

EXAM 2018

40% of your GCSE grade

Instructions

- Select **One** of the seven questions to work from.
- Approximately ten weeks to prepare for the Exam. The preparation will account for approx. 80% of your marks.
- 10 hours to make the ‘final piece’. The final piece will account for approx. 20% of your exam marks



AQA GCSE Photography 2017 - Controlled Conditions

40% of your final mark for your GCSE

AO1 (Develop) -

Find relevant photographers to look at

Use this work to inspire photo shoots

Make personal comments about the work

Visit museums, galleries, cities, parks, locations etc to inspire your work



AO2 (Experiment) -

Use different techniques and processes

Evaluate how successful your experiments have been

AO3 (Record)

Collect and present only relevant imagery

Produce high quality photographic/moving image based work

Take a wide range of your own photos

Annotate your work

Starting Points

- * Detail
- * Out of place
- * Motion
- * Assembled
- * Creative Landscapes
- * Architecture
- * Shelter

AO4 (Present)

Produce confident and high quality final piece/s

Ensure your work links to your prep work

10 hours over 2 days
in the
Spring Term



Starting Task List

TASK 1. Mind Mapping

In your Powerpoint presentation produce a mind map based on the theme you have chosen.

Use your imagination with this page! Just make sure it included as many words/sentences as you can think of.

TASK 2. Inspiration Images/Photographers

In your PowerPoint presentation present a collection of inspirational images linked to your chosen theme. You must also present annotations alongside this to show why you selected certain images and your opinions on them.

You could use Pinterest to help you with is this task. as well as the additional pages in this handout. Again make sure you present this work with imagination.

Important Information

- ☐ You will be aiming to show that you have meet all of the assessment objectives in your preparation work.
- ☐ The controlled conditions will be spread over two days and total 10 hours.
- ☐ The work you produce in your presentation and in the 10 hours will count towards 40% of your final marks.

Question 1

- **Human figure**

- Photographers study the human figure in many different ways. Carl Warner uses images of the human figure to create large scale landscapes. In the film 'An exploration of the human body as a landscape,' Olivia Leek, Lizzie Klotz and Kathy Richardson use carefully considered viewpoint and lighting to explore similar aspects of the human figure. Bill Brandt used lenses with a short focal length to produce distorted photographs of the human figure. In the 'Crawler Series,' Sakir Yildirim used digital techniques and Brno Del Zou uses physical layering to explore distortion.
- Study appropriate sources and produce images of the human figure in response to:
 - **EITHER**
 - (a) Landscape
 - (b) Distortion

Q1. HUMAN FIGURE

uses images of the human figure to create large scale landscapes.



Carl Warner

Q I. HUMAN FIGURE

‘An exploration of the human body as a landscape,’ Olivia Leek, Lizzie Klotz and Kathy Richardson



https://www.youtube.com/watch?v=Ex_GohL6D-s

Q I. HUMAN FIGURE

Bill Brandt

used lenses with a short focal length to produce distorted photographs of the human figure



QI. HUMAN FIGURE

'Crawler Series,'

Sakir Yildirim

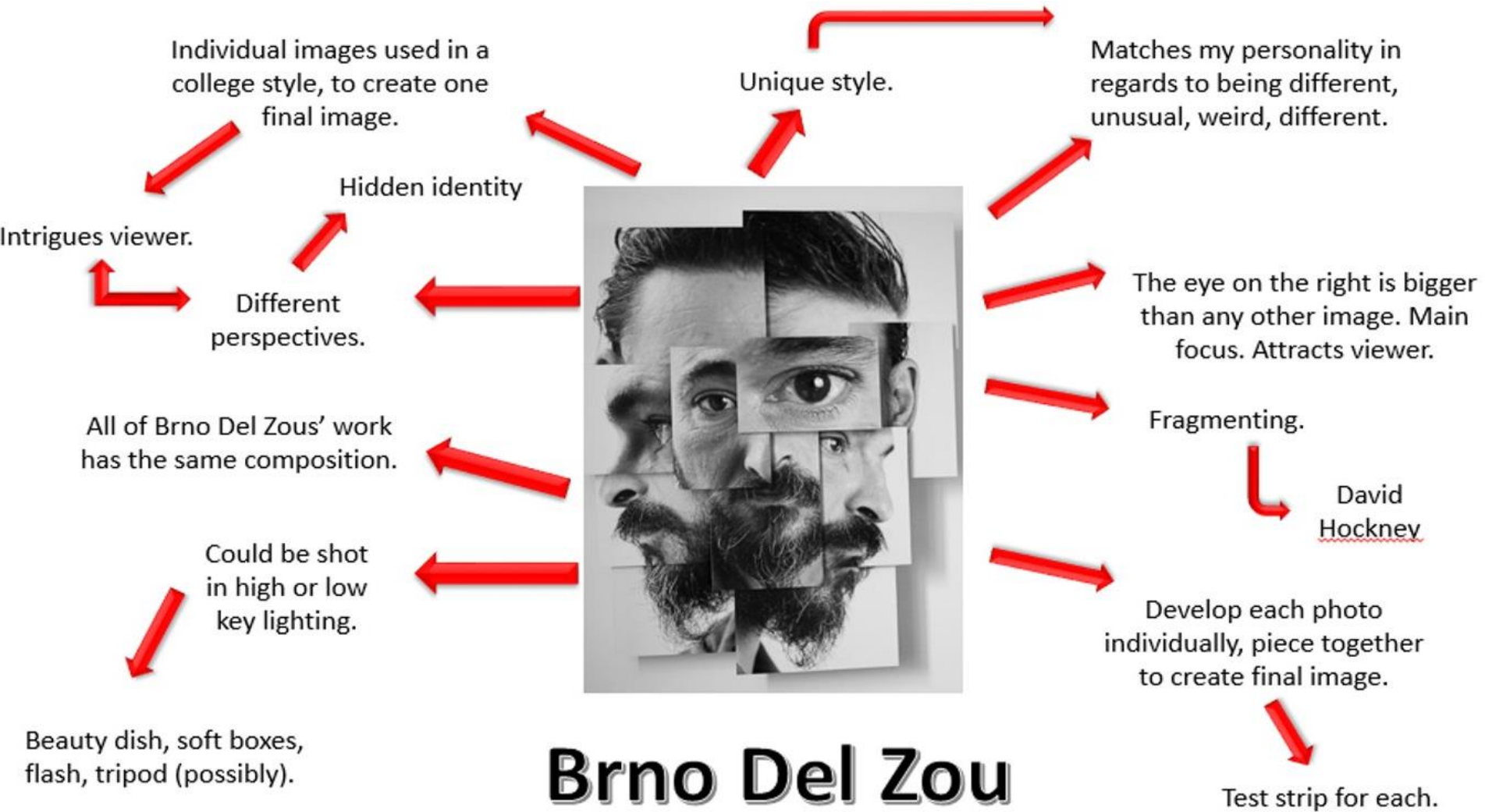


Q1. HUMAN FIGURE



Brno Del Zou

Distortion and layering



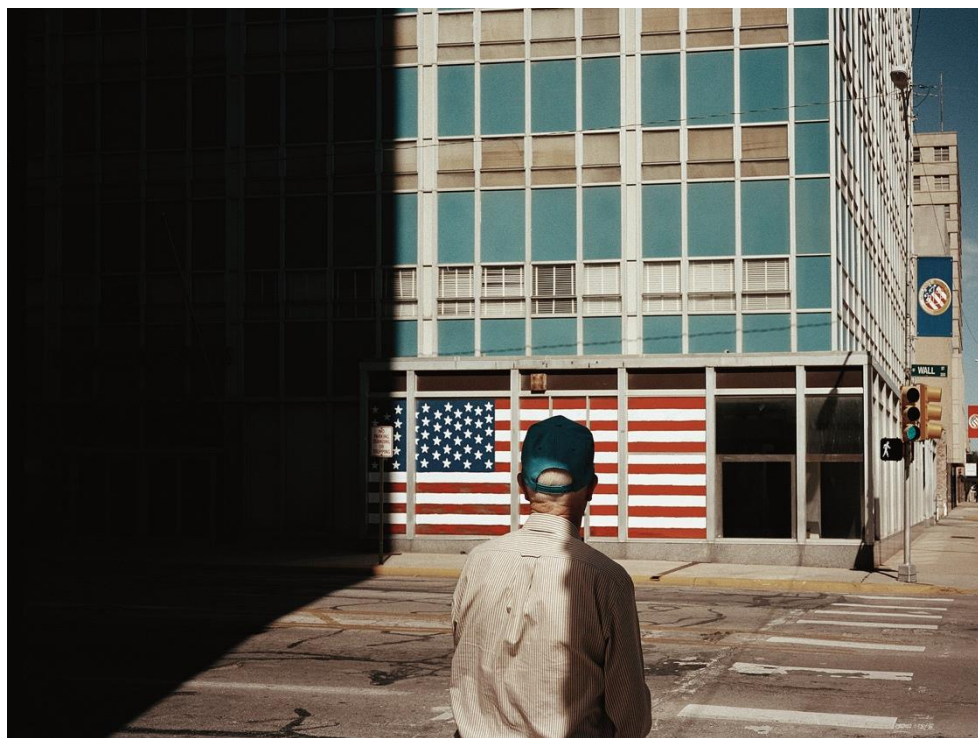
Question 2

- **Framing**
- Photographers sometimes use parts of their image as a technique for framing and so direct the viewer's attention to a particular part of the picture. Photographs by Christopher Anderson, Henri Cartier-Bresson and Alex Webb show how doorways, windows, mirrors or gaps in walls can be used to frame a subject. Irving Penn sometimes used corners to direct attention towards his subject and Laura Letinsky often uses the edges of tables to frame her still life arrangements.
- Investigate relevant sources and produce your own response based on techniques for framing.

Q2. FRAMING

Christopher
Anderson





Q2. FRAMING

Henri Cartier-Bresson



Q1. Henri Cartier-Bresson



Q2. FRAMING



Alex Webb





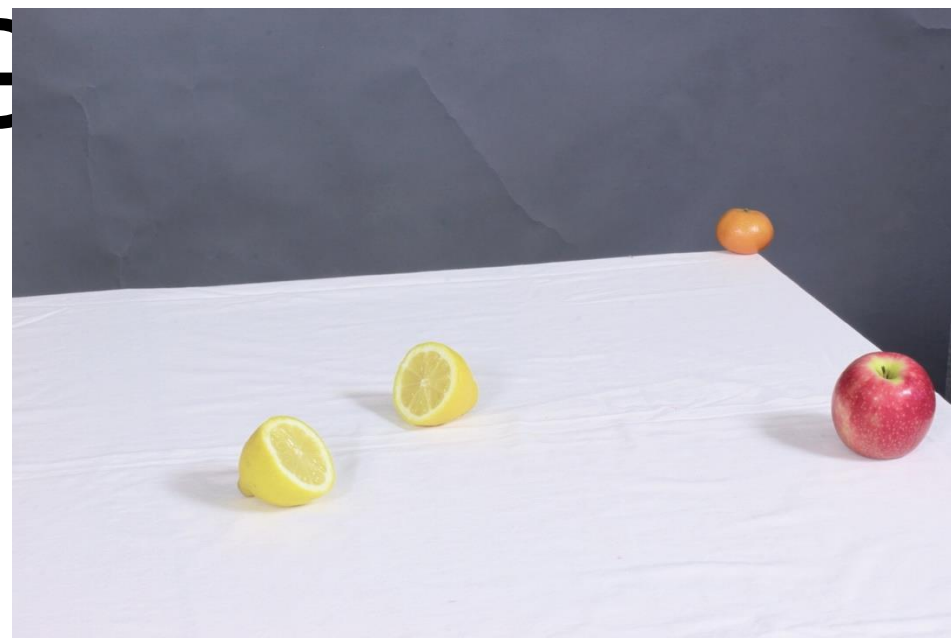
Q2. FRAMING

Irving Penn





A photograph of a white table with a green patterned border. On the table is a glass of water, a small white plate with a red swirl, a crumpled white napkin, and several slices of peach. A green object, possibly a knife or a piece of wood, lies diagonally across the table.



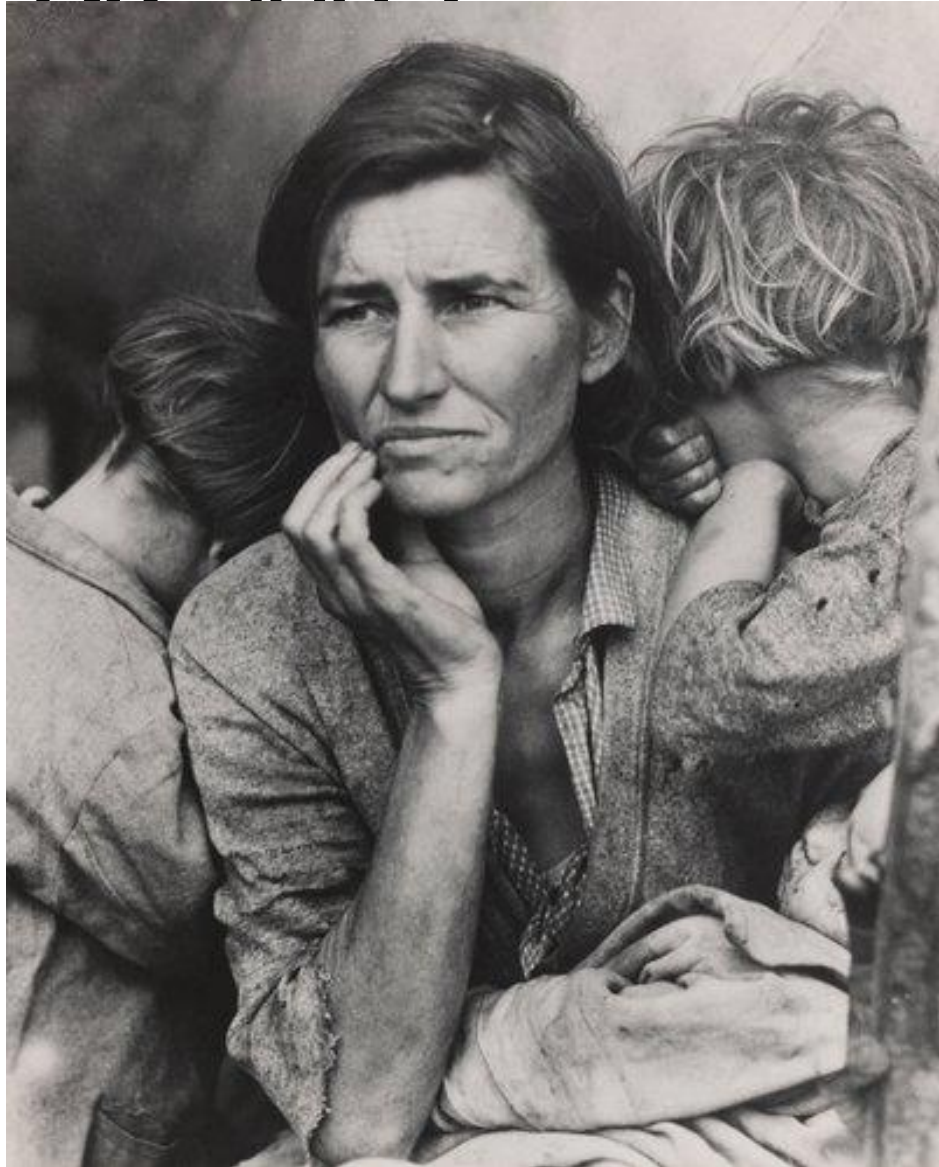
Laura Letinsky



Question 3

- **In the news**
- Photojournalism uses photographic images to support written accounts of events in the news. Dorothea Lange used photographs to portray the living conditions of migrant workers in America in the 1930s. Bob Martin gives us visual information about sporting events in the news and the company, Rural Media Productions, encourages young people to explore news within their community through film making.
- **Study suitable sources and produce work based on news of an event or issue in your locality.**

Q3. IN THE NEWS



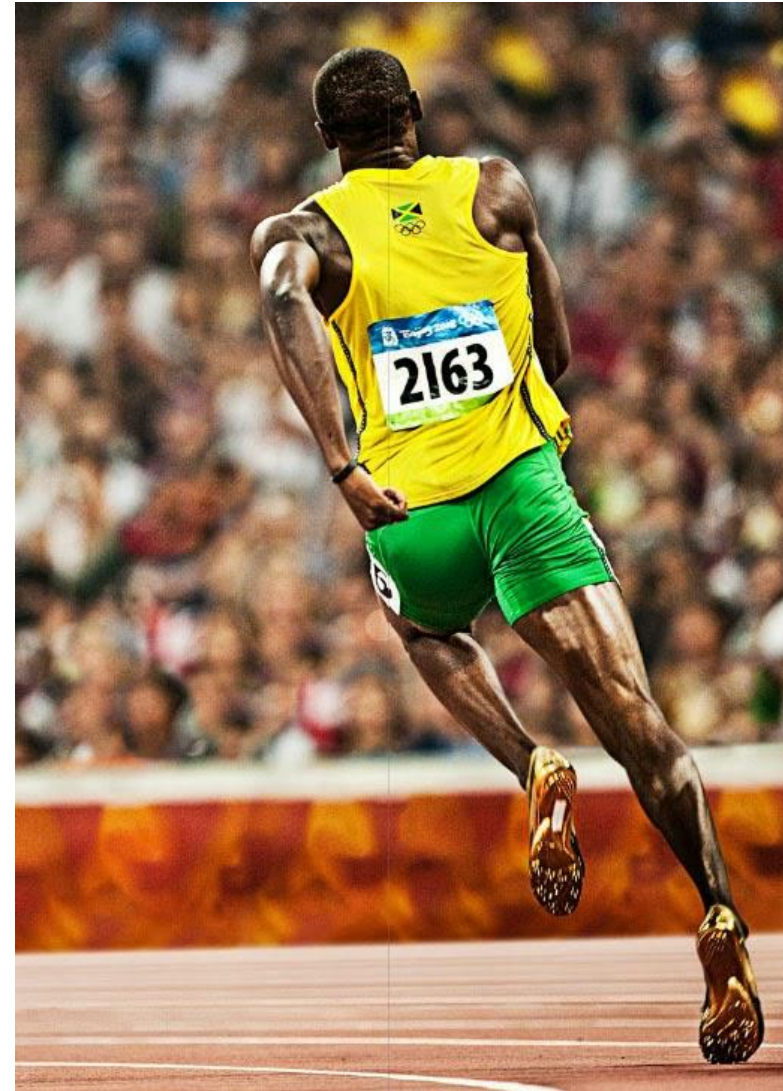
Dorothea Lange





Q3. IN
THE
NEWS

Q3. IN THE NEWS



Bob Martin



Q3. IN THE NEWS

<https://www.youtube.com/watch?v=07dEfc2jhTw>





We're a Hereford-based production company and charity producing award-winning films and digital arts projects. Founded over 25 years ago by CEO Nic Millington, we have a reputation, locally and nationally, for telling powerful stories from unheard voices and nurturing creative talent.

Rural Media Charity works with communities, schools, groups and individuals to create issue-driven films, heritage and digital arts projects that raise awareness, influence change and celebrate rural life.



Rural Media Productions is the commercial arm of Rural Media. From music videos to commercial virals, from broadcast television to corporate films, we can bring your idea from concept to screen. We've already done exceptional work for the BBC, BFI, Channel 4, national trusts and foundations, the Welsh Assembly, local authorities, Hay Festival and more, and we're now looking to expand our successful portfolio.

Wherever your content will be viewed – cinema, television, tablet, smartphone – we tell compelling stories to the highest production values, across all media platforms and our talented team operates out of the only dedicated professional production facility in Herefordshire (which even includes a built-in green screen). So your production will be

Question 4

- **Materials**
- Many contemporary photographers combine a variety of materials with their photographic images. Sally Mankus applies photographic images to everyday objects such as saucepan lids and kitchen ware. Lee McKenna develops collage using photographs together with found objects. Katherine D Crone uses a variety of materials on which to print and display her photographs whilst Alma Haser adds folded paper images to her portraits.
- **Study appropriate sources and use suitable techniques to produce your own photographic work using a variety of materials.**

Q4.

MATERIALS



“Untitled (Quiet Eyes)”, 2001, by Sally Mankus.
Mixed media on metal



“Untitled (With Glove)”, 2007, by Sally Mankus.
mixed media

Sally Mankus



"Untitled (Diptych, Hands)", 2010, by Sally Mankus. Mixed media on metal (charred pans)



Q4. MATERIALS

collage using
photographs together
with found objects



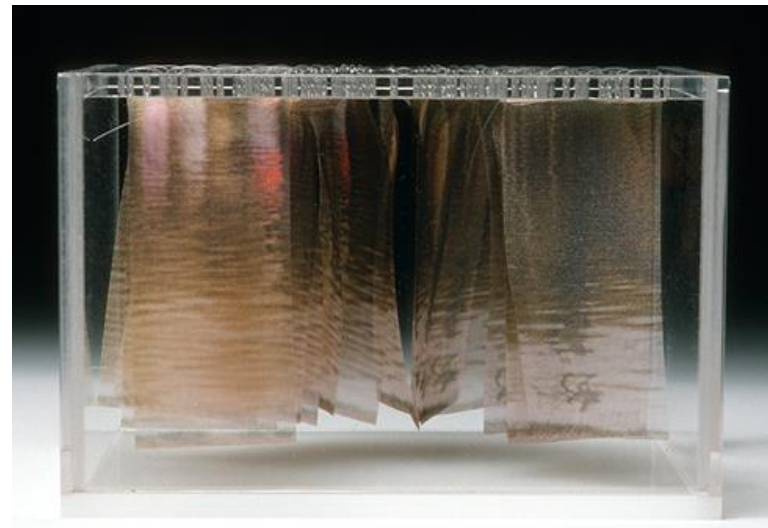
Lee McKenna



Q4.

MATERIALS

Uses a variety of materials on which to print and display her photographs



Katherine D Crone



Katherine D. Crone - "In the Shadow" - Courtesy the Center for Book Arts, New York City.
On view in "The Un(framed) Photograph: Artist Members Annual Exhibition" until September 10th.



Q4. MATERIALS



Alma
Haser







Question 5

- **Light and dark**
- Willy Ronis and Horst P Horst often used back lighting to create a silhouette or tonal contrast between subject and background. Ferdinando Scianna and Alexey Bednij have used shadows to create contrast and pattern in their photographs. Marks and Spencer's advertising campaign for promoting their food products uses the intense colour of ingredients contrasted against dark backgrounds.
- **Research appropriate sources and produce your own images based on Light and dark.**

Q5. LIGHT AND DARK

Willy Ronis



Often used back lighting to create a silhouette or tonal contrast between subject and background

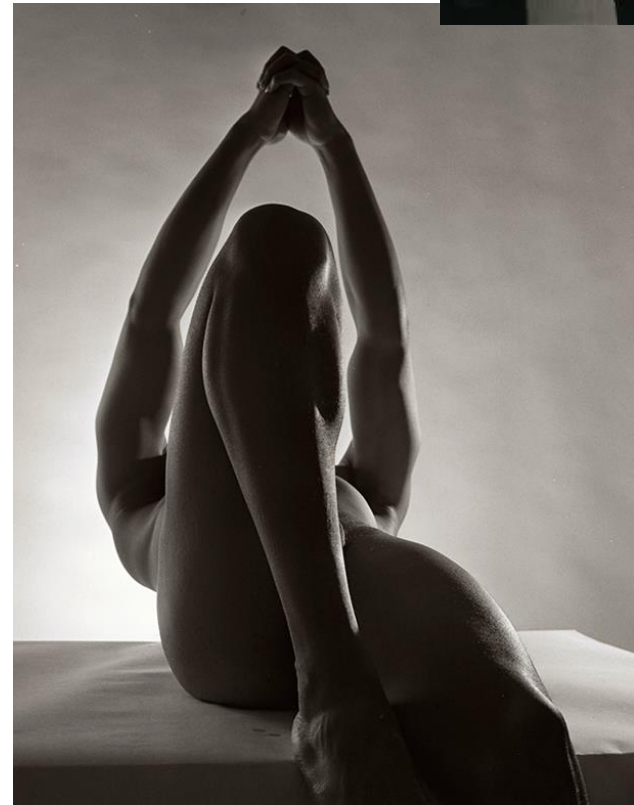




Q5. LIGHT AND DARK

Horst P Horst

often used back lighting
to create a silhouette or
tonal contrast between
subject and background

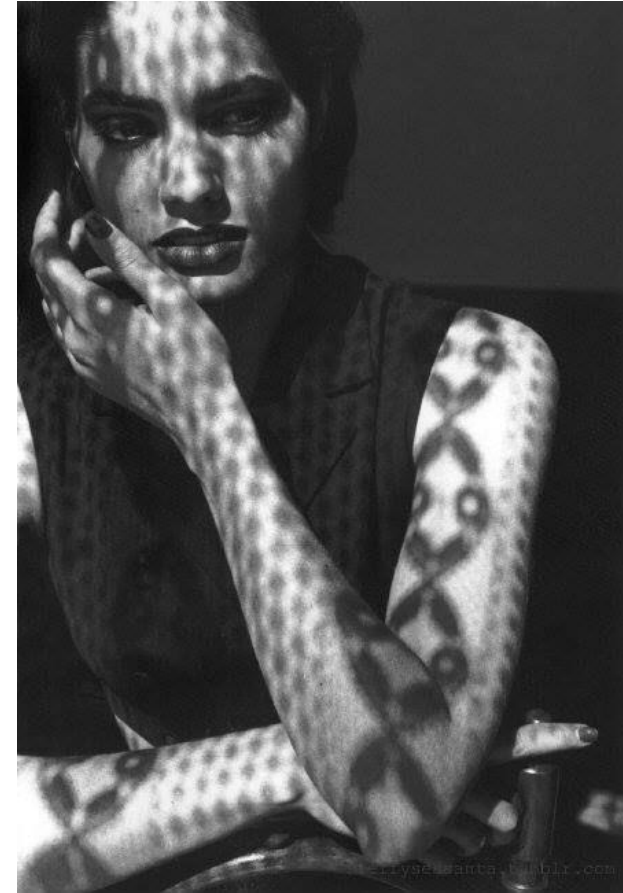


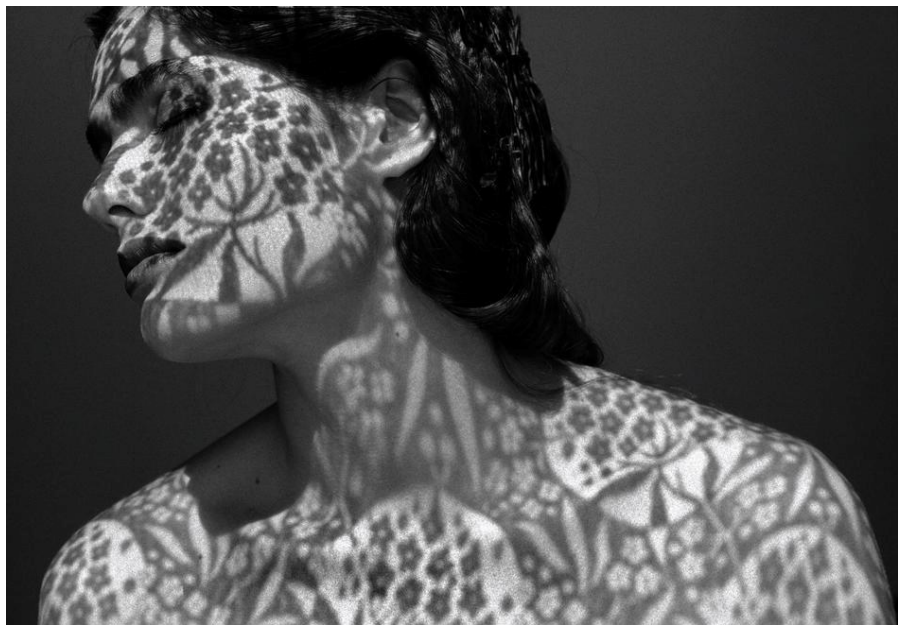


Q5. LIGHT AND DARK

Ferdinando Scianna

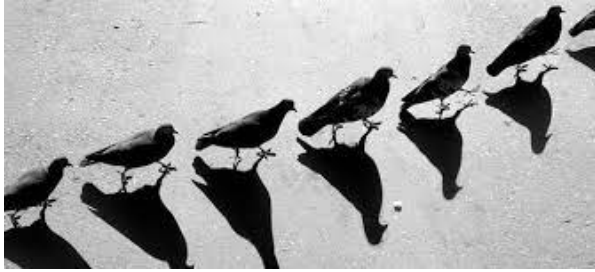
used shadows to create contrast and pattern in his photographs





Q5. LIGHT AND DARK

used shadows to create contrast and pattern in his photographs



Alexey Bednij





Q5. LIGHT AND DARK

Marks and Spencer's advertising campaign for promoting their food products uses the intense colour of ingredients contrasted against dark backgrounds.



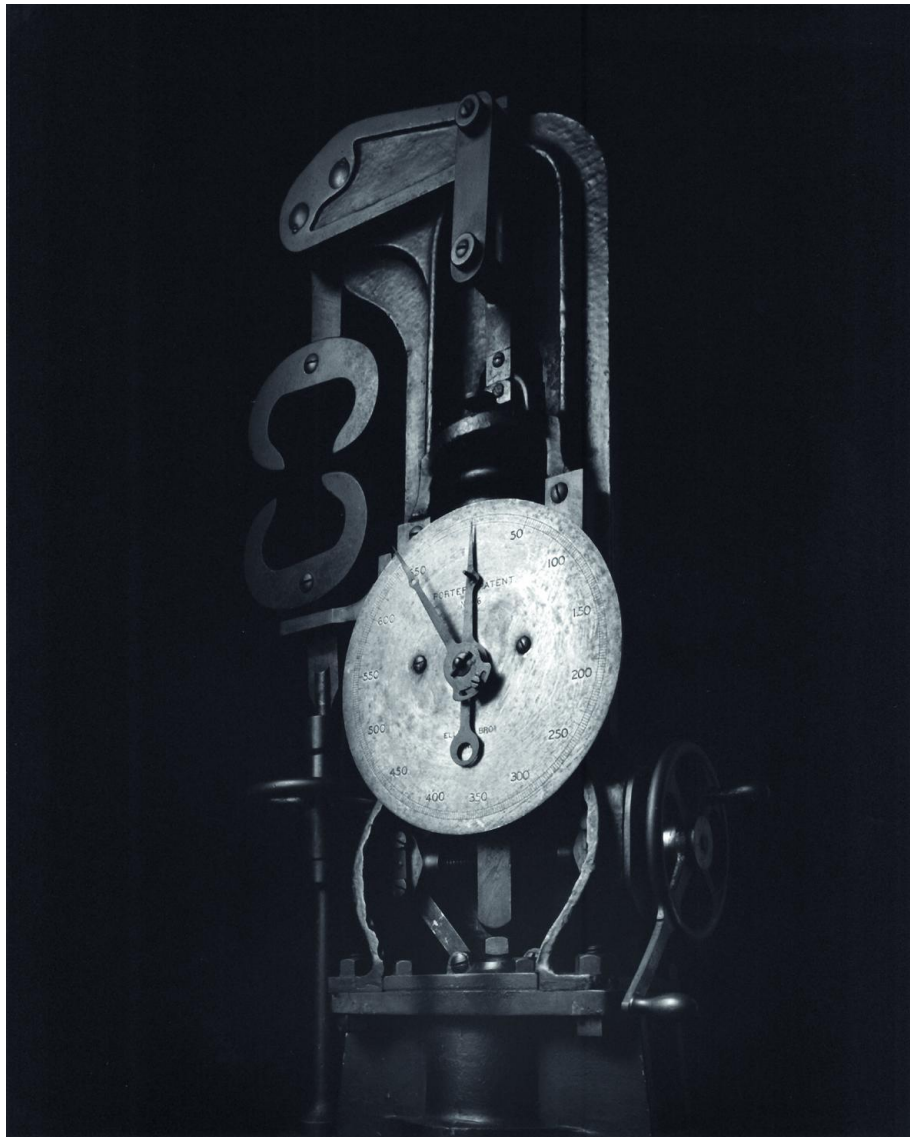
Question 6

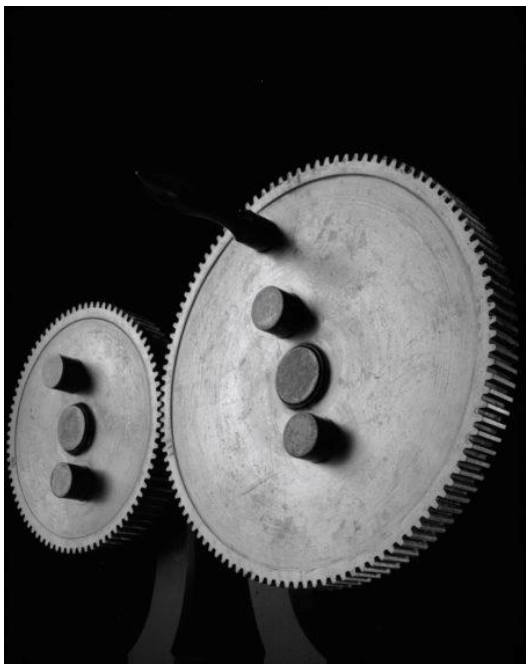
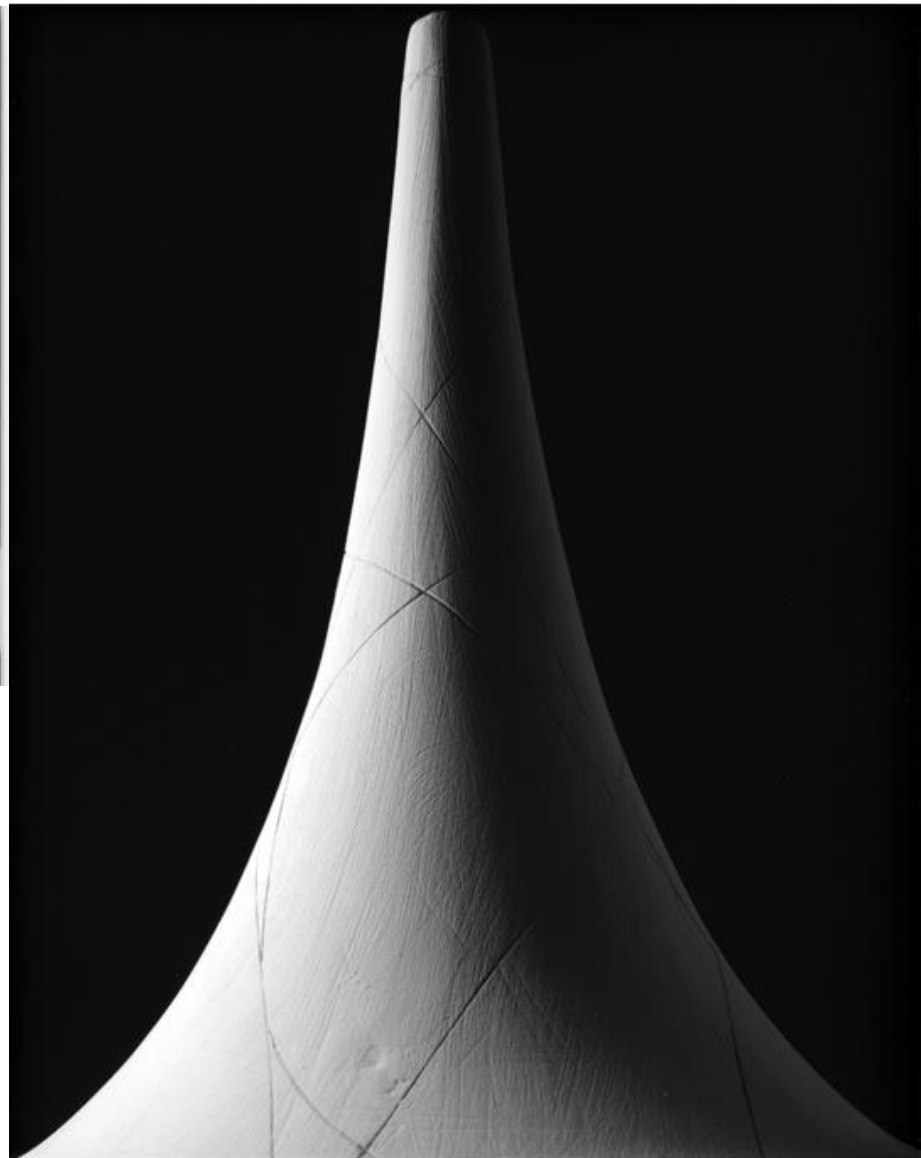
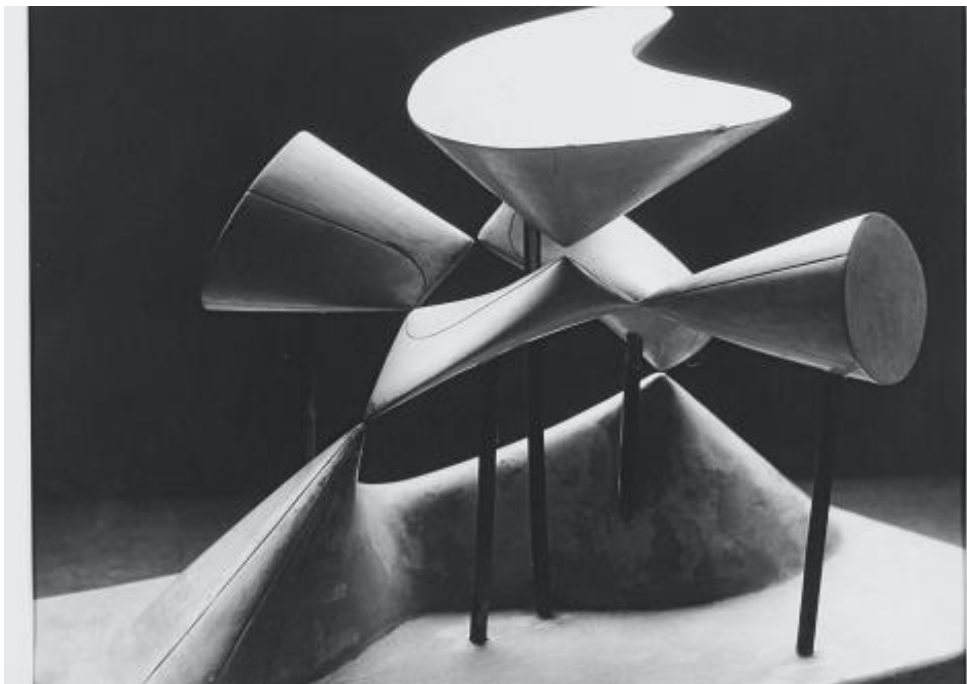
- **Machines**
- In his series of photographs 'Conceptual Forms,' Hiroshi Sugimoto photographed mechanical forms using subdued lighting to emphasise form. The intricate mechanisms, structures and detail of cogs, gears and watch parts are a popular source of inspiration for many photographers. In the stop frame animation 'Machine' by Bent Image Lab, characters made from various materials tell a story about a machine.
- **Produce your own response inspired by Machines.**

Q6. MACHINES



‘Conceptual Forms’ - Hiroshi Sugimoto

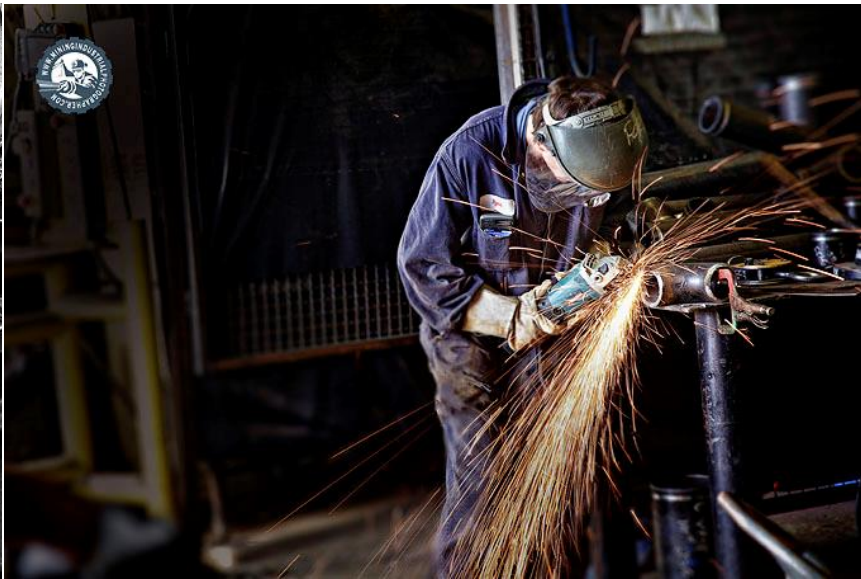
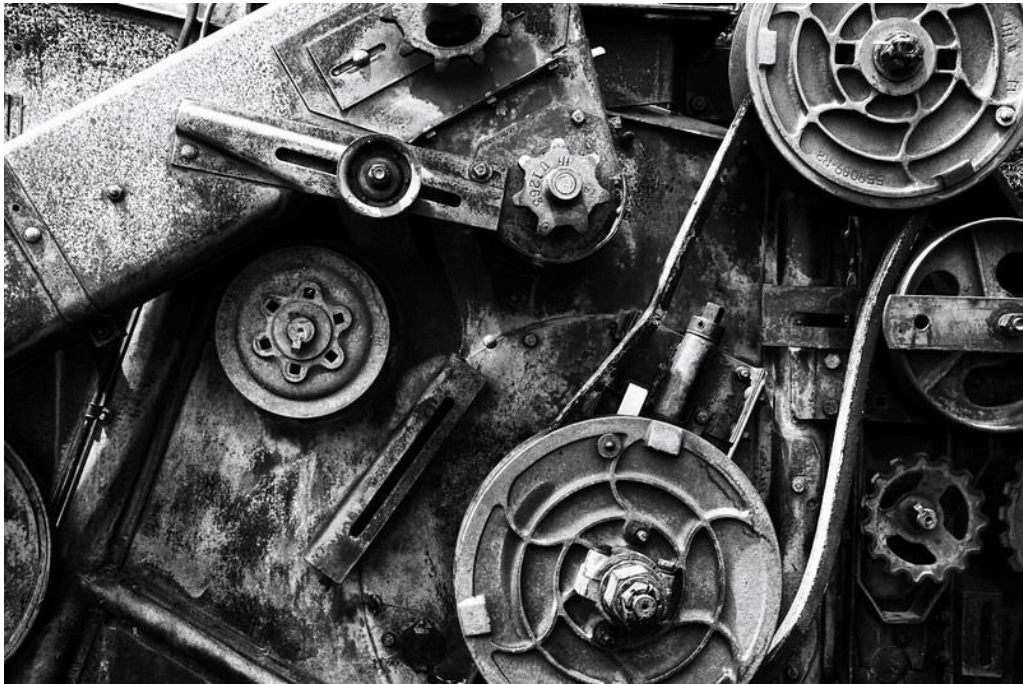


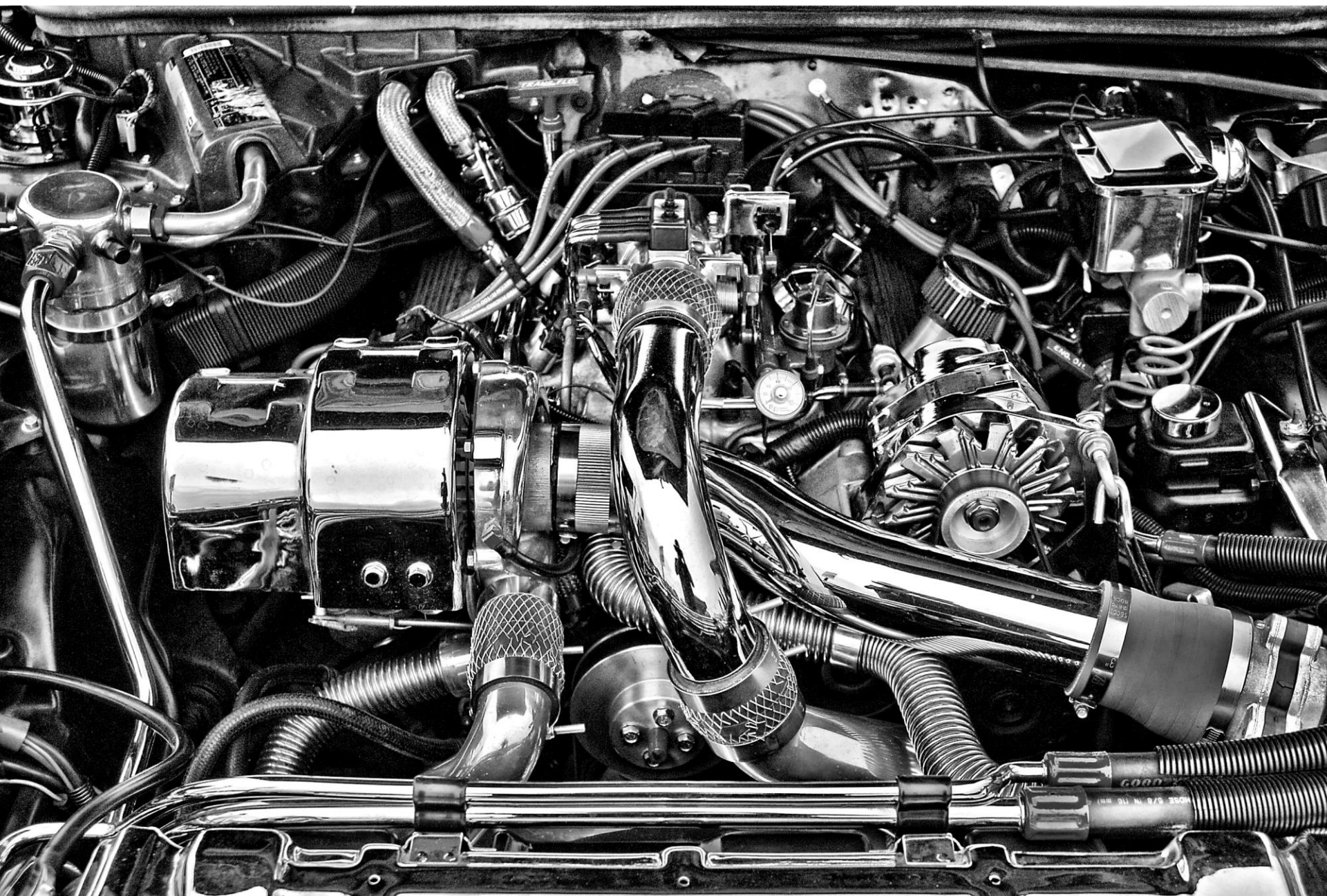


Q6. MACHINES



<https://www.youtube.com/watch?v=4VyTAr3r3Sc>





Question 7

- **Connections**
- The theme **Connections** can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of **Connections**, or respond to **one** of the following:
 - (a) Connecting photographic images by using different joining techniques.
 - (b) Connections between people or between objects.
 - (c) 'Connecting You': a company offering to research ancestry requires photographic imagery for their website.

Q7. CONNECTIONS

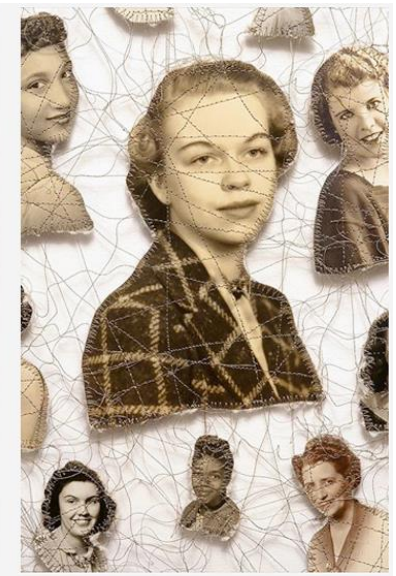
Lisa Kokin

'Sewn Found Photos'





Forget-Me-Not



Forget-Me-Not, detail





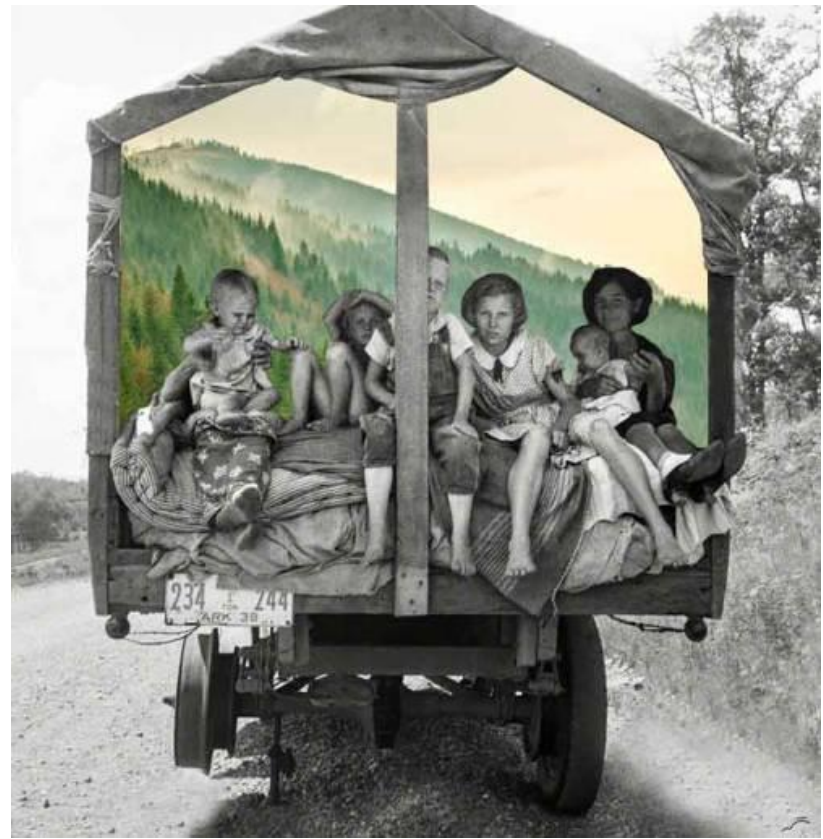
Connected
on clay?





Merve Ozaslan

—
Layers of
photographs or
images?



How do I...Analyse a photographers work?

A01

1. Basic Information

In your sketchbook or online record make sure you include the following as a minimum:

- The name of the photographer
- What country are they from? (This is important as it puts the work into context).
- The name and date of the series that you are interested in
- The name and date of any images you choose from the series to analyse
- What is the image/series about?
- Research and explain what the artist's intentions are. What concept, message or meaning did the artist want to communicate or explore?

2. Visual Qualities

- Why do you like about the image?
- What is the image of?
- What is the main focus?
- Can you talk about any of the formal elements? Line, Colour, Shape, Form, Texture, Pattern, Tone...
- How has the artist achieved the meaning, concept or message in there image?
- What techniques has the artist used to create the meaning/concept or message?
- What composition style have they used? leading lines, golden section, the rule of thirds...
- How have they used the lighting in the image?
- If they have used people in their photos can you read any body or facial language?

3. Camera Settings

- What shutter speed do you think they have they used?
- What ISO do you think they have used?
- Discuss the aperture settings used? Shallow/long depth of field
- Where have they focused?

4. Relate to your own work

This is VERY important so do not leave it out! By answering these questions you will be explaining to the examiner just how you intend to use this investigation work to inspire your own work.

- How will you be influenced by this artist?
- What techniques, concepts or visual effects are you most inspired by?
- How will you take this influence and use it in your work?

