



The

AS Photography

Schedule

2020/21



Personal Creative Enquiry Outline

Personal Creative Enquiry (100 Marks)

1. **Basic Skills:** An investigation into the exposure triangle, studio set up and studio lighting, this will include familiarizing yourself with the DSLR cameras taking photos in the studio and equipment you may use.

This will take the form of a physical or digital sketchbook, which will detail the development of ideas, thoughts and opinions as work progresses. This is a practical investigation into how to use the camera, equipment and development of a specialist skills and areas of interest towards a specific focus.

2. **Personal Creative Enquiry:** An investigation topic chosen by the student including the relationship between photography and other art and design techniques and processes.

This will take the form of a physical or digital sketchbook which will detail the development of ideas, thoughts and opinions as work progresses. This is a practical investigation into the work of others' and development of a specialism of skills and interest towards a specific focus. You will use ideas inspired by the work of others to inform your own skills and develop your own ideas and style. Shoots and outcomes must demonstrate the skills you have learned thus far.

3. **Controlled assessment:** lessons under controlled conditions (in silence or quiet conditions) producing an outcome to the investigations so far. Students will have already chosen a theme and be developing their project inspired by that word or sentence.

This will take the form of a physical or digital sketchbook which will detail the development of ideas, thoughts and opinions as work progresses. This is a practical investigation into the work of others' and development of a specialism of skills and interest towards a specific focus. You will use the work of others to inspire and inform your own skills. You need to show development of your own ideas and style through inspired shoots which demonstrate the skills you have learned thus far.

You may need to consider and select from a range of appropriate forms for the presentation of your written and visual analysis. This project will enable you to use the work of others in to inspire your ideas and analyse professional work by others. Using a specific person, you will create case and comparative studies, investigations into work, influences, styles and timings. This will lead onto a verbal presentation to the group and eventually a conclusion as to where next. During your creative enquiry developmental work and final outcomes must be evident.



In your Personal Creative Enquiry you will:

- Identify and select a focus for a personal creative enquiry based on a selected aspect of professional photographic art, craft, photography, or design.
- Develop and sustain a personal creative enquiry in the light of your chosen focus for the practical coursework for this unit.
- Visually Document investigations and researched ideas from a range of relevant sources with appropriate use of critical vocabulary.
- Select appropriate research from first-hand experience in galleries and museums or of buildings or design objects, to inform the development of your investigation.
- Critically analyze and develop insight into selected historical and contemporary references.
- Sustain an ongoing critical and analytical review of your developing study.

The Outcomes:

Digital or physical Sketch book or books which will include:

- Photographer research / Areas of interest / visual images
- General mind maps for theme / photographers / artists
- Specific contextual study pages
- 3-5 inspired shoots per project
- Written thoughts and evidenced experimentation.
- Variety of edited or manipulated outcomes.

A Portfolio including;

- Best inspired images presented large scale, printed and mounted.
- Finals works presented for exhibition

Final work must be submitted / presented on the best photographic paper printed at Reprographics & handed in digitally in the format of a Jpeg or Tiff file with a resolution of 300 dpi and either an A4, A3 or A2 crop. No Smaller than A4.



Personal Study Plan

Week beginning	Project	Activity Notes
7 th Sept	Introduction to photography	Research and evidence a brief history of photography. What Makes a Good Photograph? Exposure Triangle, own photos evidencing understanding.
14 th Sept	Studio / photography equipment introduction	Studio set up Lighting and gels - To Include, artist research, examples, contextual references, own photos evidencing specialist equipment.
21 st Sept	Studio / photography equipment introduction	Evidencing specialist equipment.- To Include, filters, lens's, contextual references, own photos
28 th Sept	Personal Creative Enquiry	Self-directed work on specialism of choice. Mind Map exploring ideas and Photographers in areas of interest.
5 th Oct	Personal Creative Enquiry	Contextual research, photographer and artist research, image analysis, and collected images
12 th Oct	Personal Creative Enquiry	Test Shoots, 12 or more images based on research Bespoke Workshops/tutorials to suit group needs
19 th Oct	Personal Creative Enquiry	Editing at least 3 outcomes Bespoke Workshops/tutorials to suit group needs
HALF TERM 24 th Oct	Personal Creative Enquiry	Catch up on missing work
2 nd Nov	Personal Creative Enquiry	Planning outcome Shoot, sourcing props, locations, development of final ideas - tutorials to suit group needs.
9 th Nov	Personal Creative Enquiry	Completing outcome Shoot Bespoke Workshops/tutorials to suit group needs
16 th Nov	Personal Creative Enquiry	Completing and editing at least three outcomes
23 rd Nov	Personal Creative Enquiry	Planning for first hand in. evaluation of findings including thoughts and where you plan to take ideas.
30th Nov	Personal Creative Enquiry 1st HAND IN	All work so far Handed in to teacher and Presenting outcomes to group to gain peer feedback.
7 th Dec	Personal Creative Enquiry	Contextual research, photographer and artist research, image analysis, and collected images
14 th Dec	Personal Creative Enquiry	Test Shoots 12 or more images based on research Bespoke Workshops/tutorials to suit group needs
CHRISTMAS HOL	18 th Dec 5 th Jan	Catch up on missing work
6 th Jan	Personal Creative Enquiry	Editing and development of test shoots. -tutorials to suit group needs
11 th Jan	Personal Creative Enquiry	Presenting second outcomes, evaluation of findings including thoughts and where you plan to take ideas.



18 th Jan	Personal Creative Enquiry 2nd Hand in	All work so far Handed in to teacher and Presenting outcomes to group to gain peer feedback.
25 th Jan	Personal Creative Enquiry	Contextual research, photographer and artist research, image analysis, and collected images
3 rd Feb	Personal Creative Enquiry	Contextual research in to techniques, Photographers and artists.
1 th Feb	<u>Controlled Assessment</u>	Test Shoots under controlled conditions
8 th Feb	Controlled Assessment	Test Shoots / Editing and development of test shoots. Under controlled conditions
12 th Feb 22 nd Feb	HALF TERM	Catch up on any missing work
22 nd Feb	Controlled Assessment	Editing and development of test shoots. Under controlled conditions
8th Mar	Controlled Assessment 3rd Hand In	All work so far Handed in to teacher and Presented outcomes.
15 th Mar	Controlled Assessment	Contextual research, photographer and artist research, image analysis,
22 nd Mar	Controlled Assessment	Development of final ideas Under controlled conditions
26 th March	Easter Holiday	Catch up on any missing work.
13 th April	Easter Holiday	Catch up on any missing work.
19 th April	Controlled Assessment	Editing and development of test shoots.
26 th April	Controlled Assessment	Final shoot/editing evaluations and presentations of all work.
3 rd May	Bank Holiday	Catch up on any missing work
4th May	FINAL HAND IN 7th May 11, 2021	DEADLINE FOR ALL WORK Work must be in with teacher by the deadline. No exceptions will be made.
10 th May	Exhibition Prep and Paperwork	Make sure all work has candidate label. Complete learner statement and authentication document.
17 th May 24 th May	Exhibition Prep and Paperwork	All work must be printed and placed on black display boards.
Half term 28 th May 7 th June		
7 th June		



Sketchbook - Guide

Your Personal Creative Enquiry will be spread over the year and should fill 2 physical sketchbooks or one large digital sketchbook. There should be evidence of the practical side of your coursework and will be similar to the projects you may have completed during GCSE Photography or Art. Your sketchbook should have a consistent style throughout, this means all pages presented neatly and with the same clear, relevant layout. These can be in either a manual sketchbook or a digital sketchbook created in PowerPoint.

You should roughly follow this plan:

What makes a good Photograph? / What is the exposure triangle? / Potential areas of study.

- Discuss with the teacher and others in group what you think makes a good photograph and how images relate to the formal elements of photography, giving your own opinions and thoughts. Explain what the exposure triangle is and how it is used in photography to achieve a successful photographs. Give visual examples to support what you are saying. Show evidence you can take photos using the three elements researched.

General mind maps for topic / mood pages

- Your mind maps and mood pages should show the development of your idea or theme, how you came to settle on your subject and style. Images should be collected from a variety of sources not just the internet and first hand evidence will give you higher marks.

Specific contextual Information pages

- This is information specific to your subject of choice, it could be a brief history, with mentions of some of the photographers you intend to use for inspiration. Writing needs to be clear and easy to follow with professional and accurate terminology.

2-3 initial experimental shoots – YOU MUST DEMONSTRATE PHOTOGRAPHICAL SKILLS WITH A CAMERA!

- The purpose of your shoots is to learn how professional photographers created their work. You should be looking at learning about their shooting techniques, lighting and editing through trying to accurately recreate their methods. Each shoot should follow this pattern:
 - Photographer Info
 - Detailed and technical image analysis
 - Shoot plan – including diagrams and sketches
 - Large Scale, annotated contact sheets
 - Editing/ digital or physical manipulation of images.
 - Final image/evaluation. What did you learn from the process?



3-5 final shoots – EVERY PROJECT WILL HAVE THEM!

- This is where you really get to let your creativity out. These should be where you are using all of the skills, techniques and processes you have learned through the course.
- These shoots should be the best you've ever done, with close attention paid to the details such as costume and props, lighting, focus and image quality.
- You will display the best of these images as your portfolio for the examiner.

Sketchbook – Guide (HELP!)

What your workbook says about you?

- Your workbook is **all** that the Examiner will see.
- It needs to '**speak**' for you.
- It needs to **impress** the examiner.
- It needs to show that you **know** what you are doing.
- It needs to **display** your work in the best possible way.

Easy ways to lose marks:

- **DON'T Display your work in a careless and messy fashion** – Your work needs to show that you care, that you have taken time and energy to produce it.
- **DON'T Tell the Examiner what they can already see** – Don't state the obvious, give a reasons for choices that are made.
- **DON'T Use phrases like** – “I played around in Photoshop” – “I just took this picture” – “I messed around with some filters”. You have worked hard to make this work, you were not “**messing**” around, and it wasn't an accident!

Avoid:

- Jaunty angles. Make sure your work is neatly displayed. Jaunty angles just look messy.
- Messy hand cut edges. Take care when **cutting** out your photographs. Use the paper trimmer to keep **neat edges**.
- Too much glue. **Always** put the glue onto the photo – **not** onto the workbook!

Easy ways to gain marks:

- **Do Include ALL mistakes!** – Even the most experienced photographers mess up. If you delete work or bin it there will be no evidence you even attempted. Always include mistakes it's where you get the highest set of marks. Include what you learnt and how you will improve next time.
- **Do Present your work neatly** – that first impression is so valuable, make sure it's a good one!
- **Do Explain clearly why the work is in the workbook** – What is it about that particular photo that you want to communicate?
- **Always Reference your research** – If you have used a photographers technique, for example, the style of Jerry Uelsmann, make sure the Examiner knows!
- **Always Add personal comments such as** – “I really like this work because....” – “I feel that this image is....” – “I find his images disturbing/delightful/funny because....”



Include:

- Personal comments. Use your opinions to back up what you are saying. It gives weight to your work.
- Reference research. Always explain where you got information from. This should include dates and times you read it on the internet or dates the book you read were published. If you don't its Plagiarism and you could be breaking the law!

Finally: Your workbook is your conversation with the Examiner.

- It must tell them **how good you are**. Explain what your intentions are and why.
- Put **a lot of effort** into the presentation of your work – neat edges and straight images – first impressions count.
- **Make it personal** – include things about who you are and what you are interested in. One of the Assessment Objectives is a personal response – make it '**speak**' with **your voice**.
- Include **experiments** and **mistakes** – these show you learning and improving.
- **Be proud of your work** – write positively about your work you deserve to get the higher grade – don't sell yourself short.



A photograph can say a thousand words...

Heart-rending	Conventional	Soundless	Balance
Touching	Abnormal	Noisy	Imbalance
Affecting	Attractive	Busy	Narrative
Upsetting	Mesmerising	Striking	Allegorical (symbolic)
Staged	Festive	Vivid	Provocative
Theatrical	Sporadic	Glowing	Potent
Classical	Uniform	Vibrant	Alarming
Serene	Plausible	Brilliant	Humiliating
Detailed	Acute (severe)	Colourful	Dignified
Majestic	Illustrative	Greyscale	Rendered
Beautiful	Bold	Monochromatic	Luminous
Peculiar	Subtle	Flamboyant	Muted
Broad	Exuberant	Dramatic	Reflective
Intriguing	Lavish	Bright	Metallic
Different	Exquisite	Gaudy	Panoramic
Overwhelming	Delicate	Dazzling	Expansive
Animated	Surreal	Intense	Magnificent
Thoughtless	Calming	Dark	Moving
Underestimated	Engrossing	Overcast	Poignant
Awesome	Eye-catching	Dim	Unbelievable
Freeing	Creative	Dismal	Imaginative
Masterpiece	Unusual	Gloomy	Seductive
Picture dialogue	Strange	Depressing	Attractive
Meaningful	Appalling	Poetic	Aesthetically
Meaningless	Inquisitive	Graceful	pleasing
Fresh	Challenging	Sensitive	Luscious
New	Brilliant	Rhythmical	Glossy
Innovative	Superfluous	Elegant	Matte
Vintage	Supercilious (arrogant)	Regal	Deadpan
Original	Astonishing	Symbolic	Skillful
Unique	Nebulous (Not clear)	Descriptive	Passionate
Typical	Distinctive	Important	Proficient
Atypical	Intuitive	Powerful	Captivating
Peculiar	Bold	Luminous	Focused
Irregular	Relaxing	Iridescent	Aggressive
Curious	Beautiful	Tranquil	Consistent
Shiny	Hypnotic	Chaotic	Organized
Saturated	Pleasant	Perceptive	Professional
Drenched	Cheerful	Mysterious	Methodical
Flooded	Emotive	Banal	Cheerful
Flowing	Expressive	Mundane	Alarming
Fluid	Cautious	Ordinary	Disturbing
Smooth	Aware	Extraordinary	Studious
Sinuous	Transcendent	Cold	Attentive
Mystifying	Restful	Warm	Conscientious
Eccentric	Soothing	Calm	Industrious

Persistent
Dynamic

Energetic
Enthusiastic

Figurative
Characteristic

Lively
Telling



APPENDIX B

MARK SCHEME AND INDICATIVE CONTENT

Mark Scheme for AS ART AND DESIGN		Personal Creative Enquiry (100 Marks)	
A01	A02	A03	A04
<p><i>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and original understanding.</i></p> <p>21 - 25</p> <p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous critical analysis and evaluation of relevant contextual and other sources.</p> <p>Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.</p>	<p><i>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</i></p> <p>21 - 25</p> <p>Good evidence of selecting appropriate resources, media and processes.</p> <p>Confident exploration of materials and skilful control of techniques to exploit their creative potential.</p> <p>Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.</p>	<p><i>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.</i></p> <p>21 - 25</p> <p>Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry.</p> <p>Rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p><i>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</i></p> <p>21 - 25</p> <p>Imaginative, personal and meaningful responses are presented, with intentions realised in a very competent and clear way.</p> <p>Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.</p>
<p>16 - 20</p> <p>Reasonable development of ideas through generally sustained investigations.</p> <p>Reasonable critical analysis and evaluation of generally relevant contextual and other sources.</p> <p>Responses and interpretations are generally informed by reasonable understanding of purposes, meanings and contexts.</p>	<p>16 - 20</p> <p>Reasonable evidence of selecting appropriate resources, media and processes.</p> <p>Reasonable exploration of materials and control of techniques to exploit their creative potential.</p> <p>Relationships established between ideas, working methods and outcomes that are reviewed and reasonably refined.</p>	<p>16 - 20</p> <p>Reasonable ability to record observations, ideas and insights relevant to intentions within the context of reasonable research and enquiry.</p> <p>Reasonably effective critical reflection on work and progress is demonstrated.</p>	<p>16 - 20</p> <p>Reasonably imaginative, personal and meaningful responses are presented, with intentions realised in a satisfactory way.</p> <p>Relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a reasonably convincing way.</p>
<p>11 - 15</p> <p>Some development of ideas through investigations, some aspects of which are sustained.</p> <p>Some critical analysis and evaluation of partly relevant contextual and other sources.</p> <p>Responses and interpretations are sometimes informed by some understanding of purposes, meanings and contexts.</p>	<p>11 - 15</p> <p>Some evidence of selecting resources, media and processes, some of which are appropriate.</p> <p>Some exploration of materials and control of techniques to exploit their creative potential.</p> <p>Links sometimes made between ideas, working methods and outcomes that are sometimes reviewed and to some extent refined.</p>	<p>11 - 15</p> <p>Some ability to record observations, ideas and insights relevant to intentions within the context of some research and enquiry.</p> <p>Some critical reflection on work and progress is demonstrated.</p>	<p>11 - 15</p> <p>Some ability to present imaginative, personal and meaningful responses, with intentions realised in an inconsistent way.</p> <p>Some evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.</p>



	AO1 6 - 10	AO2 6 - 10	AO3 6 - 10	AO4 6 - 10
2	Limited development of ideas through limited investigations. Limited attempts made to analyse critically and evaluate contextual and other sources. Responses and interpretations show limited awareness of aspects of purpose, meaning and context.	Limited evidence of selecting resources, media and processes, a minimum of which are appropriate. Limited attempts made to explore materials and control techniques to exploit their creative potential. Limited links are made between ideas, working methods and outcomes that are sometimes reviewed and refined in a limited way.	Limited ability to record observations, ideas and insights relevant to intentions within the context of limited research and enquiry. Limited critical reflection work and progress is demonstrated.	Limited ability to present imaginative, personal and meaningful responses, with intentions realised in a limited way. Limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a limited way.
1	Extremely limited development of ideas occasionally evident. Extremely limited attempts made to analyse critically and consider contextual and other sources. Responses and interpretations show extremely limited awareness of aspects of purpose, meaning and context.	Extremely limited evidence of selecting resources, media and processes, of which few if any are appropriate. Extremely limited attempts made to explore materials and techniques. Extremely limited links are made between ideas, working methods and outcomes, with extremely limited attempts made to review and refine.	Extremely limited ability to record observations, ideas and insights within the context of extremely limited research and enquiry. Extremely limited attempt to reflect critically on work and progress.	Extremely limited ability to present imaginative, personal and meaningful responses, with intentions realised in an extremely limited way. Extremely limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in an extremely limited way.
0	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.

Checklist

Title Page: including your name candidate number and theme of the project.



Mind maps / Mood-page based on 'chosen Theme' include visual images about specific Ideas and not just stand alone words on your mind map.



My intentions page with explanations in to how you intend to plan and develop your work, influences you have seen, personal ideas, purpose and meanings behind visual ideas.

Relevant Photographer Research and Image analysis related to theme chosen (2 minimum).

Test Shoot One: *Shoot plan / Contact sheet / Editing and Development page / best outcomes / Evaluation of findings. Final works must be handed in to teacher*

Test Shoot Two: *Shoot plan / Contact sheet / Editing and Development page / best outcomes / Evaluation of findings. Final works must be handed in to teacher*

Further Photographer research: try to go into more depth now, analysing their Images, comparative studies and how they portray your chosen theme through their images

Test shoot Three: *Shoot plan / Contact sheet / Editing and Development page / finals / Evaluation of findings. Final works must be handed in to teacher*

Test shoots Four: *Shoot plan / Contact sheet / Editing and Development page / finals / Evaluation of findings. Final works must be handed in to teacher*

Further Photographer Research / exploration – developing your test shoot further.

Final shoots - This should be higher quality than tests: *Shoot plan / Contact sheet / Editing and Development page / finals / Evaluation of findings. Final works must be handed in to teacher*

Evaluation of the whole project Explain the presentation of final images and connection to theme.
