countdown will help e.g. 3...2...1...jump!
- ☑ Try to get some sky showing under their feet
- ☑ Get them to try to do poses in mid air
- ☑ Having a log or a bank to jump off makes it easier



Looking up

- ☑ For a shot looking up, the sky in the background will be quite light, and make your characters look very dark. You can compensate for this by using the flash on your camera, to get a bit of light on their faces (a.k.a. a 'fill in flash').
- ☑ Or...make them dark silhouettes on purpose!
- ☑ DON'T point your camera straight at the sun—not so good for the camera.



Looking down

Climb a tree, or find another way to get quite far up. Get your actors to pose in a symmetric pattern, or else looking up at the camera.

- ☑ Try making you actors lie in a star shape on the ground
- ☑ If everyone is too shy, you could make a pattern of feet or hands on the ground, and take a pic looking down on it.



Horseman/Plank/Owl



Completely pointless, but when you manage to make it look real, it's kind of cool!

- ☑ For **planking**, lie down flat, arms by sides, face down, toes pointed
- ☑ For **'owling'**, perch like an owl on something odd!
- ☑ For **horsemannig** you need two people—one for the body and another for the head. Try to make it look real!

Any questions ?

Email

dtebbs@lfatsf.org.uk

The Tasks



You will be marked on

A01
Links to other
photographers

A02
Experimenting,
developing,
reviewing and
refining your work

A03 The ideas,
technical
quality of your
work, thinking
and annotation

A04 The final
outcomes

You can save all this work on a computer in the form of a Powerpoint, print everything out or a combination of the two .

Task 1- Mind Map/ Mood Board

Create a Mindmap and Mood board exploring a range of ideas linking to the Unusual Viewpoints This should include a decorative title, hand drawn/printed images, keywords.

Task 2 - Photoshoots

Take a series of Photos exploring the theme, using whatever camera equipment you have, a phone or tablet/ iPad is fine.

Task 3 - Artist Research & Experimentation

Research into a photographer or artist that clearly links to the theme. Teach yourself a new skill by imitating the artist's work. There's lots of great Youtube tutorials to help enhance your skills. Check Pinterest as well for inspiration. This page must include research, analysis and images, include also some photos you've taken in the same style..

Try developing your images using Photoshop or an online equivalent such as Pixlr, again there are lots of tutorials out there to help you. Don't go overboard using fancy filters etc though, less is more, as we are looking at your photographic skill first and foremost.

Task 4 – Response

Begin by creating a small mind map at the top of the page. This must include all the key ideas that you have looked at so far. Take more of your own photos and refine the technique, composition and ideas. Use all the above research to create and develop x4 final outcome ideas. Final outcomes can be one outcome or a series of outcomes. There must be a clear link to your artist technically or visually.

Task 5 – Final Outcome

Create one of the final outcomes from your response page. This doesn't need to be produced on a large scale.

Task 6 – Evaluate your work

Write a short evaluation identifying what went well and where you need to improve, including the things you really enjoyed.

Further useful resources

Analysis tips

- Do demonstrate your technical understanding of materials and processes.
- Do include a few basic facts about the artist.
- Do explain the reasons behind a particular artist's work.
- Do say why you did what you did.
- Do say whether the effect was what you expected.
- Do say what you have learnt by doing it, regardless of the result.
- Use the support sheets to help you extend your language with specialist words

Shape, form, space Closed Open Distorted Flat Organic Deep Flat Positive Negative Foreground Background Composition Curvaceous Elongated Large Small 2D 3D	Tone Bright Dark Faded Smooth Harsh Contrasting Intense Sombre Grey Strong Powerful Feint Light Medium Dark Dramatic Large Small	Pattern and Texture Repeated Uniform Geometric Random Symmetrical Soft Irregular Coarse Bold Uneven Bumpy Rough Smooth Uneven Spiky Broken Furry Fine Flat Grid	Line Fluent Free Rough Controlled Powerful Strong Geometric Angular Light Delicate Flowing Simple Thick Thin Horizontal Broken Interrupted Rounded Overlapping Broken Faint	Colour Bright Bold Primary Secondary Tertiary Radiant Dull Vivid Contrasting Deep Monochrome Harmonious Complementary Natural Earthy Subtle Pale Cool Warm Saturated Luminous Strong
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Basic, simple, solid, loud, quiet, bright, realistic, stylised, observed, busy, vibrant, strange, interesting, balanced, lively, negative, recognisable, abstract, tactile, meaningful, symbolic, depressing, unique, emotive, hidden, textural, dynamic, disturbed, sophisticated, puzzling, optimistic, powerful, intentional, concealed, subtle,

REMEMBER to check your...
Spellings, Grammar and Punctuation

Sentence Starter Help

Try thinking of your own too

Example
 I have created this piece using watercolours, coloured pencil and oil pastel. I have learnt how to blend the watercolours to show different tones and use oil pastels to show the darkest tones and add texture. The piece shows strong shapes and vivid colours. I have added coloured pencils to show some areas in more detail and focus. The artist Georgia O'Keeffe has inspired my piece. In her work she uses bright, bold colours to show close up views of flowers with a range of dark to light tones. I aim to now further develop my piece by using other materials. I could do this by experimenting with block prints on watercolour back grounds or possibly try painting onto fabric to then stitch into to show more detail.

- In this piece I have...
- The materials I have used are...
- The technique I have used is...
- Through working in this way I have learnt how to...
- I have shown... in the style of...
- This piece could develop further by including...
- The artist..... has influenced my designs because...
- To develop this piece further I could...
- I think using... worked really well because...
- I am particularly pleased with... and I now aim to.....

TECHNICAL HOW IS IT MADE? <ul style="list-style-type: none"> • Discipline (Painting, Printmaking, Sculpture...) • Media (Oil Paint, Bronze, Lithograph...) • Processes (single, combination, techniques) 	VISUAL WHAT DOES IT LOOK LIKE? <ul style="list-style-type: none"> • The content / subject matter (<i>man, dog, vase, tree etc</i>) • The Visual Elements: <i>colour, tone (light and dark), shape (2D), form (3D), space, line, texture, scale (how big it is)</i> • The Composition - <i>physical viewpoint, layout, arrangement, juxtapositions etc.</i>
CONTEXTUAL WHEN & WHERE WAS IT MADE? <ul style="list-style-type: none"> • Do you know when and where the artwork was made? What can you interpret from this information? • Is the artist portraying something about their own personal experience or views? • Does the artist belong to any art movements? How do they fit in to art history? • Does the artwork show us anything about a society or culture? 	CONCEPTUAL WHY WAS IT MADE? <ul style="list-style-type: none"> • What message does the work communicate? • What is the artist trying to tell us? • What 'themes' or bigger ideas does the work address: <ul style="list-style-type: none"> ○ Attitudes/ viewpoints ○ Visual themes (colour, contrast) ○ Emotions
PERSONAL RESPONSE <ul style="list-style-type: none"> • How does this work link to your theme? • Does this work give you any ideas? • What are your own views about this work, and why? 	

Photoshoot Planning

Photoshoot Planning		
Step 1	Step 2	Step 3
<p><u>Photoshoot Concept & Aims:</u> What is this shoot all about? What are ideas are you trying to capture? What is it about your subject that you want to explore? Are you trying to capture a feeling, tell a story, capture someone's character, or explore particular visual elements? What do you want to get out of this photoshoot?</p> <p><u>Post Production:</u> What do you intend to do with your images? Are you going to enhance them in Photoshop or do you intend to use digital manipulation in really creative ways to construct new images? Are you going to work with traditional materials or try printing and working into the images in different ways? How would you intend for the work to be displayed? Stills, film, 3D, book? What potential outcomes could the shoot have?</p>	<p><u>Desired Shots (Draw sketches)</u> Here you should think about the shots you want to capture; think about:</p> <ul style="list-style-type: none"> • the camera angles you could use • how you could arrange the lighting • some ideas for compositions, vantage points, use of colour etc <p>Pre-visualisation of the shoot is key to getting successful images and ensures you have considered the potential of your photoshoot.</p> <p>You may wish to do a storyboard if you want your images to tell a story.</p> <p>What visual communication tricks will you use to ensure your image is strong and your message is clear?</p>	<p><u>Reference images:</u> Paste a selection of images that you wish to use as inspiration - you could create a mood board of photos, sketches, objects etc to help you to gather ideas.</p> <p><u>Artist Inspiration:</u> Make sure your shoot is inspired by two different artists, so that you are not simply copying someone else's work.</p> <p>Include images of the artists' work and explain how they are going to inspire and inform your photoshoot.</p>

