

11-12 Photography

Transition work for KS5

11-12 Photography

- At the heart of the KS5 photography curriculum is the 1000-3000 word essay.
- This is not as daunting as it might sound and is divided into manageable stages.
- You will access the KS5 Essay an CW Portfolio via the website which can be found here:
- <https://samuelwardco.sharepoint.com/sites/SamuelWardAcademy/Student%20Resources/Photography/SitePages/Home.aspx>
- Look down in the Key Stage 5 column under the Instruction heading.



Welcome to the Photography Page. Here you will find all resources to access the photography curriculum

Key Stage 4

Key Stage 5

Exemplars

 Lockdown photos.pdf



Taster Pre-Reading


complete your work.


 instruction book Controlled Assignment
oct 06 2020.pptx

 Student support GCSE.pdf

 LESSON PLANS FOR STUDENTS YR 10 11.pptx

 Photopea.pptx

 HOW TO GUIDES - basic vle.pdf


 macro.pdf




Careers

 Photographer careers Aspire.pdf

Instruction

 KS5 essay & CW portfolio 2020.pptx

 ~~Camera skills yr 12.pptx~~

 Photopea.pptx

 Exposure Freya model.pptx

Media Web Part



6 week plan

- Over the next six weeks follow this guidance to get ahead with the essay component, which can be finalised on your return in September.

Week commencing	<u>KS5 Essay an CW Portfolio</u>
7 June	Choosing a theme and subtitle, Pages 8-11.
14 June	Writing an introduction, Pages 14-16.
21 June	Mapping ideas and collecting imagery
29 June	History and artist focus
5 July	Analysis
12 July	First responses

1, THEME

You will write an essay of no less than 1000 - 3000 words, outlining the theme which you wish to investigate, collecting a few examples and providing an 'in depth' analysis of a range of images leading to a concise conclusion.

What you discover through this investigation will inform your choices and progression through your photographic experimentation. Second hand materials (pictures & facts relating to other peoples work) should account for no more than 10% of your overall portfolio and should 'always' be annotated.

The essay will be written THROUGHOUT the year rather than in one go.

Look on Page 8 for the above paragraph.

Then read pages 9-11

You need to decide upon a theme that will keep you engaged throughout year 12 & 13.

The theme can be your idea entirely although titles are suggested.

The subtitle is an important factor as it helps you focus exactly on what you intend to learn.

Make a good choice in that the theme should be inspiring to you as well as giving plenty of opportunity to take photos.

2, INTRODUCTION

- Pages 14-16,
- Write a statement detailing exactly why you have selected this theme.
- Be as personal as you can and show how this theme really means something to you.

This should cover , at least, one page and have a word count of around 300 words.

- Explain **why** you have chosen the theme. **What** does it mean to you *personally*?
- Add **dictionary** & thesaurus **definitions**. Discuss how this might alter your view. Give examples where you see the theme represented in everyday life. Look at visualthesaurus.com & dictionary.com
- **Where** have you seen **similar** images before? Discuss the **context** (what were the images used for?).
- Name artists & **photographers** (x3) **who** create similar works.
- Find **quotes** linked to the theme. Go to brainyquote.com
- Suggest what **ideas** you might come up with. Base this on the different *genres*. Suggest as many ideas as possible, even if you are unsure how you might accomplish them.
- Collect a wide range of **imagery** and annotate with observations & opinions, including the works of photographers & artists.
- **Arrange** these images by **type** (portraits, landscapes etc)

Sentence starter examples:

I have chosen the theme of.....

because.....

My theme is and I have chosen it

because.....

The reason for choosing the theme of

..... is.....

My choice of as a theme has been

inspired by.....

My choice of Was inspired by the works

of.....

To me the theme can relate to Because in

my own life....

I have always been interested in this theme

because

Initially I thought the theme meant But

after reading a definition I realise it can now

mean

I have seen similar images in

Imagery similar to this can be seen at ...

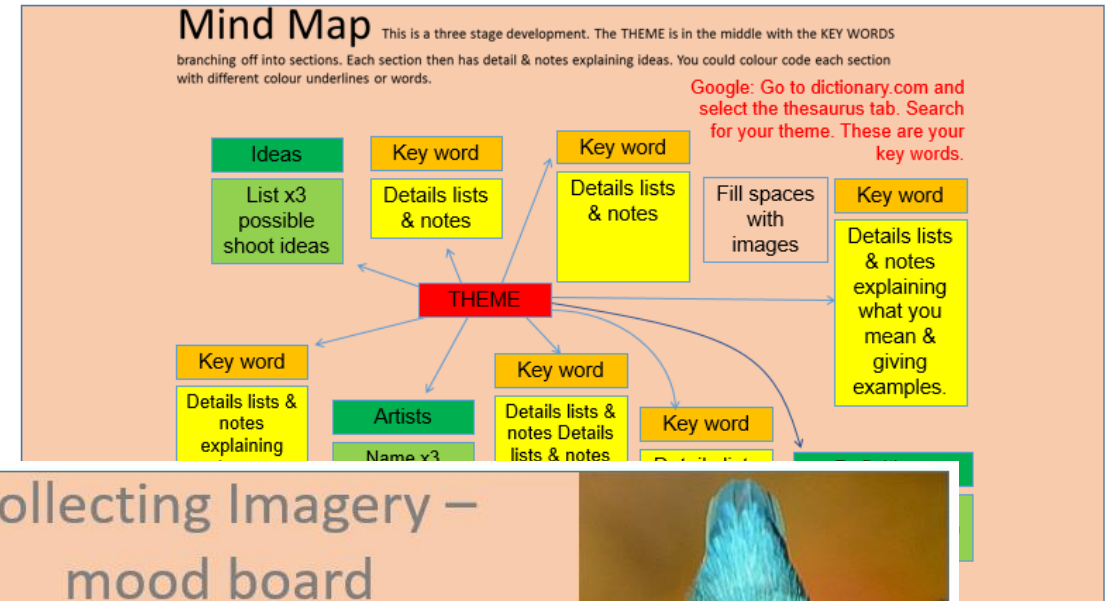
These images were used for....

Look on the next page for a real introduction example.

Write an Introduction (AO1)

3, Mind Maps & Mood Boards

- Pages 17-23
- Draw a Mind Map to explore ideas within the theme.
- Collect imagery for a Mood Board.
- The first page of the mood board can be quite general and the second can focus more on a specific idea.



Collecting Imagery – mood board

Aim to collect a double page spread of images (six- ten per page) and annotate EVERY ONE (or groups). Annotations should be brief bullet points but should show an understanding of the image (What it is), the techniques used to create it (How it was made) and the context associated with it (Why it was created & WHY particular techniques facilitate this).



4, History and Artist Research

- History, Page 24
- Artist, Page 25
- Briefly explain how your theme fits in with the breadth of arts history.
- Then look at the life of a chosen practitioner who you will go on to analyse.

Historical overview

Write no more than 200 - 300 words on the historical background to your theme.

Where have you seen similar works?

What mediums are they in (materials & context)?

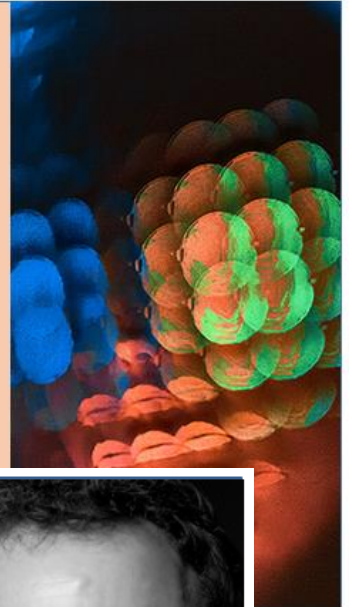
What practitioners can you name and describe their work & the context of the work

Add a timeline of events if necessary

Think WHAT, HOW & WHY

Analyse collected imagery briefly (considering what the image purpose is, how it was created by detailing recognised techniques and similarities with other works)

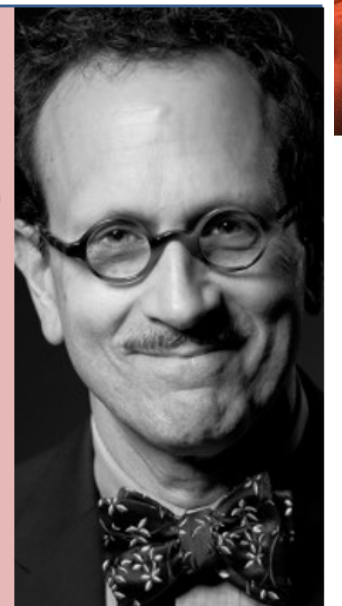
This piece of work might mean re using facts from the internet. DO NOT COPY &



Talk about artists and add examples

- When you write about the lives of artists it is sometimes difficult to find a lot of fact. Instead you should aim to find out up to 10 key points about their life and sum them up using bullet points.
- **DO NOT COPY & PASTE THESE FACTS**
- Use 5W's (WHO, WHAT, WHEN, WHERE, WHY + HOW) to help choose these facts such as:
 - Who the photographer is, who inspired their work? Who did they inspire?
 - What do they take pictures of? What are their inspirations? What are their motivations? What did they do before taking up photography?
 - When did they work for different organisations? When did they begin to work as a photographer?
 - Where are they based? Where do you find their work?
 - Why do they work the way they do?, Why do they use a particular technique? Why they shoot a particular subject?
- And finally consider HOW they work. What photography skills & techniques can you recognise in their work?

To **STRETCH** yourself do the same as above but using complete sentences & paragraphs.



5, Analysis

- Analysis will form the bulk of your essay.
- In time there needs to be at least three of these.
- You are aiming to find out way a photographer works in the way they do which will lead on to creating something similar yourself.
- Choose at least three different practitioners to analyse. The second and third can be completed in September.

Analysis

From all of the collected imagery, choose at least THREE to analyse.

Over at least a double page,

1. show a full size image,
2. respond to the '1,2,3 analysis' instruction,
3. show details, close ups & crops of sections of the image when necessary to describe an effect or technique
4. Add overlays, rule of thirds etc.
5. Compare to other practitioners & show examples.
6. CLEARLY conclude how this image ANSWERS your essay question.



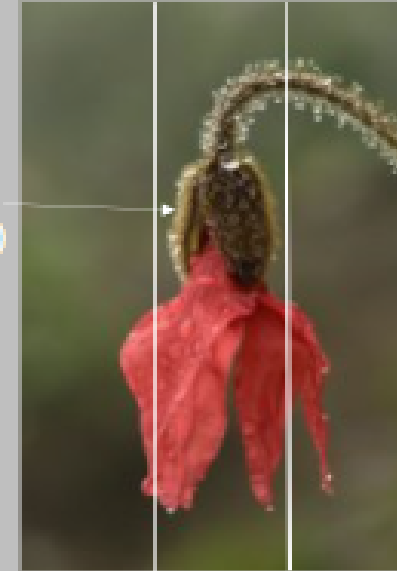
Example of Analysis

Creative Cycle 1 – Heather Angel Analysis

- When I first saw this photograph, I thought it was very unique, creative and effectively taken photo. This presents my theme of beauty within nature as although the flower seems to be drooping, the droplets and vibrant colour of the petals, enhances its beauty and shows it to be delicate and pure. Although the flower is drooping it is still beautiful, again this represents my theme and creates another aspect to it by finding beauty in unexpected places, things or situations. As there is no other plants or objects within the photo it makes the photo appear clear and focused, this is also created by the background being extremely out of focus. The flower is the only thing in the photograph which tells us Heather wanted this picture to be purely focused on this single flower.
- This photo includes the techniques; rule of thirds as the flower is within the portrait's middle section, extreme depth of field as the only thing you can recognize is the flower and its stalk, other than that you cannot identify another plant or object as the background is very out of focus. I think it was made this way with these techniques to make sure the viewer definitely focuses on the flower and its details such as the droplets and the textures of the petals and stalk. I will be able to use these techniques in my work to make sure the intended object will be focused on. Heather Angel may have used photoshop to enhance her photograph by using the levels and saturation tools to alter the photo's colour in certain areas or the whole picture.
- When first looking at this photo it didn't appear to have a story behind it but after studying it further the flower seems to be drooping due to the water being heavy and dragging it down and leaves a question whether it will perk back up when it dries when the sun comes out again. This idea could link to people as when things get too heavy or overwhelming, we may feel low. This photo is shown to feel fresh as the droplets and bright lighting make us think of a cold morning in the spring or after the rain has stopped but the droplets linger, so Heather Angel may have been looking for flowers to take photos of or she may have just randomly found an opportunity as she was out.
- I chose this photograph to discuss as the techniques used are very effective and well executed. It also inspires me and gives me ideas for my work and the different techniques I can use.

Depth of field – Background is extremely out of focus while the flower is in clear focus

Droplets are in focus and clear (macro)



Flower mainly within the middle, portrait section of the rule of thirds grid

Example of Artist biography and analysis

Gregory Crewdson

Crewdson is an American landscape photographer who is employed at the Yale university of art. His art is unique because he usually sets his still life scenes in normal everyday places but there is always an unnerving surrealistic style. He has a very high production quality with high range 8x10, large format film cameras and a plethora of trained actors with the greatest lighting. It will be difficult to copy this style with great accuracy, but I want to follow the same principle of capturing everyday places and moments and see what I can do on the editing side of the photographic process.

He uses the imagery of common everyday places to tell a story, Tableaux photography uses multiple actors and props to create a theatrical scene



I like the idea of taking photographs of large and open landscape shots, it opens opportunities to create and hide many details within the image to lure the viewer and capture their attention. Many of Gregory's photographs have a repetitive use of fog which I think is used to add mystery by vaguely covering the distant depth of field and because the photographer wants to focus more detail on the close environment without alluding to the blur of the background.



The train bridge and forestry at the sides which acts as negative space, creating an opening where the subject is located.



Light is directed towards the right side of the image, reflecting off the houses which looks like a suburban area. The light could be coming from the light post or the moon to fit the context of the image.



Horizon line is in the center of the image, on the left side. This would mean that the photo was taken at the height of a regular human, rather than an elevated level.

Spotlight above the subject, lighting up the fog around them, lighting up the whole area. The light was probably placed on top of the bridge where they would be hidden.

Isolated person placed near the bottom center of the photo. This makes it the focus of the viewers' attention. The person is difficult to see because of how far they are from the camera, making the viewer look harder at the image.

The dark parts of the photograph are hard to analyze, this could be the result of a low brightness/ exposure. The photo also looks like it has been edited where the street light acts as a spotlight which only lights up a small radius instead of the whole area around the light.

Compared to the other photographs, this one has a feeling of coldness which is made apparent by the blue tone of the atmosphere, I doubt that this is a natural effect because it has an influence on all other parts of the photograph, such as the buildings, ground and cars. The only thing that stands out from the blue haze is the light which is coming from the building, which seems to portray warmth and safety, contrasted with the outside cold.

It's obvious that Gregory wants us to focus on the car because he placed in the direct center of the frame, with a spotlight shining down upon it. The main subject is the car but it is not static and boring, it seems to tell a story. It is important to notice where the car is placed and what it is doing and in this case the car is stopped at a traffic light, but that's really strange once you realize that there is no traffic, and the door is open which implies that the driver has probably left the car, abandoned, alone.

Leading lines creates a path towards the horizon line which is directed at the bottom right of the photo. This helps to determine how high the camera is placed



The setting is based in an urban area like a town or city which seems more unnerving and mysterious because we suspect that a town is usually full of inhabitants, but it's strangely empty. It can divert our expectations which scares us to an extent that we are not used to this isolation.

Where is the fear factor? It is in the sheer isolation that is displayed using single subject placements, which is juxtaposed by empty setting and its repetitively cold feeling, made using weather patterns like clouds, fog, etc. However, the shots are usually wide and leave lots of empty space which adds to that feeling of emptiness and mystery because we wonder why a place so large and urban can be so spacious and devoid of life.



6, Photography

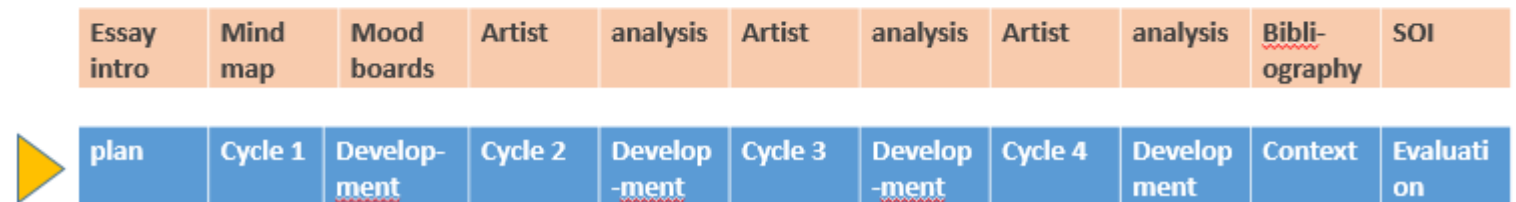


- Inspired by the works of your chosen photographer and the analysis you have undertaken to help consider their work, you should now simply start to take a wide range of photographs.
- Following each analysis (should you choose to more than one at this stage), aim to take between 30-60 photographs.
- Divide your shoot into 3 genres, for example focussing on Portraits, Landscape and objects/still life/macro.
- Take many shots from varied angles and settings.
- Take shots on more than one occasion as a part of the shoot

- This is simply enough work to get you underway and to give you a focus over the summer.
- During the holidays I would anticipate you simply taking photographs although you could catch up with the other analysis if you want.
- All of your coursework in year 12-13 will take this essay as a starting point. So it is an important document.

The essay is simply the theoretical element of the course, which will be followed up with the practical elements in which you will be solely focussed on by October.

THE COURSE



Contacts

- I hope you enjoy working on the preparatory phase.
- Please contact me, dharwood@samuelward.co.uk, if you need help or further information.