

Stick this side to your sketchbook page



'Everyday Objects' Photography year

Name:
Teacher:
Teaching Group:
Tutor Group:

MTG

Year 10 – PHOTOGRAPHY

Your coursework is 60% of your GCSE. Your work will be assessed using AQA assessment criteria, the 4 assessments objectives (AO'S) are equally weighted with a maximum of 24 marks each and you need to cover each one in order to achieve a high mark.

Your work will be marked according to how well you have shown evidence of:

- **AO1** – developing ideas through investigations informed by context and other sources, demonstrating analytical and cultural understanding.
- **AO2** – refining ideas through experimenting and selecting appropriate resources, media, materials techniques and processes.
- **AO3** – recording ideas, observation and insights relevant to your intentions in visual and/or other forms.
- **AO4** – presenting a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

'Everyday Objects'

Everyday objects have inspired many photographers. Macro photography is used to capture close ups of details and textures. Photograms (e.g. Man Ray) and scanography (e.g. Ellen Hoverkamp and Kat Russell) are digital and darkroom techniques where objects are captured without the use of a camera. Adam Hillman and Emily Blincoe have explored repetition of objects and use of colour to create usual patterns. Natalie Kinnear arranged kitchen objects to create unusual compositions. Jim Golden document collections of retro objects and Todd McLellan took objects apart to reveal their inner mechanics. Photographers such as Karen Gilbert and Vincent Bal have experimented creatively with light, shadow and reflection. Cyril Le Van created 3D sculptures of objects using the photographs he has taken of them. Dutch Vanitas painters, such as Harmen Steenwyck used symbolism to explore a religious message, which has in turn inspired a number of contemporary photographers to do the same.

Research appropriate sources and produce work based on **Everyday Objects**.

You could look at subject matter, such as:

- Natural forms – e.g. flowers, shells, leaves, fruit, vegetables, seed pods, pinecones, etc.
- Man-made – e.g. tools, clocks, cameras, watches, cassette tapes, ornaments, keepsakes, personal objects, kitchen utensils, packaging, etc.

You could explore: setting up your own still life composition, use of lighting, use of symbolism, macro photography, reflections, shadows, repetition, colour, foreground, background, scanography, photograms, Photoshop techniques, print manipulation techniques (e.g. paint, pen, collage, rips, etc.)

You should consider: composition, camera angles, viewpoints, lighting, colour, pattern, line, scale, shape, form, different styles, textures, opacity, layers and more!

		AO	
		Areas of success in this project:	
		AO	
		Areas for development:	
You now have two weeks to improve your project.		The deadline for completion is:	
I will do this by...			

GCSE ASSESSMENT		CW/CT	
Name: Assignment: Date:		GCSE Art/Photo	
AO1 DEVELOP IDEAS Develop ideas through demonstrating critical understanding of sources.	Not worthy of credit	0	/24
	Minimal Ability	1 - 4	
	Some Ability	5 - 8	
	Generally Consistent	9 - 12	
	Consistent	13 - 16	
	Highly developed	17 - 20	
Exceptional	21 - 24		
AO2 REFINE IDEAS Refine work by exploring ideas, selecting and experimenting with appropriate media, materials techniques and processes.	Not worthy of credit	0	/24
	Minimal Ability	1 - 4	
	Some Ability	5 - 8	
	Generally Consistent	9 - 12	
	Consistent	13 - 16	
	Highly developed	17 - 20	
Exceptional	21 - 24		
AO3 RECORD IDEAS Record ideas, observations and insights relevant to intentions as work progresses.	Not worthy of credit	0	/24
	Minimal Ability	1 - 4	
	Some Ability	5 - 8	
	Generally Consistent	9 - 12	
	Consistent	13 - 16	
	Highly developed	17 - 20	
Exceptional	21 - 24		
AO4 PRESENT Present a personal, informed and meaningful response that realises intentions and demonstrates understanding of visual language.	Not worthy of credit	0	/24
	Minimal Ability	1 - 4	
	Some Ability	5 - 8	
	Generally Consistent	9 - 12	
	Consistent	13 - 16	
	Highly developed	17 - 20	
Exceptional	21 - 24		
Current Mark & Grade Target:		/96	

GCSE Assessment Criteria

We use this assessment criteria to mark your work. You are issued with a mark out of 24 for each assessment objective completed depending on the level of skill, creativity and depth you demonstrate in your work. Your work will fit into mark bands such as 'Minimal', 'Some', 'Generally consistent', 'Consistent', 'Highly developed' and 'Exceptional' which will describe the ability shown. We have not included a rough indication of grades as this is not 100% accurate as grade boundaries change every year.

Marks	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
24 Convincingly	Develop ideas through investigations, demonstrating critical understanding of sources.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	Record ideas, observations and insights relevant to intentions as work progresses.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
23 Clearly				
22 Adequately	An exceptional ability to engage with and demonstrate critical understanding of sources.	An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.	A highly developed ability to thoughtfully refine ideas.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
19 Clearly				
18 Adequately	A highly developed ability to demonstrate critical understanding of sources.	A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to demonstrate understanding of visual language.
17 Just				
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.	A consistent ability to thoughtfully refine ideas.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions.
15 Clearly				
14 Adequately	A consistent ability to demonstrate critical understanding of sources.	A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to demonstrate understanding of visual language.
13 Just				

Marks	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions.
11 Clearly				
10 Adequately	A moderate ability to demonstrate critical understanding of sources.	A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to demonstrate understanding of visual language.
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations.	Some ability to refine ideas.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions. Some ability to demonstrate understanding of visual language.
7 Clearly				
6 Adequately	Some ability to demonstrate critical understanding of sources.	Some ability to select and experiment with appropriate media, materials, techniques and processes.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to demonstrate understanding of visual language.
5 Just				
4 Convincingly	Minimal ability to develop ideas through investigations.	Minimal ability to refine ideas.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions.
3 Clearly				
2 Adequately	Minimal ability to demonstrate critical understanding of sources.	Minimal ability to select and experiment with appropriate media, materials, techniques and processes.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to demonstrate understanding of visual language.
1 Just				
0	Work not worthy of any marks.			

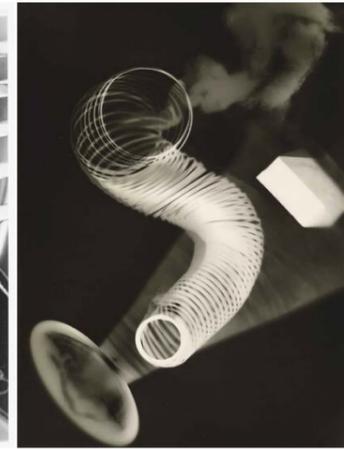
Photographers (and artists) that might inspire you...



Ellen Hoverkamp – scanography



Jan Groover



Man Ray – photograph



Karen Gilbert



Adam Hillman



Jim Golden



Cyril Le Van – 'Ghetto Blaster' (photo sculpture)



Harmen Steenwyck – 'Still Life: An Allegory of the Vanities of Human Life'



Mark Schnieder – Vanitas photography



Suzanne Saroff



Steve Gallagher

Photography Checklist

Tick when done

- Mind Map – AO1**
 - Write down as many ideas to do with the theme as you can think of.
 - Include a paragraph to summarise your ideas (Plan of Action worksheet).

- Inspirational Images – AO1**
 - At least **8** images to do with the theme; **4** of these should be by well-known photographers (include name of photographer, title of photograph/series and date).
 - Annotate at least **3** to explain why you have chosen them.

Initial Images – AO2/3

- Contact Sheet (annotated) + evaluation of the shoot
 - Best outcomes with evaluation
 - Edits with evaluation

- Investigate at least 2 Photographers – AO1**
 - In-depth research and analysis of at least **1** of their photographs.
 - Include at least **3** of their photographs.

- Shoots in Response to Photographers' Styles – AO1/AO2/AO3**
For every Photographer you investigate you must create a response to explore how they have created their work to help you develop ideas for your own work. This should include:
 - Contact Sheet (annotated) + evaluation of the shoot
 - Best outcomes with evaluation
 - Edits with evaluation

- At least 2 more of your own shoots – AO2/AO3**
These shoots should be your own ideas as inspired by the photographers you have looked at. **Aim for high quality shoots – take at least 100 photos per shoot!**
You should aim to explore different subjects, compositions, backgrounds / locations, lighting, body language / expression, equipment, editing process, colour tone, etc.
 - Contact Sheet (annotated) + evaluation of the shoot
 - Best outcomes with evaluation
 - Edits with evaluation

- Experiment Imaginatively! (At least 3 different techniques) – AO2**
 - Use Photoshop to try out different techniques (e.g. double exposure, layering, hue/saturation, filters, etc.). You could research tutorials for what you want to do.
 - You could also experiment with manipulating your prints, such as: cutting up, ripping, collaging, rearranging, painting / drawing over, burning, etc.
 - Evaluate. Include screen shots of anything you have done on Photoshop.

- Refine! - AO3** Take your favourite shoot/experiment and:
 - Produce **three** further experiments.
 - Make sure you are improving the quality and evaluating your work as you go along.

- Plan for Final Outcome(s) – AO2/AO4**
 - Print out your final outcome plan(s), make your final improvements and evaluate.

- Final outcome – AO4** ... to be mounted up in exam.



Photography Equipment:

Name:



1. Camera or phone with CORRECT photographs stored



2. CORRECT camera lead

IMPORTANT
Although it is understandable that you will not have all of the above equipment, you must at the very least have:

- A device to take photos.
- A way of transferring photos from your device to a computer.
- A form of external storage.
- The means to document your work.



2/3. SD card



2/3. Memory stick

Missing equipment will result in behaviour points and sanctions.

4. White / silver pen for writing on a black pagged sketchbook

4. Sketchbook / display book



PHOTO CLUB
Wednesday
3-5pm

Extra Tasks for Extra Marks:

AO1:

- Dig deep when researching to uncover as much interesting information on photographers as you can! Articles are best for this.
- Analyse in detail. Extend your answers by considering 'How?', 'Why?' and 'Because...' for every point you write.
- Aim to show plenty of skill in your responses to photographers' work. Use Photoshop to edit for the best outcomes and document screenshots to show your process.
- Research other relevant photographer (and artists) independently and create more responses in your own time to explore styles and ideas further.

AO2:

- Go above and beyond when exploring styles, techniques, compositions, angles, lighting, colour, contrasts, shadows, textures, viewpoints, camera settings, Photoshop effects and filters. Subject matter, clothing, makeup, props, objects, locations, backgrounds, methods of framing, structures, ways of manipulating prints by hand (e.g. painting, sewing, burning, ripping, twisting, etc.)
- Try out something unusual – explore layering or combining photographs – both on Photoshop or by hand. Try using other materials with this, e.g. drawing, painting or sewing.
- Keep refining your outcomes to the highest possible standard (image>adjustments) and document changes in your sketchbook.

AO3:

- Aim for 100 or more photographs per shoot.
- Take more shoots independently – in fact, take your camera with you everywhere and always keep an eye out for the perfect shot!
- Back up your photos, don't delete them – you never know when you'll need them again!
- Annotate contact sheets and include screenshots to document your processes.

AO4:

- Print on glossy paper – larger outcomes can be printed at professional printers.
 - Consider alternative outcomes, e.g. photobook, t-shirt, magazine cover (with text), sculpture, etc...
- These must be presented to the highest quality, so check with your teacher first.**

KEEP ASKING QUESTIONS and attend Photography Club to learn more!

What to include and write when documenting your shoots:

You should include:

- Annotated contact sheet
- Evaluation of shoot
- Best 1-3 photos with evaluation
- Use of Photoshop / print manipulation techniques with evaluation
- Screenshots to show process with evaluation

Evaluating your initial shoot:

In this shoot I was aiming to capture
Consider: composition/focal point/ lighting/ shadow/ angle/ background/ colours/ line/ texture/ etc.

The camera settings I used were

What worked well in my shoot was

I will improve by

After your reshoot:

I have improved this shoot by

Evaluating your best outcome(s) – write this for each outcome presented:

I have taken a photograph of
Who or what is the subject? What are they/is it doing?

The composition/focal point/ lighting/ shadow/ angle/ background/ colours/ line/ texture/ shape is
(One sentence for each applicable point.)

This works well because

The most successful part of this photograph is

I could develop this idea further by

Evaluating your Photoshop Edits / Print Manipulations:

I have edited this on Photoshop by using.....
(What tools / filters / image adjustments have you used?)

I have manipulated this print by
(painting with... / drawing with... / ripping, collaging, cutting up, folding, etc.)

The purpose of this was to

The effect this had on the image was

The most successful part of this image is

I could improve

My next step is to.....

Questions to help you write an in-depth analysis of the photographer's work

What 5 words would you use to describe this photograph.

How is it relatable?

What is the idea, meaning or message behind this? Why?

What is happening in this picture?

How does the subject (model/object) relate to the space?

Do you like this image? Why? Why not?

Describe the...

• Background

• Colours

• Lighting

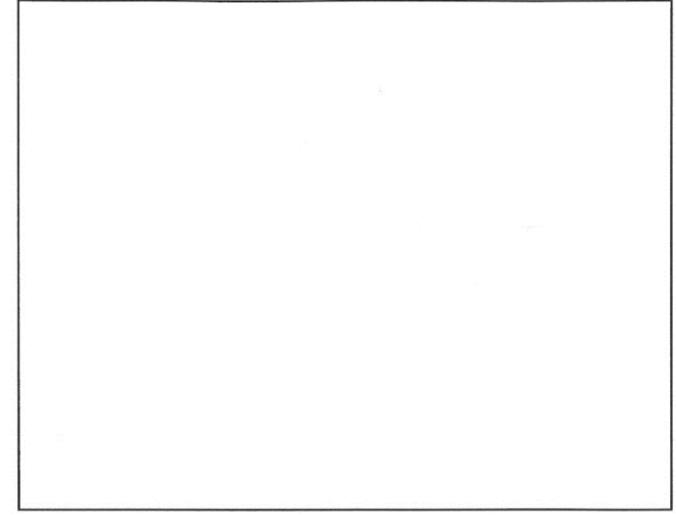
• Composition

• Camera angle

What type of composition has been used?

What is the focal point(s)?

What other elements are we led to focus on?

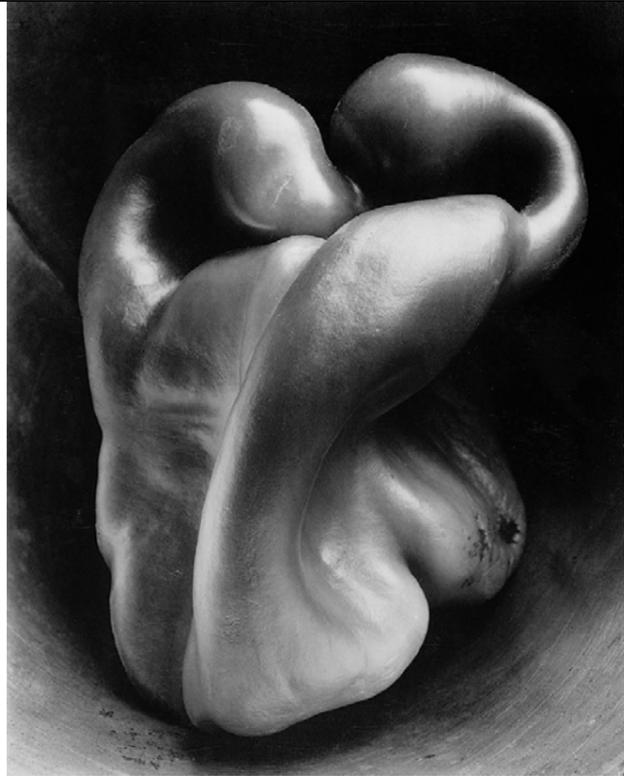
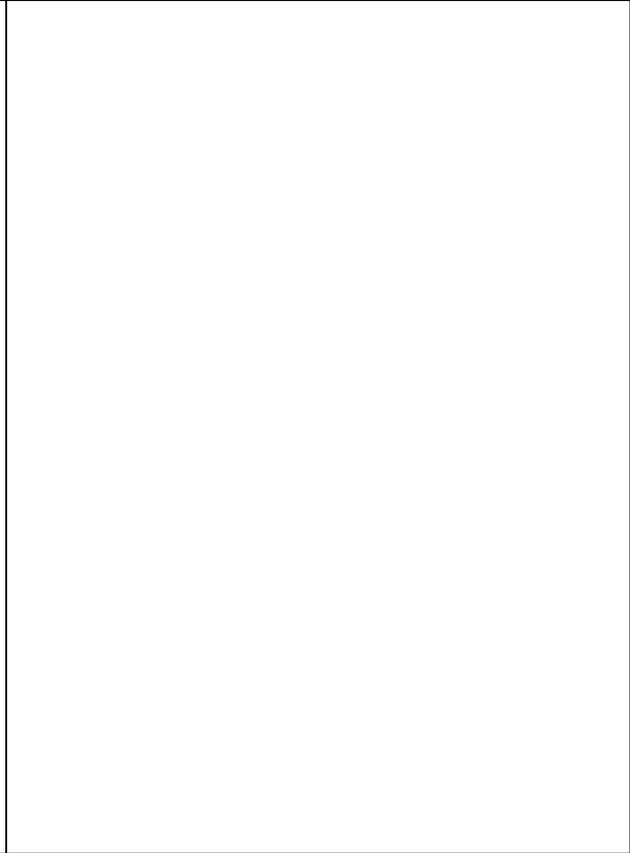


AO1 tasks: Here are a range of images to review and analyse...
These can be cut out and stuck in to your sketchbook.

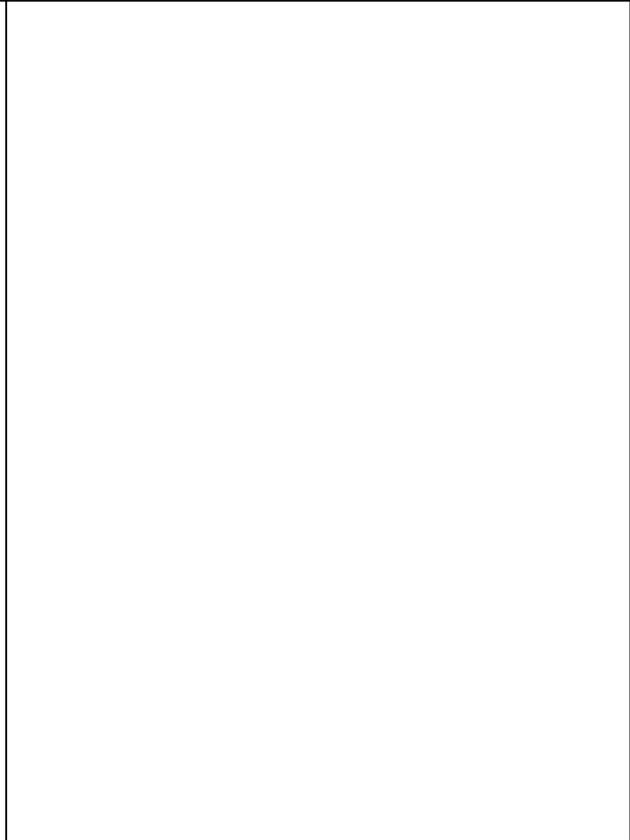
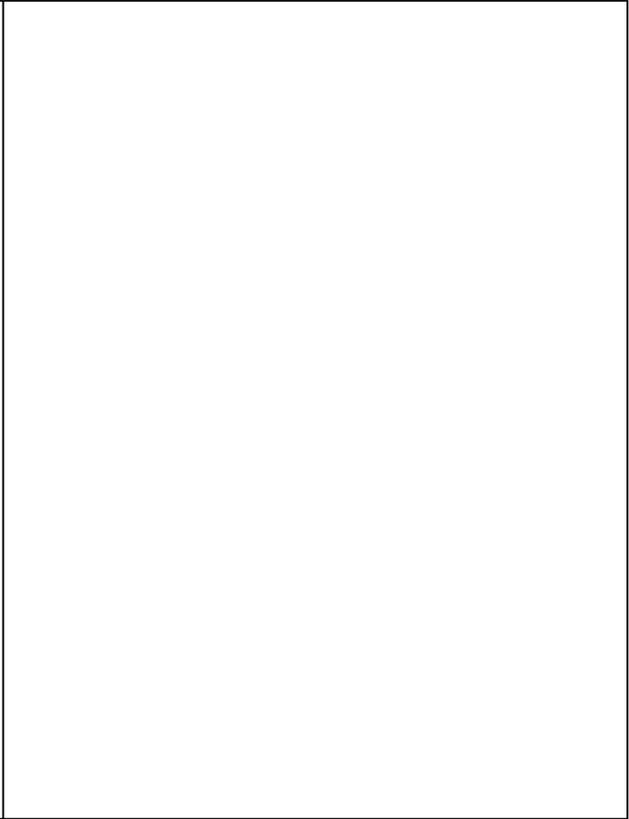


AO1 tasks: Famous works of still life photography for you to analyse and compare:

Man Ray



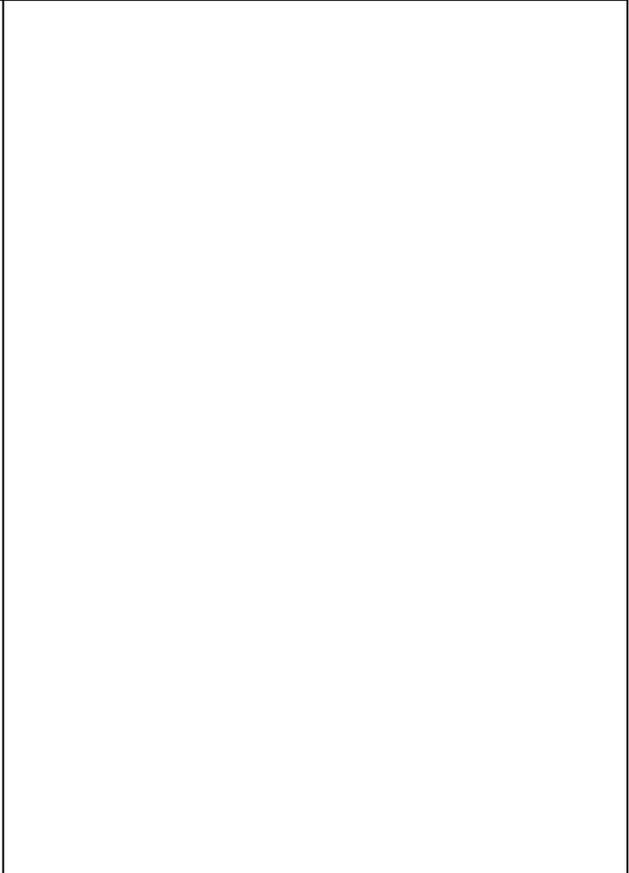
Edward Weston



Andre Kertesz



Patti Smith



Homework tasks:

1. Research each of the 4 photographers shown above.
2. Find 2 of your own photographers to research and analyse.
3. Take photographs in colour of objects around your home arranged in interesting ways, try different lighting and backgrounds. Print contact sheets. Mount up in your sketchbook and then evaluate your shoot.
4. Take a similar series of photographs in black and white and do the same as above in your sketchbook.
5. Make a tour of the town looking for interesting groups of objects, arrangements of things, such as displays in shops or stacked up chairs or buckets and spades.
6. create a timeline of Photography and how it has developed over time. Include images to show how picture quality has improved along side technological innovation.
7. create a page in your sketchbook about exposure times.
8. create a page in your sketchbook about lighting.
9. create a page in your sketchbook about F stops and depth of field.
10. create a page or two in your sketchbook about an area of photography that really interests you.

Extra challenge!

If you really want to improve your grade then have a go at this 30 day snapshot challenge. Each day you have to link your image to a different prompt.



