



AS Photography

Sturminster Newton High School



Unit 1: Coursework Portfolio

The coursework portfolio comprises of a selection of thoughtfully presented work that demonstrates the breadth and depth of the course of study. Critical/contextual work which could include written materials, such as journals, reviews, reflections and evaluations, annotations and historical background material. Examples of video, film, photographs, and Power point presentations may also be submitted. Evidence may also be included from the Internet, from books and journals, site or gallery/museum visit. When appropriate, sources should be identified and acknowledged. Sketchbooks, workbooks and journals. Alternatively, candidates may wish to present a series of related images on mounted sheets. The portfolio may, when appropriate to candidates' chosen area of study, could include examples of three-dimensional work.

Unit 2: Externally Set Assignment

The emphasis of this unit will be the development of ideas.

Separate questions will be set for each AS option. These will consist of a choice of five questions to be used as starting points. Candidates are required to select one.

Candidates will be provided with examination papers on 1st February 2013, or as soon as possible after that. Sketchbooks, workbooks and/or journals may be included; alternatively, work may be presented on mounted sheets or study sheets. When appropriate sources should be identified and acknowledged.

You are assessed in a variety of ways throughout the course. The three main sources of evidence for your final marks in each unit are:

- your sketchbooks
- your Final Pieces

Home Assignments

Home assignments and independent study is an important feature of AS Photography. You need to be able to research, investigate, experiment and evaluate outside the classroom and home assignments should make up a significant proportion of your work during the course. Home learning is often a natural consequence or extension of investigations undertaken in class. It can involve a mixture of both research and practical tasks. The length of time allocated for home learning depends on the nature of the task set. It is vital, that all home learning is completed to the best of the students' abilities. You are required to bring your sketchbook to all lessons since the beginnings of lessons often involve sharing the results of home learning investigations.

The Sketchbook

For each unit, you are required to complete a Sketch book. A successful sketchbook will record: thought processes; technical and formal experimentation; research and responses to photographers, artists, texts and other sources; and evaluations of resolved pieces, clearly relating the work of other artists/photographers and designers to your own work.

Your sketchbook should contain:

- A collection of work by photographers, artists, writers, filmmakers relevant to your photographic studies.
- Web site addresses and links.
- Sketches of ideas for photographs.
- A collection of images illustrating specific lighting and camera techniques.
- Brief written notes supporting each entry in the diary.
- Personal opinion and interpretation of collected images.

Guidelines for keeping one:

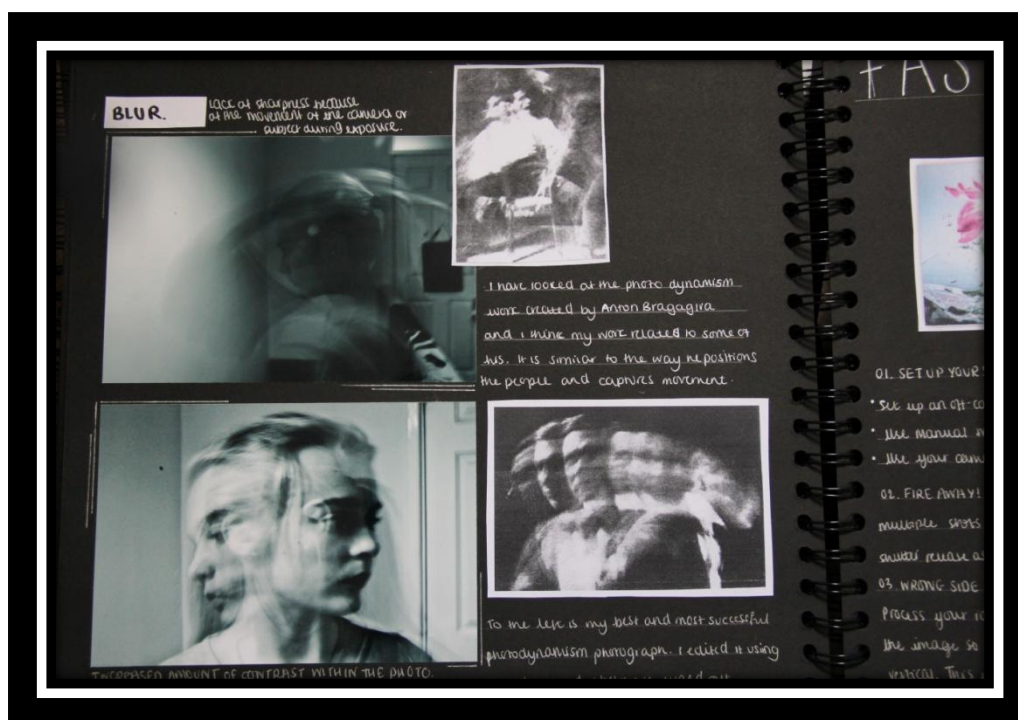
- A Photography sketchbook does not need to be planned, designed or decorated. Avoid fancy titles or colouring pages, etc, unless this is part of the work. Instead, allow the book to develop organically, following your lines of enquiry and the evolution of your research.
- It can certainly be scruffy and scuffed, indeed, it will be, if you take it everywhere and it becomes integral to your daily existence.
- Avoid layering and folding images, you should be able to leaf through a sketchbook easily and allow things to catch the eye.
- Try to find relationships between the work of other photographers and your own.
- Annotations are important but also try to create visual relationships wherever possible; reflecting on the relationships between images. The way you place images in relation to each other to suggest connections is known as juxtaposition. These can be art images and/or images from popular culture, whatever is of interest for you.
- Do not censor/deselect work in sketchbooks, leave everything in. What you may deem to be of no interest may be of great interest, a teacher may be able to pick up on lines of enquiry you hadn't perhaps considered.
- The idea is that your sketchbook becomes indispensable, you take it everywhere and jot down observations, thoughts, ideas and sketches wherever you go.

Multimedia

We use Photoshop CS5 throughout the course. Experimentation through Photoshop can support and enhance your Photography. One period a week is dedicated to editing using Photoshop and other Photo enhancing software packages.

Equipment needed

This course has been designed to teach you photography with the minimum amount of equipment. You will need a camera with access to creative zone modes in lessons and use of a basic point and shoot camera for home assignments. Ideally you will need access to artificial light sources and a darkened work area. Large amounts of expensive equipment are not necessary to gain an understanding of the use of light. Observation of daylight, ambient light, normal household lights, desk lamps, outdoor lighting, torches and small flash units can be adapted and utilised to produce acceptable results. Supplemented with various reflectors (mirrors, foil, white card) and assorted diffusion material (netting, cheesecloth, tracing paper, Perspex) a degree of lighting control can be achieved. Many of the best photographs have been taken with very simple equipment. Photography is more about understanding and observing light, and then recreating lighting situations to achieve form, perspective and contrast when working with a two dimensional medium. During this module there is also a trip to London during which The City assignment must be completed.



Unit 1 Coursework portfolio

During this unit you will study the elements of photography as a stimulus material for your own investigations

You may submit in your portfolio:

- A selection of thoughtfully presented work that demonstrates the breadth and depth of the course of study.
- At least one extended collection of work, or project, based on an idea, concept, theme or issue which demonstrates your ability to sustain work from an initial starting point to a realisation and includes evidence of your ability to research, develop ideas and link your work in a meaningful way to related critical/contextual materials.
- Critical/contextual work which could include written materials, such as journals, reviews, reflections and evaluations, annotations and historical background material. Examples of video, film, photographs and slide presentations may also be submitted. Evidence may also be included from the Internet, from books and journals, as well as studies made during a residency, site or gallery/museum visit. When appropriate sources should be identified and acknowledged.
- Sketchbooks, workbooks and journals. Alternatively, you may wish to present a series of related images on mounted sheets.
- The portfolio may, when appropriate to you' chosen area of study, include examples of three-dimensional work.

There is no restriction in the scale of work produced but you should carefully select, organise and present work to ensure that they provide evidence of meeting all four assessment objectives.

Unit 2: Externally Set Task

- The emphasis of this unit will be the development of ideas.
- Separate questions will be set for each AS option. These will consist of a choice of five questions to be used as starting points. Candidates are required to select one.
- Candidates will be provided with examination papers on 1 February, or as soon as possible after that.
- Sketchbooks, workbooks and/or journals may be included; alternatively, work may be presented on mounted sheets or study sheets. When appropriate sources should be identified and acknowledged.

Supervised Time – 5 hours

- During the examination period, following a period of initial research candidates should undertake five hours of unaided, supervised time, the first two hours of which should be consecutive.

- The work produced during the five hours should be devoted to the development of ideas. It can take a variety of forms.
- Preparatory work may lead to a fully realised piece or pieces of two- or three-dimensions or to further work of a developmental nature. Candidates should be selective when deciding what to submit for this unit



Elements of Photography

Composition

- Composition is the arrangement of objects in a photograph. There are various guidelines and artistic conventions that attempt to describe what makes a good composition. The most widely recognized of these is the rule of thirds. The rule of thirds involves dividing the rectangular frame of the photograph into nine equally-sized sections using two imaginary vertical lines and two imaginary horizontal lines. The photographer then tries to align the main objects of the photograph along the lines or at their points of intersection. This is believed to create a balanced and aesthetically pleasing composition.

Texture

- Texture is a property of a photograph that inspires a sense of tactility in the observer: the photograph makes you want to reach in and touch it. The texture will involve the detailed surface properties of the object or objects depicted in the photograph. These can be irregularities in the surface of a piece of wood or the complexity of a patterned fabric.

Depth

- Depth is the creation of a sense of three-dimensionality in a photograph. A sense of depth is created using focus, framing and angles. Focus involves zooming in on particular objects so they are crisp and clear and other objects are blurry and unclear. Framing involves identifying an obvious foreground object close to the camera, with the main subject of the photograph further away.

Line

- Lines are the outlines of objects in a photograph. The lines of a photograph guide the eyes of the viewer around the photograph, and a photograph with interesting lines seizes the viewer's attention. Different lines can be used to convey different moods. Horizontal lines can be used to convey a sense of rest or stability. Vertical lines can be used to convey many different moods, such as power, strength and growth. Diagonal lines convey action and dynamism.

Light

- At its most basic level a camera is a device for capturing and recording light, therefore patterns of light and shade are the most basic elements of any photograph. A photographer needs a deep understanding of how light affects the operation of a camera and how light affects the photograph produced by that camera. Key issues to consider are the level of light and the angle of light. The level of light in a photograph affects the level of detail visible in light or dark areas in the photograph: if the camera is exposed to a high level of light shaded areas will seem darker. The angle of light refers to the location of the original source of light in the photograph and determines the distribution of shadows in the photograph.

Patterns and Shape

- Our minds automatically organize the things we see into patterns and shapes. Patterns and shapes can be aesthetically pleasing and draw attention to a photograph. There are three important aspects of patterns and shape: rhythm, symmetry and triangles. Rhythm is where a shape is repeated in a photograph. Symmetry is when a photograph looks like it consists of two objects that are mirror images of each other. Symmetry can be subverted so the two objects are similar but not quite alike, which can be used to highlight difference and contrast. Triangles are formed within a photograph by two diagonal lines. These draw the viewer into the photograph and make the photograph more interesting.

Vantage Point

- The vantage point is the position from which the photograph was taken. It is the point of view of the viewer of the photograph. Different vantage points can convey different relationships with the objects depicted in the photograph. Viewed from a low vantage point looking up at an object conveys dominance, power and authority. Viewing from a level vantage point conveys neutrality and objectivity. A vantage point above and looking down on the object suggests vulnerability and weakness.

Photography glossary

AMBIENT LIGHT: The light in the scene, as opposed to the light provided by the photographer with flash, photofloods, etc.

APERTURE: The opening of a lens, the size of which is controlled by a diaphragm.

APERTURE PRIORITY: The aperture is selected and the exposure system selects the appropriate shutter speed for a correct exposure.

ARTIFICIAL LIGHT: Any light not directly produced by the sun.

AUTOEXPOSURE LOCK: A push-button, switch, or lever that locks in exposure after the initial reading has been made, regardless of a change in camera position or light conditions after the lock is activated.

AUTOFOCUS: A method of focusing where focusing distances are set automatically.

B or BULB: A shutter setting that indicates that the shutter will remain open for as long as the shutter release is pressed.

BACKGROUND: The portion of a scene that sits behind the main, foreground subject. **BACKLIGHTING:** From camera position, light that comes from behind the subject..

BLACK-AND-WHITE: A photographic film or paper used to create monochrome images.

BLUR: Lack of sharpness because of the movement of the camera or subject during exposure.

BOUNCE LIGHT: In flash photography, directing the burst of light from the flash so it literally bounces off a ceiling, wall, or other surface before it illuminates the subject.

BRACKET: Making exposures above and below the "normal" exposure, or overriding the exposure suggested by the camera's auto exposure system.

BURNT-OUT: Jargon that refers to loss of details in the highlight portion of a scene due to overexposure.

CENTER-WEIGHTED: In a metering scheme, an exposure system that takes most of its information from the centre portion of the frame.

CLOSE DOWN: Jargon that refers to making a photograph with less exposure than previously used.

CLOSE-UP: Any photograph made from a distance that is generally closer than our normal viewing distance.

COMPOSITION: The arrangement of subject matter, graphic elements, tones, and light in a scene.

CONTRAST: The relationship between the lightest and darkest areas in a scene and/or photograph.

DEPTH OF FIELD: The zone, or range of distances within a scene that will record on film as sharp..

DISTORTION: Any changing of line, form, or even light by photographic materials, such as lenses, films, or filters.

EXPOSURE: The amount of light that enters the lens and strikes the film or sensor.

F-NUMBERS: A series of numbers designating the apertures, or openings at which a lens is set.

FILL-IN FLASH: Flash used outdoors, generally to balance a subject that is backlit. **FILTERS:** Any transparent accessory added to the light path that alters the character of the passing light.

FILM: A compilation of light sensitive silver salts, colour couplers (in colour film), and other materials suspended in an emulsion and coated on an acetate base.

FLARE: In lenses, internal reflections and/or stray light that can cause fogging or light streak marks on film.

FLAT: Low in contrast, usually caused by underexposure or underdevelopment of film.

FOCAL LENGTH: The distance from the lens to the film plane or sensor that focuses light at infinity.

FOCUS: Causing light to form a point, or sharp image on the image sensor or film.

FORMAT: The size of the film, thus the camera that uses such film.

FRAME: The outer borders of a picture, or its ratio of the height to width.

HIGH CONTRAST: A scene where the range between the brightest and darkest areas is extreme, or is such that it may cause exposure problems.

HIGHLIGHTS: The brightest parts of a scene that yield texture or image information.

HOT SHOE: The mount on the camera body in which electronic flashes are secured

ISO: A prefix on film speed ratings that stands for International Standards Organization, the group that standardizes, among other things, the figures that define the relative speed of films.

LENS: A combination of shaped glasses and air spaces set in a specific arrangement within a barrel.

MACRO: Another word for close-up photography, but specifically referring to taking pictures at or near life-size.

MANUAL: An exposure "mode" where the exposure system recommends a setting that is then made by the photographer by selecting aperture and shutter speeds manually.

MAXIMUM APERTURE: The widest opening, or f-stop a lens affords.

MINIMUM APERTURE: The smallest opening a lens affords. Generally, wide angle lenses have a minimum aperture of f/22; normal lenses of f/16; and telephoto lenses of f/32.

OVEREXPOSURE: In exposure, when too much lighting strikes the film for a proper rendition of the scene.

OVERRIDES: Making adjustments or intervening to change the camera's auto exposure system reading.

PANNING: A shooting technique where the subject is followed during exposure; generally done with a slow shutter speed.

PHOTOGRAPHY: Writing with light.

SATURATION: In colour, a vividness, or intensity.

SHARPNESS: The perception that a picture, or parts of a picture are in focus.

SHUTTER RELEASE BUTTON: The button that releases the shutter and "fires" the camera.

SHUTTER PRIORITY: An auto exposure mode where the shutter speed is user-selected and the exposure system chooses an appropriate aperture for correct exposure.

SHUTTER SPEED: An element of exposure; the duration of time in which light is allowed to strike the film.

SINGLE-LENS-REFLEX: Or SLR. A type of camera that has a movable mirror behind the lens and a ground glass for viewing the image.

SOFT FOCUS: A picture, or an area in a picture that is left slightly out-of-focus for effect, or a lens or filter that diffuses light and "softens" the overall scene.

SPECIAL EFFECTS: Any technique, lens, filter, accessory, computer effect, use of film, etc. that converts or distorts the "reality" of nature in a picture.

SPOT METERING: Taking an exposure reading from a very select portion of the frame.

TRIPOD: A three-legged device with a platform or head for attaching the camera, used to steady the camera during exposure.

UNDEREXPOSURE: Failure to expose correctly because not enough light has struck the film or sensor to faithfully render the colour and brightness values.

VIEWFINDER: The viewing screen in an SLR on which composition takes place;

WASHED OUT: Jargon for seriously overexposed slides, or overexposed highlight areas within slides and prints

WARM TONE: The look or mood of a print or slide that tends toward the amber, or yellow/red.

WIDE-ANGLE LENS: A lens that offers a wide angle of view, usually in the 35 to 24mm focal length range.

ZOOM LENS: A lens on which the focal length can be varied, as opposed to a fixed focal length lens.

Analysing and writing about photography

Describe it.

What do you see in this photograph?

What words would you use to describe this photograph?

How would you describe this photograph to a person who could not see it?

Is this a naturalistic or abstract image?

What things do you recognize in this photograph? What things seem new to you?

Understand it.

What equipment, techniques and processes have been used to make the image? How does this affect the way we view it?

What does this photograph remind you of?

How would you describe the lines in this picture? The shapes?

The colours/tones?

The textures and patterns?

How has the photographer captured the play of light in this image?

How is this picture different from real life?

What interests you most about this work of art?

Analyse it.

How is space represented in this photograph?

Which part of the photograph strikes you as most interesting? Why?

What questions would you ask the artist about this work, if s/he were here?

What can you discover about this image and the work of this artist through research? How does this new knowledge affect your understanding of the work?

Interpret it.

What title would you give to this photograph? What made you decide on that title? What other titles could we give it?

What do you think is going on in this picture? How did you arrive at that idea?

What do you think this photograph is about? How did you come up that idea?

Pretend you are inside this photograph. What does it feel like?

Why do you suppose the artist made this photograph? What makes you think that?

What do you think it would be like to live in this photograph? What makes you think that?

Evaluate it.

What do you think is effective about this photograph? What doesn't work so well?

What do you think other people would say about this work? Why do you think that?

What do you think is worth remembering about this photograph?

Create a photographic response to this image. What did you choose to create and why? How does it compare to the original stimulus?

What have you learned from exploring this work of art?