

# GCSE Art & Design Coursework Checklist for: Photography

Updated Sept. 2011

## 60% Coursework

☺ 2 distinct modules (two A3 portfolios)

- 35% for the write-ups
- 25% for the photos

§ 12½% of which relating to the artist

Your coursework, in your work journals and elsewhere, should include research, supporting studies and work showing the development of your ideas, leading to one or more outcomes – usually finished pieces of work.

## 40% Exam

Not a written paper, but on a given theme with 8 weeks preparation time & 10hrs exam time (one portfolio)

## Jotter

You will end up with 2 Jotters & 2 displays:

1. Coursework theme (these can be of your choice or one we set).
2. Exam theme

### What is a Jotter?

- A3 size, loose leaf or book (A4 possibly)
- Should be presented chronologically (date order, earliest to latest)
- 1 for coursework, 1 for final exam.



Write & present it like a story book, a **journey** through your exploration of art/photography/graphics.

*There are no marks for presentation in your jotters. However, work that is well presented always does well as the examiner is pushed into a corner. If the work looks good, he/she thinks it must be good & will have to see something to the contrary to mark it down. Work that is poorly presented will be assumed to be of poor quality & you are forever trying to prove to the examiner that your work is worth a high mark.*

**Presentation is important!**

The full 15 page guide is available on the school website, under the 'Letters' & 'GCSE Art' menu heading.

[www.MagdalenCourtSchool.co.uk](http://www.MagdalenCourtSchool.co.uk)

# What do you do?

1. Choose a theme
2. Inspiration (25% of your marks go on this section)
  - Opening intro (1 Page)  
This could be a montage of photos you have taken in the past, with a few notes on how this has inspired/ignited an interest in/motivated you to produce a photographic portfolio on this theme, or a written piece which covers the same material.
  - Primary sources (1 Page)  
Sketches work best here; if your theme is dogs, produce some sketches of dogs, then write a little about how this inspires you to undertake this theme.
  - Secondary sources (1 Page)  
Print outs from web pages, magazines, post cards etc, about your theme & how these inspire you to work in this area.
  - Produce brainstorm of photo ideas on theme. (1 Page)  
Topic web/spider diagram, each means the same thing.
3. Go out & take lots of photos.
  - Revisit the same object/place many times over, different light levels and times of day, with different ideas.
  - Try to get each photo to lead onto the next, a flow of your ideas/exploration.
  - Include visual research by recording first-hand observations utilising a variety of media, materials and processes.
  - Sketches & paintings can be important methods of research in photography.
4. Stick ALL of them in your jotter +
  - Annotate them (make notes next to them) on:
    - § What you like
    - § What has worked & why
    - § How could you improve it
    - § Ideas for future photos (very important)
      - Then go and act on your ideas, take more photos of the same place/object.
    - § Annotations should be short & concise. They could also be in the form of sketches or drawings on the photos.
5. Now go back & take more photos of same thing/object, but with your new ideas from your annotation.
6. The Examiner is looking for you to be thinking, improving and exploring.

1. A given piece of work should cover the following points in your jotter.

• Your work/ideas:

- Ø Why did you produce it?
- Ø What story are you trying to tell?
- Ø What are your feelings about this piece of work?
- Ø What professional/famous artist/photographer, can you compare this work with?
- Ø Why were the artefacts produced/taken?
- Ø What story are they telling?
- Ø What are your feelings about this piece of work?



**Visit as many exhibitions as you can, & document these, drawings from the exhibits, notes on your feelings, fliers advertising the exhibition etc**

2. What happens next?

§ How can you explore this medium further?

§ What experiments can you make?

§ **Keep all your work, especially the stuff that did not work/went wrong.**

3. There are lots of opportunities to record your own personal feeling & interests in your work. Remember to always look at what's happening in galleries, exhibition halls, museums & text books. You **must** show how they have done similar work & how this relates to what you have done or are trying to do.

You have got to look at professional artists (preferably a photographer) working on the same theme as yours

If you want to be really clever & cover two sections together, use a photographer from a **different time period**, the 1900's say.

This will cover the cultural section too

You must record this in your portfolio

To do this:

- Stick museum / gallery leaflets in portfolio
- Purchase & use post cards
- Annotate their work, like you did with your own work
- Make sketches of their work



4. **Culture is important; look at other religions, countries**, continents other than our own to get ideas (must not be European, unless a different time period).

§ Where did you get them from?

§ Why is it of interest to you?

§ What was the artist trying to portray?

§ Including work from other sources is **useless** if you don't put down your ideas/thoughts/feeling & goals generated by this piece of art.

5. Explain **how** you have produced a piece of work, what computer program you used, how many different photos did you use to make up the final piece and where did you get the photos from. Explain what process in the darkroom you used; paper type, film type, why you used these, what effects you were trying to emulate.

**Local art galleries:**

- Spacex
- Royal Albert Museum
- RDE & Heavitree hospital
- Plymouth & Exeter Uni. art exhibitions
- Phoenix

# Computer Photo Manipulation

As part of this section you must use a computer photo editing program, like 'Paint Shop Pro' or 'Photoshop'.

To manipulate your photo, the following skills are needed;

- § working with layers (key element)
- § cloning
- § colour balance
- § selecting areas (key element)
- § brush work

No photo is used in a magazine or paper these days without photo manipulation; I really mean it, not a single one.

- Photo Manipulation can be something as simple as taking out earrings, a person standing behind an object, removing telephone lines, removing a scar from a face etc.
- More complicated manipulation might involve merging 2 photographs for example a good sky picture with a good foreground picture.
- The Express & Echo really like face cut outs, where they cut out a face from the background picture.
- Possibly part of the photo is underexposed & the rest is fine, so brightening (and highlighting) just one part of the photo.
- Creating a colour object in a black & white photograph makes a big impact.
- Sometimes the photograph itself can be used to create a border.

The list is endless & is simply an extension of what used to be done in the darkroom, but is now far easier & quicker on the computer.

You must use these techniques in your work.

**Remember ensure your jotters read like a journey; the examiner wants to see how you have progressed as an artist through the course. Think of your jotter like a diary if you like, showing this journey.**

## Coursework

1. Presented chronologically in an A4 folder.
2. Name & date your work. On the back is fine.
3. Media; explore the widest range possible within your given subject as all 3 GCSE's overlap. So photography work in Art & Graphics is good & vice-versa.
4. Presentation of each piece of work is a must; mount them, crop where necessary.

## 'Sell your work!'

5. Visits are essential
  - Pick up support work:
    - a. Drift wood
    - b. Bark
    - c. Pebbles
    - d. Rubbish
    - e. Things to help germinate work back home & in the classroom.
  - Take photos, make sketches, take short notes. Get these **all** in your jotter.
  - Purchase post cards, this is an easy & cheap way of getting professional art of the same theme you are working on.
6. Good work often takes, days, weeks or even months to produce, with you repeatedly returning to it to add detail

## In your Journal the examiner looks for:

- Evidence of the candidate's 'journey'.
- A well organised and selective journal
- The quality of a candidate's research
- Contextual encounters
- Visual analysis
- Review
- Refinement and selection
- Exploration and development
- And of course, the realisation.



# Exam

You will be given a topic (eg: change) 8 weeks before the examination date.

- You then need to:
  - Ø Research
  - Ø Explore
  - Ø Experiment
  - Ø Practice
- This will be presented as a Jotter & support work, which will be examined along with your examination piece below.
- This jotter will be just the same as the last 2 you produced, so you will end up with 3 jotters on 3 different themes.
- Then you have **10 hours** in exam conditions, to produce your exam piece or pieces from the above material. With photography, you are going to have to get your photos developed before this 10hr piece.
- Don't start your work before the exam, as it often becomes stale & dull when repeated.
- Try to show how skilful & imaginative you are as an artist.
- Finally you present this finished piece of work, as well as one each from the two themes you chose, in the sports hall. Imagine you have been given a space in an art gallery; that is how good this presentation needs to be for the 3 themes.
- The finished piece of work could be a montage / collage or series of photos, or just one.
- You need a presentation for each of the three themes.

# For all your work

Cover the following key areas

1 . Record observations, experiences & ideas appropriate to your work

2 . Use:

- Primary sources: Real, original things in the world
- Secondary sources: Films, photos, other peoples art work
- Resources to base your art work on.



3 . Use a wide variety of media in your 'Jotter' & 'Coursework'

4 . Refine your work. Never produce one piece & leave it at that. Explore ways you can improve/change the work and continue with that theme.

5 . Other artists / craft workers / designers. Show how their work has influenced you. Always look for work produced by professional; artists / craft workers / designers that is similar to what you are producing.

- Show & say how their & your work relates.

6 . Analyse, evaluate & review your work.

Look at other:

- Times
- Cultures

7 . Make use of specialist art vocabulary whenever you can.



Marks will be awarded for **your comments / feelings /** etc, but not for a history of the artists. Please don't write reams & especially don't copy from books / internet etc. You won't get any marks for it!

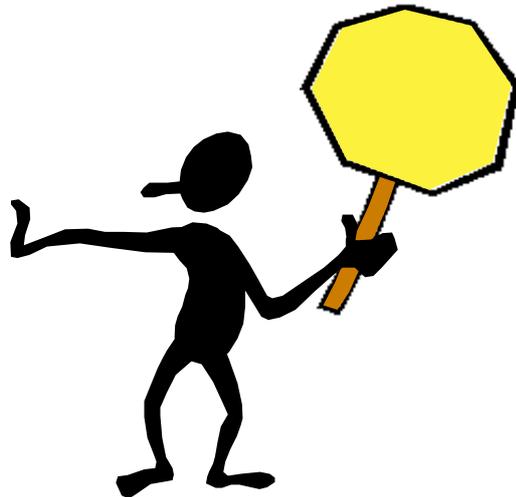
The examiner wants to know  
**your opinions** not that of some book.

**Use professional art language**  
whenever you can to express your thoughts.

# Warning!

## Things to be careful of!

1. Holiday snaps must be used very, **very** sparingly.
2. Family occasions, as above use very, very sparingly.
3. Don't put coursework loose in a folder.
4. Don't stick work in your jotter without writing about it.
5. Don't produce coursework without having support material in your jotter for it.
6. Use a separate jotter for your 'Timed exam' at the end of the course.
7. Don't try to cut corners with money / resources / presentation aids; you're disadvantaging yourself from stage one.
8. Link your work to professionals; artists / craft workers / designers.
9. Don't think you can do it all in the last term.
10. Enjoy your work. You can largely choose what you produce & work on, so there is no excuse.
11. Don't miss deadlines, it will only put the pressure on!



# Art & Design: **Photography** Exam Coursework

In your jotter you are to complete the following tasks.

## Task 1

- μ Look at the list later on
- μ Choose 4 topics from the list
- μ Sketch & list ideas for your photographic theme
- μ Look for examples of professional artists work in similar subjects.
- μ Take some photos from these ideas to see how they work.

## Task 2

- μ Once you have tried out your original ideas, select the best ideas and the ones that will keep you interested.
- μ Find some photographers/artists who have worked with similar subjects & explore their work.

## Task 3

- μ From your work in 'Task 1' you will have selected your best ideas.
- μ Really work with your camera, taking shots thinking about:
  - § Composition
  - § Type of lens
  - § Angle/viewpoint of the shot. Get away from 5' off the ground & looking down (as our eye normally sees things). Photos taken from your normal eye level will really have an impact!
  - § Natural & artificial light; the time of day makes a tremendous difference
  - § Shadows
  - § Types of film
  - § Perspective (depth of field)
  - § Focus
  - § Filters
  - § Time lapse
  - § Long exposure
- μ Explore these above ideas. Annotate your results in your jotter.
- μ You must develop those ideas.
- μ Print your best photos in A4 (minimum size).
- μ In the dark-room or photo-software start to work with:
  - § Exposure
  - § Contrast
  - § Colour balance
  - § Textured & patterned photo paper
  - § Cropping
  - § Special effects
  - § Test strips for the above
  - § Joiner pictures
  - § Multiple exposures
  - § Sandwiching transparencies
  - § Painting out or in, detail
  - § Merging several pictures
  - § etc
- μ Try to think of more interesting ways to add these elements.
- μ Present your finished work, mounted & framed photos. Card rather than glass & wood frames, is sufficient.

# Look at the Marking Matrix!

It's important you understand how your work is going to be marked & how many marks are awarded for each section.

It is available on the school web site, along with this document.

## Possible Themes

<b>B&amp;W</b>	
<b>Seascapes</b>	
<b>Landscapes</b>	
<b>Time</b>	
<b>Weather</b>	
<b>Season</b>	
<b>Buildings</b>	
<b>Building Interiors</b>	
<b>Building Exteriors</b>	
<b>Buildings Detail</b>	<p>Eg: Places of Worship (Church)</p> <p>Choose a given church, revisit time &amp; time again, at different times of the day, year, bright days, overcast days, stormy days, windy days etc. Catch life at &amp; around the church, look at the texture of objects around the church, reflections, light passing through window panes etc.</p> <p>Look at other places of worship in other cultures, Mosques for example.</p> <p>Look at other artists work on places of worship.</p>
<b>Abstract views</b>	
<b>Night</b>	
<b>Fauna &amp; Flora</b>	<p>Eg: Trees</p> <p>Choose a given tree, revisit time &amp; time again, at different times of the day, year, bright days, overcast days, stormy days, windy days etc, catch photos of the buds, transparent leaves, form of the tree in winter, life on, in &amp; under the tree.</p> <p>Merge several photos to make a large image of the tree.</p> <p>Cut out foreground &amp; background detail, to leave just the tree &amp; its form.</p> <p>Look at trees from different cultures, Bonsai, American Redwoods.</p> <p>Find an artist who has worked with trees, analyze their work, get some ideas.</p>
<b>Patterns</b>	
<b>Reflections</b>	
<b>Skies</b>	
<b>Waterways</b>	
<b>People at work</b>	
<b>People</b>	
<b>Portraits</b>	
<b>Sport</b>	
<b>Events</b>	
<b>Montage</b>	
<b>Collage</b>	
<b>Joiner pictures</b>	
<b>Instruction series</b>	
<b>Sandwiching transparencies</b>	

# Annotation ideas

Some ideas for annotation to go with your photos. Don't use all of these with each photo, just one or two points.

- Analysis of photo:
  - **Composition:** What is in the photo & how is it placed? This is a huge & important area
  - **Shadow**
  - **Colour/Hue**
  - **Depth of field:** Close up / background
  - **Contrast:** Distinction between dark & light, particularly on the edges of objects.
  - **Brightness:** Often parts of the photo will be darker or lighter than the rest.
  - **Lighting:** above, front, back etc
  - Natural light, time of day, overcast, sunny etc
  - Artificial light, flash, neon light, florescent, candle, flame, filament bulb etc
  - Angle of the shot, below, above, unusual angle, close up etc.
  - **Texture**, maybe a contrast of textures.
  - The **focal point** of the photo is . . . . .
  - **Style** of the photo
- Starting points for annotation:
  - Distortion
  - I feel . . . . .
  - I like . . . . .
  - I appreciate . . . . .
  - I dislike . . . . .
  - It's rubbish because. . . . .
  - These points work together because . . . . .
  - The Mood/feeling of the photo is . . . . . because . . . . .
  - I love the colours . . . . .
  - The angle of the photo . . . . .
  - The detail in the photo . . . . .
  - I have altered the photo by . . . . . to produce . . . . . effect
  - I feel the photo is dull because . . . . .
  - There is repetition in the photo in the form of . . . . .
  - You can see symmetry in the photo between . . . . . & . . . . .
  - I gave this photo an effect which . . . . .
  - I picked out the colours in . . . . .
  - . . . . . enhances the composition
  - . . . . . is the focal point in the photo
  - The . . . . . hue in the . . . . .
  - The texture of the . . . . . provides
  - The . . . . . is overwhelming
  - This photo lacks interest because . . . . .
  - This photo, unlike the previous, one is . . . . .
  - I like . . . . . effect
  - Despite the . . . . .
  - I used . . . . . in this photo
  - The . . . . . emphasises . . . . .
  - The . . . . . gives a nice balance . . . . .
  - It would have been better if . . . . .
  - I admire the way . . . . .
  - I like this photo because of the shape of . . . . .

- Words:
  - Sandwiched, Consequence, Border, Enhances, Typical, Lush, Dwarfed, Silhouetted, Balance, Subjects, Patches, Atmosphere, Shadow, Colour, Hue, Background, Distortion, Composition, Texture.
- Law of 1/3rds for horizontal
- It's eye catching, because . . . .
- Colour / Black & White / Infra Red
- B&W photos have a greater tonal range i.e. more shades of grey. They can often depict more emotion than colour
- What do you like?
- Who does it compare to photos from your chosen artist?
- **How could you improve it?**
- **What photo do you want to take now?**
- **Do it! Take that photo with your new idea..... NOW**
- Can you relate the photo to similar pieces of art (photo, painting, drawing, sculpture) produced by a professional artist.

# Camera

You are going to need your own camera, preferably a digital one.

Here are some guide lines on purchasing one. However technology moves forward at a fantastic rate, every 18 months the technology doubles in capability, for the same price. This was correct on March 2006.

Digital Zoom	Of no use, ignore this	
Optical Zoom	Very useful 3x is OK more is better.	
Memory card type	Does not matter. Sony memory sticks are expensive	
Cable connection to computer	Does not matter, we don't use them in school, we use card readers instead & they read any card type	
Resolution	This is very important, although lens quality plays an important part too.	
	640 x 480 0.3Mb	V.Poor Don't use
	1Mb	V.limited Not recommended
	3Mb	Ok Especially with good optical zoom 4x or better
	4Mb	Good High quality
	5Mb +	Excellent
Memory Card Size	Depends on resolution above. The better the resolution the less photos you get on your memory card. As a rough guide	
	64Mb	minimum
	128Mb	Good
	512Mb +	Excellent
Other useful features	Manual shutter speed settings	
	Manually set film speed	
	Manually set exposure	
Make	Should not matter, although traditional camera manufactures; Pentax, Canon, Fuji etc tend to offer more manual features & better lens.	
Computer	A digital camera without a computer is not a lot of use. They can of course do all the computer work in school.	
Printer	Most printers will produce photo quality prints these days, even the £60 printers. Be aware that a full A4 photo will cost about £1 in ink & if you use photo paper that will cost £1 too. However for most of their work, normal photocopying paper & printing in draft mode should be fine & reduce the cost to about £0.30 per A4 sheet. You should get 4 photos per sheet, which means they cost less than £0.10 each	
Software	They need to use a photo editing program like 'Paint Shop Pro' & they need to get really proficient at using it.	
Size of camera	The smaller the easier it is to carry it, but the more it will cost!	
Cost	£100 to £200	

# Experimentation with Darkroom Techniques

- Endless images / overlapped exposures / panoramas
- 35 film conversion
- 35mm film conversion, three shots in a frame
- General double exposure
- Double exposure with two different flashes
- Double exposure mirroring
- Cross-processing
- Long exposure shots
- Red squares
- Super Grainy shots (1600 ASA)
- Flash & Sun
- 70mm film conversion
- Wobbling the 120mm film after it has been shot to give a distorted effect
- Polaroid modification
- One and a half images
- Vaseline on lens
- Sandwiched images
- Combination printing (double exposure)
- Texture screens
- Dodging and burning
- Hand-colouring
- Special emulsion supports
- Vignetting
- Toners
- Unfiled carriers

Edexcel Exemplar Photography Portfolio

<http://www.edexcel.com/resources/published-resources/Documents/Photography%20sample%20pages.pdf>

Notes from this exemplar work:

- Critical selection (we don't need to put ALL your photos in) and evaluation from their contact sheets (use contact sheets as apposed to whole print outs) will demonstrate their analytical ability.
- Comparison shots: an effect eg: Vaseline on lens compared with standard shot. Think about taking 2 shots of the same matter at the same time to enable comparison in the folio.
- The research into their professional artist can not be under stated

## Good Books:

â The photographer's Manual, by John Freeman, ISBN: 1-84038-794-7

## Good Web sites:

â [www.nationalgeographic.com](http://www.nationalgeographic.com)

â Links from the School web-site: [www.mcs-exeter.co.uk](http://www.mcs-exeter.co.uk)

## Good Magazines:

â Practical Photography