



PHOTOGRAPHY

Transition Booklet

Name: _____

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Course Expectations

The Photography AS and A Level are demanding courses designed to challenge your skills, ideas and creativity. In order for you to achieve to the best of your ability you must agree to the following:

- **Attendance affects attainment** - Attend all lessons, arrive on time and bring all the necessary equipment and resources. Do not book appointments during lesson hours.
- **Correct equipment** - While we can provide you with most of the resources you need, we don't have an endless supply of white pens or glue sticks so you will be expected to purchase your own.
- **Punctuality** - Take responsibility for arriving on time to lessons after break or after a free period.
- **No mobile phones** - Mobile phones are not to be used or visible in class unless otherwise stated by the classroom teacher.
- **Effort** - Work to the best of your ability in class and focus on the lesson. Outside issues should be left outside the Art rooms and not affect your learning.
- **Respect others** - Listen respectfully to the views of other students and consider how your own views are developing.
- **Complete all homework on time** - this includes printing out resources.
- **Deadlines** - Need to be met with all set work completed to the best of your ability.
- **Keep your finger on the pulse** - Keep up to date with developments, exhibitions and articles about historical and contemporary photography and photography techniques (see Useful Links section of this guide)
- **Research** - Complete all necessary research and analysis as directed. Too much is better than too little.
- **Working Independently** - Attempt all work. If you are unsure of what to do, of course you may ask questions, but there are times when your teacher will want you to work independently without question. You must respect this.
- **Silent Study time** - Make the most of your free & silent study periods. If we have the space in the Art rooms, we are happy for you to utilise it.
- **Specialist equipment** – Photography equipment (cameras, etc) is not cheap and needs to be carefully looked after at all times. While in your care it is your responsibility and therefore you are responsible for any loss or damages.

Learner Agreement

As a dedicated member of the Photography course, I promise to meet the expectations above. I understand that not doing so, will result in school sanctions, potential parent meetings, and most importantly, it will have a negative impact on my attainment.

Signed _____

Print name _____

Course Breakdown

The AS level consists of two units or **components**:

Component 1: PORTFOLIO

- No time limit
- 96 marks (x3 scaling factor)
- 60% of AS

As the AS level is now looked upon as more of a foundation year in preparation for the Alevel we have broken Component 1, Portfolio into a variety of small or mini projects (1 or 2 weeks each) culminating in an extended (longer or sustained) project. Each mini project is designed to teach different photographic skills while developing your wider knowledge and understanding of how to respond to a project brief, incorporating a variety of the Assessment Objectives necessary. The extended project will be more independent and gives you a glimpse of what your major project in your Alevel year will be like.

Below are a variety of the topics/projects/techniques we may be looking at:

How do we see?	knowing your camera	Line
Cropping	Exposure	ISO
Depth of Field	Photograms	Capturing Motion
Lighting	Photomontage	Digital Manipulation

Component 2: EXTERNALLY SET ASSIGNMENT

- Preparatory time + 10 hours supervised time
- 96 marks (x2 scaling factor)
- 40% of AS

An extended project based on a theme provided by the examination board (AQA), culminating in a 10 hour exam (2 days of supervised sessions) in which you are expected to create a finished outcome/series of finished outcomes.

Year 11 > 12 Summer Work:

Over the summer period, you will be expected to begin developing skills for the photography course, with a focus on original thought and imagination. To do this you will be completing this small project below.

Project Brief

30 Day Photo Challenge

To take a series of 30 photographs over a 30-day period, which will be later presented to the rest of the class

SPECIFICS:

Your project must consist of 30 different photos that have been taken over the summer holidays on 30 different days (ie one photo a day).

In terms of what to take photos of, you have 3 options:

- **A Theme** – pick a theme and run with it over 30 days (ie landscapes)
- **A Diary** – document your holidays in 30 days of pictures
- **A Challenge List** – check out sites like Pinterest for 30 Day Challenge Lists

So think carefully about what it is you want to do/show and pick one from the list above. Think creatively, be imaginative and consider composition (what's in frame/shot)

You will be expected to present your work to the rest of your class in your first full week of Year 12. So you need to transfer all 30 photographs into a PowerPoint document along with the date and time each photo was taken (this is to make sure you don't cheat. Your camera/phone should record this information when you take each photo).

DEADLINE – Monday 11th September 2017

Examples:

A THEME



A DIARY



A CHALLENGE LIST

June Prompts
PHOTO-A-DAY
Creatively Capturing Life's Daily Moments

June Prompts
PHOTO-A-DAY

1. Travel	11. Home	21. Favorite Place
2. In the Air	12. A Colored Door	22. Summer
3. Happy Place	13. Vines	23. On a Walk
4. Candid	14. Unwind	24. Handmade
5. Dance	15. New	25. Emotion
6. Antique	16. Healthy Habit	26. Nature
7. Lock	17. A Must Have	27. On Wheels
8. Green	18. Joy	28. Handwritten
9. Favorite Thing(s)	19. Quiet	29. Your pick!
10. Looking Down	20. Make a Wish...	30. Favorite Color

@dawnnicoledaily // #DNDphotoday

30 Day Photo Challenge

1. Something you love
2. Something you fear
3. A Guilty pleasure
4. Movement
5. Night
6. Emotion
7. Texture
8. My happy place
9. Favorite Color
10. Beautiful Light
11. No place like Home
12. In the Moment
13. Comfort
14. Drama
15. This motivates me
16. Favorite time of day
17. Lines
18. Macro
19. From where I stand
20. Delicious
21. Make it Bright
22. Words to Live by
23. Something you overlook
24. Long Exposure
25. Black and White
26. I can't live without...
27. Fork and Spoon
28. All about me
29. Bird's eye view
30. Love is...

30 Day Photography Challenge

- Day 1: Self-portrait
- Day 2: What you wore today
- Day 3: Clouds
- Day 4: Something green
- Day 5: From a high angle
- Day 6: From a low angle
- Day 7: Fruit
- Day 8: A bad habit
- Day 9: Someone you love
- Day 10: Childhood memory
- Day 11: Something blue
- Day 12: Sunset
- Day 13: Yourself with 13 things
- Day 14: Eyes
- Day 15: Silhouette
- Day 16: Long exposure
- Day 17: Technology
- Day 18: Your shoes
- Day 19: Something orange
- Day 20: Bokeh
- Day 21: Faceless self-portrait
- Day 22: Hands
- Day 23: Sunflare
- Day 24: Animal
- Day 25: Something pink
- Day 26: Close-up
- Day 27: From a distance
- Day 28: Flowers
- Day 29: Black and white
- Day 30: Self-portrait

Assessment Objectives

There are 4 **Assessment Objectives (AO)**, which are the same for both AS Level and A Level. Each AO is worth 25% and can be awarded up to **24 marks** (96 marks total).

NOTE

As the AS consists of two components your final grade is calculated like so...

Component 1 Your mark (MAX 96) x 3 (as is worth 60%) = Component 1 scaled mark (MAX 288)

Component 2 Your mark (MAX 96) x 2 (as is worth 40%) = Component 2 scaled mark (MAX 192)

Component 1 scaled mark + Component 2 scaled mark = Total scaled mark (MAX 480)

The following figures are the grade boundaries from 2016, which should give you a good indication of roughly what marks you should aim to achieve. Note, these are subject to change.

U	E	D	C	B	A
0	200	240	280	320	360

Below each of the 4 Assessment Objectives descriptors have been broken down and bullet pointed into simple terminology (what you need to do):

AO1 - Contextual Understanding (24 marks)

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

OR SIMPLY PUT...

- Produce research/investigations into different artists, cultures and movements (both primary and secondary) that are relevant to your theme and develop your own ideas from it.
- Be aware of the wide variety of work produced by artists, craftspeople and designers and differences in their methods, approaches, purposes and intentions.
- Show you can evaluate, analyse and compare your research as well as how it contrasts with your own work.

AO2 – Creative Making (24 marks)

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

OR SIMPLY PUT...

- Select and work with a variety of relevant media (paint, pencil, etc) and experiment with various techniques showing you are capable and able.
- Develop imaginative ideas from your resources discovered in AO1. Make connections between these ideas and your final outcomes, making sure your work/process is properly documented. Your sketchbook should tell a story from starting theme to final outcome showing a continuous development as you go.

- Make clear choices/decisions between what ideas work and which don't, developing and refining the ones that do. Prove that you are paying attention to detail and your ability is improving as you go.

AO3 – Reflective Recording (24 marks)

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

OR SIMPLY PUT...

- Carefully gather, select and organise all your work, making sure it is all clearly communicated through both visuals and writing. Make sure you are being careful to select and present relevant work that moves your project forward, analysing both your own work and that of others in detail as you go.
- Record, by drawing and other suitable means, such as colour, tonal and textural notes, photographs and annotation, ideas, observations and insights that help progress your work.
- Reflect on the progression of your work, reviewing what you have learnt and clarifying intentions and meanings. Don't just stick to the obvious choices of source research. Try developing various alternate avenues considering different ways to progress your work.

AO4 – Personal Presentation (24 marks)

Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

OR SIMPLY PUT...

- Create personal (original and unique to you) & imaginative outcomes, with at least one final outcome. You need to document the processes by which these outcomes were produced and note how you realised your stated intentions.
- Make connections (annotate), where appropriate, between your research, sources, artwork and written responses. Present work in a meaningful, clear and orderly fashion that shows how your project has progressed and developed from original theme to final outcome.
- Consider different ways to present your work, making sure you are choosing the most fitting and appropriate one. Make sure it is clear that you have thought about the meaning, context or purpose of your work and present it accordingly in an interesting way.

Mark Scheme

There are 6 marking bands – each containing 4 marks. The descriptors in the Mark Scheme you can find over the following 2 pages are used to place your work/performance into a band for each AO. Your mark within each band depends on how well you have met the criteria described.

QUICK TASKS

- **Try highlighting the descriptive words on the Mark Scheme (overleaf) in order to improve your understanding of how to reach the higher bands.**
- **Using the grade boundaries provided opposite work out what bands you would have been aiming for to get each grade in 2016.**

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Marks	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements
24 Convincingly	An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources.	An exceptional ability to explore and select appropriate resources, media, material, techniques and processes.	An exceptional ability to record ideas, observations and insights relevant to intentions.	An exceptional ability to present a personal and meaningful response.
23 Clearly	Demonstrates exceptional analytical and critical understanding.	Reviews and refines ideas in a confident and purposeful manner as work develops.	Demonstrates an exceptional ability to reflect critically on work and progress.	Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
22 Adequately				
21 Just				
20 Convincingly	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes.	A confident and highly developed ability to record ideas, observations and insights relevant to intentions.	A confident and highly developed ability to present a personal and meaningful response.
19 Clearly	Demonstrates confident and highly developed analytical and critical understanding.	Reviews and refines ideas in a confident manner as work develops.	Demonstrates a confident and highly developed ability to reflect critically on work and progress.	Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
18 Adequately				
17 Just				
16 Convincingly	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes.	A consistent ability to record ideas, observations and insights relevant to intentions.	A consistent ability to present a personal and meaningful response.
15 Clearly	Demonstrates consistent analytical and critical understanding.	Reviews and refines ideas with increasing confidence as work develops.	Demonstrates a consistent ability to reflect critically on work and progress.	Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
14 Adequately				
13 Just				

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
12 Convincingly	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process.	A reasonably consistent ability to record ideas, observations and insights relevant to intentions.	A reasonably consistent ability to present a personal and meaningful response.
11 Clearly	Demonstrates reasonably consistent analytical and critical understanding.	Reviews and refines ideas with a degree of success as work develops.	Demonstrates a reasonably consistent ability to reflect critically on work and progress.	Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
10 Adequately				
9 Just				
8 Convincingly	Some ability to develop ideas and sustain investigations, informed by contextual and other sources.	Some ability to explore and select appropriate resources, media, materials, techniques and process.	Some ability to record ideas, observations and insights relevant to intentions.	Some ability to present a personal and meaningful response which is uneven.
7 Clearly	Demonstrates some analytical and critical understanding.	Reviews and refines ideas with limited success as work develops.	Demonstrates some ability to reflect critically on work and progress.	Demonstrates some ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources.	Minimal ability to explore and select appropriate resources, media, materials, techniques and process.	Minimal ability to record ideas, observations and insights relevant to intentions.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding.
3 Clearly	Demonstrates minimal analytical and critical understanding.	Minimal evidence of reviewing and refining ideas as work develops.	Demonstrates minimal ability to reflect critically on work and progress.	Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual and other elements.
2 Adequately				
1 Just				
0 No work				

Self-assessment sheet

If you're still not sure what to do, then you can't go too far wrong just sticking to bullet points in the table below (If it helps tick them off as you go through your book. Proving good examples of each will open you to as many marks as possible)

AO1	AO2	AO3	AO4
Contextual Understanding	Creative Making	Reflective Recording	Personal Presentation
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.
Study the work of your chosen photographers/artists. Give your own opinions and explain why they inspire you.	Experiment with your photo techniques and use a variety of media to develop your ideas. Annotate your work to explain what you are doing.	Take a range of photographs using your topic as a focus. Print a selection of images (including large scale), annotate why you have chosen these and how you could develop them further.	Develop your best idea(s)/image(s) working towards a final outcome. Link all of your work and explain how you have come this conclusion- tell a story!
<ul style="list-style-type: none"> • Photographer/Artist brilliant research 1 • Photographer/Artist brilliant research 2 • Artist research linking strongly to your development • Annotation on every page • Images by relevant Photographers/artists on pages to link with your work • References to other artists' work throughout development of final piece 	<ul style="list-style-type: none"> • Contact sheets of initial ideas • Response to research • Experiment with shutter speed • Lighting • Photoshop manipulations • Photomontage • Presentation • Cropping experiments • Lenses and filters • Depth of Field / Aperture • Colour and Black & White. 	<ul style="list-style-type: none"> • Brainstorm and ideas page • Annotated set of Photos 1 • Annotated development ideas • Photo developments • Careful selection of prints from contact sheets • All photos and ideas annotated 	<ul style="list-style-type: none"> • Statement of intent for final piece development • Annotate primary research page. What ideas/sources have you chosen to develop and why? • Clear annotation on every page of development work • Regular references to your chosen artist/photographer • Working out composition page • Final piece mock-up (composition) • At least 10 pages of clear development from statement of intent • Evaluation of final outcome.

CONTEXTUAL UNDERSTANDING (AO1)

HOW & WHAT TO RESEARCH

You need to research **photographers**, **artists**, **styles** and **genres** relevant to your topic or theme. Obviously you can do this through the use of the **internet**, **books** or visit of significance (such as **galleries**). It should consist of both **primary** and **secondary** sources.

So where do I look on the internet?

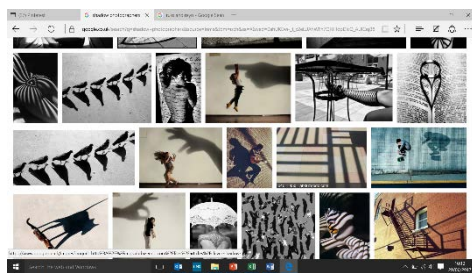
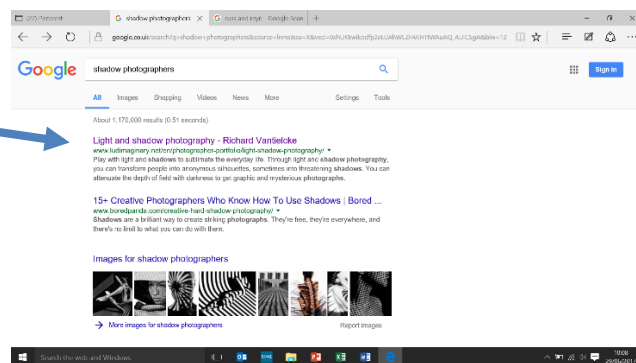
What should I be typing into my google search engine?

For initial ideas and what other student's/budding photographers have created, check out Pinterest. For more in depth search (ie specific photographers research) you must first find out the name of a relevant photographer.

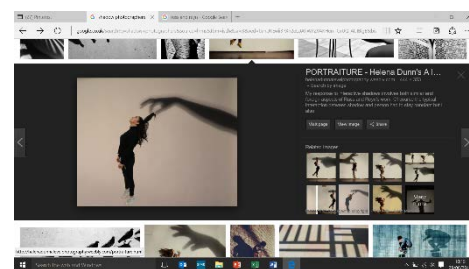
You could start by typing your theme/topic into a search engine followed by the word "photographers" ie **SHADOW PHOTOGRAPHERS**.

The search engine should hopefully give you some ideas.

If you want to be more specific in your search click on **Images** and scroll through having a look for something you like and it will hopefully give you an idea of the photographer who took it.

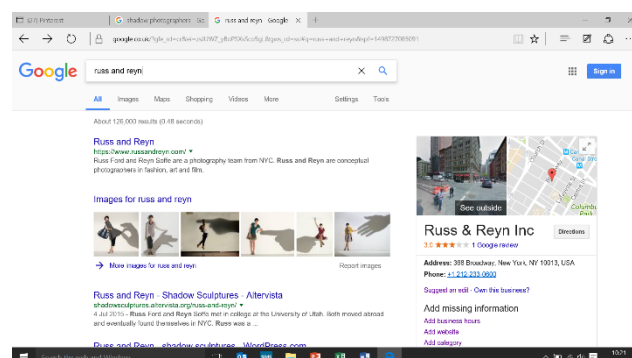


On closer inspection of this work I can see it is by Russ & Reyn.



A further search of **RUSS AND REYN**'s work gives me various examples of their photography and a variety of links to information about them and their work.

The next page discusses what to include in your research into photographers.



PHOTOGRAPHY ARTIST RESEARCH (AO1)

Who is your chosen photographer?

Provide a very brief description of them and their work.

Key Themes

Are there any key themes in their work? E.g. use of colour/ composition/ imagery/ subject

THE PHOTOGRAPH

What to include when looking at specific photographs by your chosen photographer...

- What is the title of the photograph you are looking at?
- When was it taken?
- What genre is it? (E.g. portrait/ landscape etc.)

Analysis of the techniques: Those aiming for higher grades need to look into the technical aspects of the work they are studying. Find out about the photographer's work on related websites and in books.

Analysis of the photograph (s)

Content - what can you see? Why is it there? Where is your eye drawn? Is the shot set up or is it more photojournalism? Is it trying to convey a message?

Formal elements - what has been used? Is there any experimentation with focus/ ISO etc.? Has the image been manipulated? How is the image framed? What size is the image? How does it make impact?

Process - how is the photograph presented? Is it digital or darkroom? How is it printed? What size is it printed (if it is interesting e.g. very large or very small)

Mood - is it aggressive/ tension/ angry/ happy/ laid back/ imposing/ theatrical etc.

Your opinion

- What appeals to you about the image artist?
- How does it make you feel?
- What would you like to apply to your own photography?

HOW TO PRESENT YOUR RESEARCH...

Ensure that all cut edges are done on a **guillotine** and **cut straight**, use **Pritt Stick**, **double sided tape** or **mount spray** to stick down your work so that it doesn't crinkle.

Consider various layouts before sticking it down to ensure it makes an impact. Keep titles simple perhaps use a print from a computer.

- **Have a title** - the artist's name, make it really clear that it is not your own work
- **Present the biography**
- Select **at least 3** images of their work, have a good quality print of them, and include the title etc. right next to the image
- Present **your analysis and opinion**

RESPONDING THROUGH YOUR PHOTOGRAPHS

Make sure that you present your response to the Photographers work. This should be a double page of annotated images including a contact sheet. Draw as many parallels between your work and your chosen photographer's as possible.

The next 2 pages give you an idea of potential ways to layout all this research

EXAMPLE OF PHOTOGRAPHY ARTIST RESEARCH PAGE LAYOUT

This is just one suggestion of page layout to show you the kinds of things you should include. You can adapt this to create your own personalised layout.

ARTIST/PHOTOGRAPHERS NAME		MY RESPONSE TO (???)'S WORK	
EXAMPLE IMAGE of their work	EXAMPLE IMAGE of their work	EXAMPLE IMAGE of your work	EXAMPLE IMAGE of your work
EXAMPLE IMAGE of their work	EXAMPLE IMAGE of their work	EXAMPLE IMAGE of your work	EXAMPLE IMAGE of your work
<p>Brainstorm of ideas, thoughts, insights based on artists work</p>		<p>How does your response link to the artist/photographer? Where did you go to take these pictures and why? What was your thought process/how does this link moving forwards? Has your response been successful? How? What would/could you do next time to improve your response?</p>	
<p>In depth analysis of artist/photographer using the PHOTOGRAPHY ARTIST RESEARCH help sheet on previous pages.</p>		<p>CHOOSE A FINAL IMAGE FOR THIS TASK AND PRINT IT BIGGER (either attach in between pages or on following if you are using 2 double page spreads)</p>	

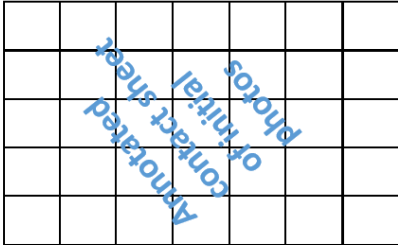
EXTENSION TASKS (for higher marks)

- Take another set of photos in response to your own critique of your work... what can you improve 2nd time round?
- Manipulate (edit) your photos on Photoshop. Add filters, change levels and generally experiment with ways to enhance your image.
- Try various crops to find the best composition.
- Print images A3 to show off the quality.

If you need more space just double up on your pages. Do 2 research pages and 2 response pages.

EXAMPLE OF SKILLS AND TECHNIQUES PAGE LAYOUT

This is just one suggestion of page layout to show you the kinds of things you should include. You can adapt this to create your own personalised layout.

NAME OF TECHNIQUE OR SKILL	MY RESPONSE TO (TECHNIQUE/SKILL)
<div data-bbox="513 1594 718 2007"> <p>Reference photographer(s) who use this technique or skill.</p> </div> <div data-bbox="560 1400 673 1552"> <p>Important technical info</p> </div> <div data-bbox="730 1675 1129 1919">  </div> <div data-bbox="730 1382 919 1543"> <p>EXAMPLE IMAGE of your work</p> </div> <div data-bbox="943 1382 1129 1543"> <p>EXAMPLE IMAGE of your work</p> </div> <div data-bbox="1145 1373 1236 2007"> <p>Leave space around the contact sheet to thoroughly annotate/evaluate it in detail. Check out the Annotating CONTACT SHEETS page overleaf for assistance.</p> </div>	<p>Write about your response using the Annotating your PHOTOGRAPHY sketchbook overleaf.</p> <p>CHOOSE A FINAL IMAGE FOR THIS TASK AND PRINT IT BIGGER (either attach in between pages or on following if you are using 2 double page spreads)</p>

EXTENSION TASKS

(for higher marks)

- Take another set of photos in response to your own critique of your work... what can you improve 2nd time round?
- Manipulate (edit) your photos on Photoshop. Add filters, change levels and generally experiment with ways to enhance your image.
- Try various crops to find the best composition.
- Print images A3 to show off the quality.

If you need more space just double up on your pages. Do 2 research pages and 2 response pages.

Annotating your PHOTOGRAPHY sketchbook

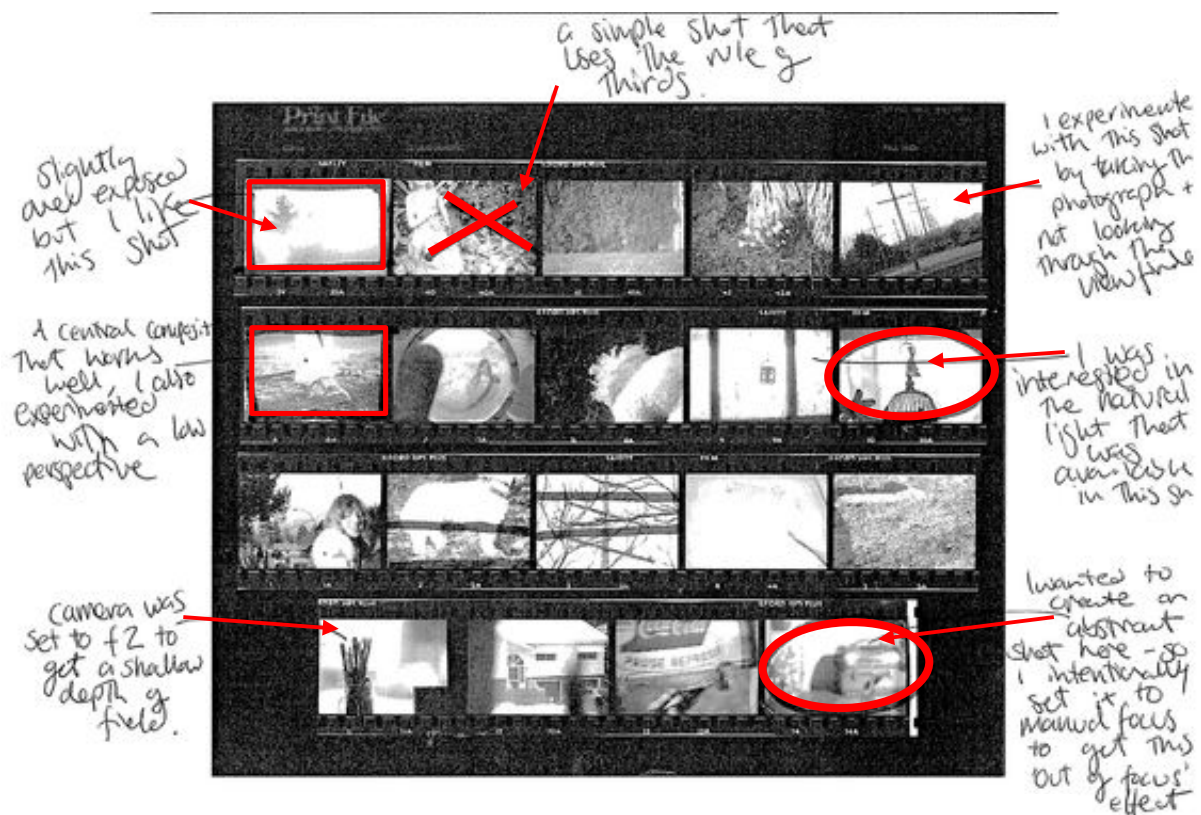
Every page in your book needs to be annotated in detail. If you are struggling with what to write, try some of these starting points. You could also consider how to adapt these structures into your own words.

1. This image works well because...
2. The composition of this image is strong because...
3. I am satisfied with this image because...
4. I think I could improve this image because...
5. Next time I would improve my technique by...
6. I have cropped the composition of this section because...
7. The media/skill/technique used works well here because...
8. Here I have experimented with..... I discovered that...
9. The combination of and work well because...
10. I was inspired by the work of and their use of...
11. I looked at the last piece of work and decided to...
12. Here I experimented with using I think...
13. This work is similar to the work of because...
14. Here you can see I have been influenced by the work of...
15. I took this photo ...(where)... and I like the...
16. I am studying so I thought it was appropriate to take photos of...
17. I think I can develop photo/idea further by...

SOME KEY TERMS

Aperture or F-Stop	Reflex
Card reader/writer	Lens
Composition Depth of Field (DOF)	Resolution
Digital zoom	Tripod
DSLR (Digital Single Lens Reflex)	Negative
DPI (dots per Inch- printing)	Crop
Exposure	Background
File format	Foreground
Flash Sync	Double Exposure
Inkjet	Filter
ISO	Low/High Key
JPEG	Panning
LCD	Saturation
Macro Lens	SD Card
Noise/Noise reduction	Light
Optical resolution	Shutter priority
Optical zoom	Shutter speed
Overexposure	Thumbnails / Contact sheet
Pixel	Time lapse
Subject	Viewfinder
	Red eye

Annotating CONTACT SHEETS



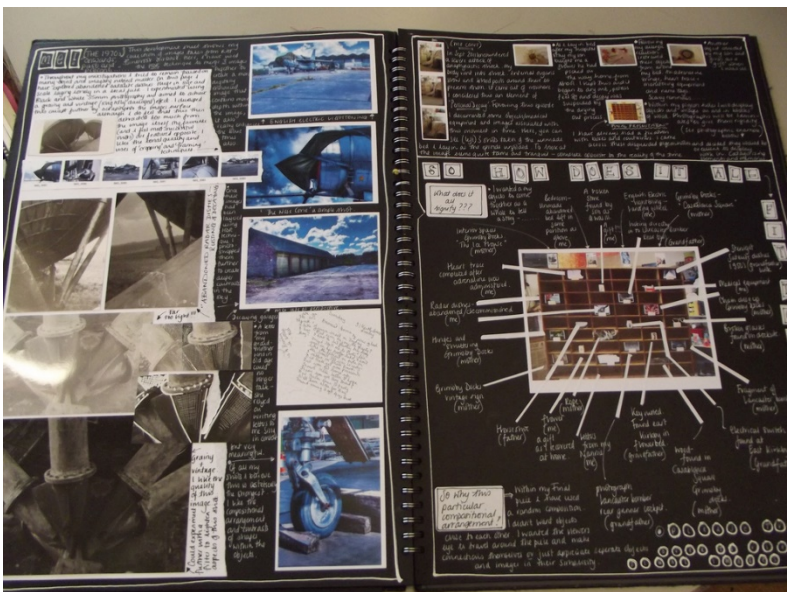
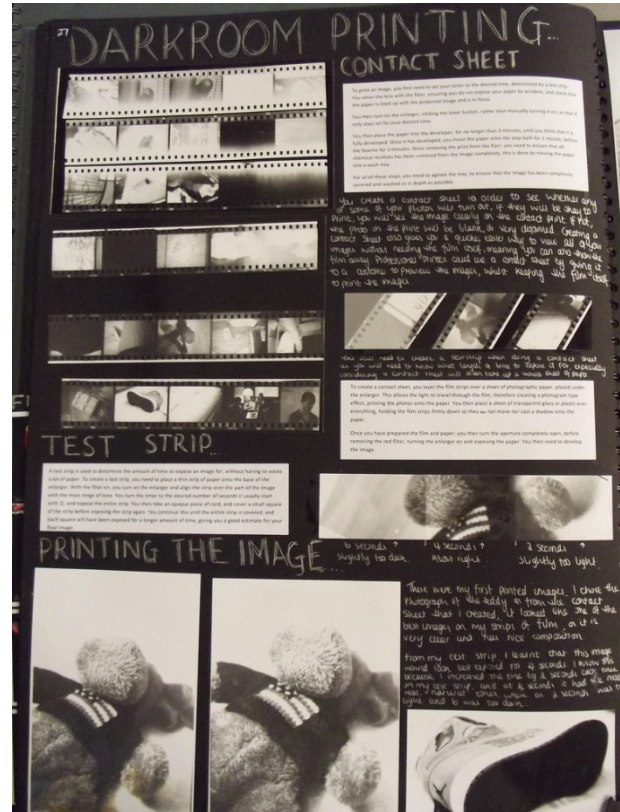
When adding notes on your contact sheets you should highlight strengths and weaknesses as well as choices that you have intentionally made. Use the following structure to help with your annotation:

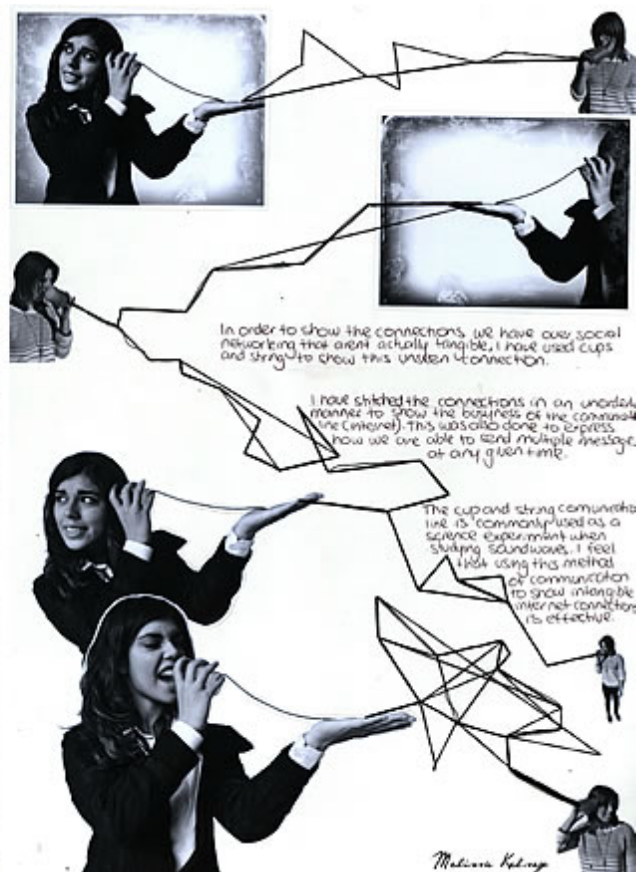
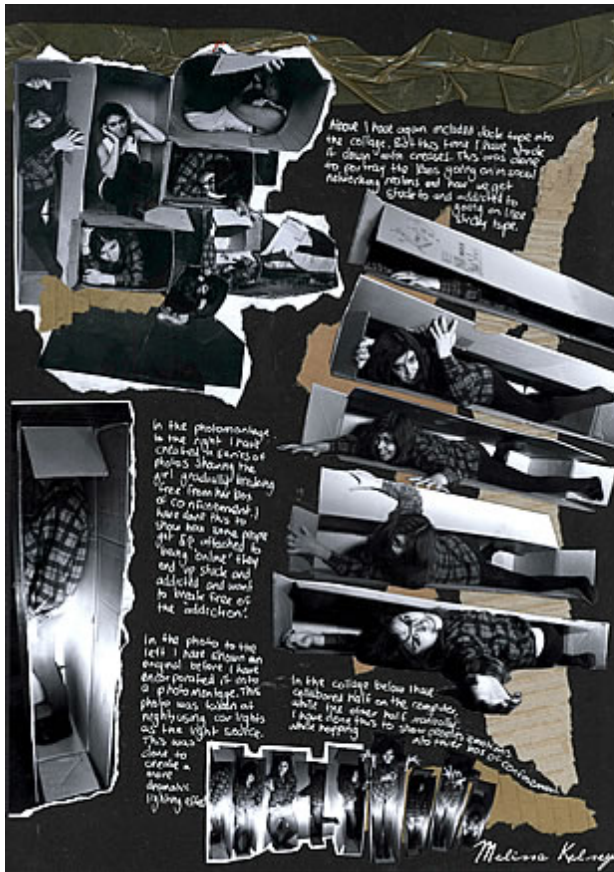
- Camera settings: shutter speed / F stop, ISO, white balance... Why did you choose these settings and was the image successful?
 - Crop lines. Would you want to crop your subject matter/composition?
- Techniques: perspective, shadow, lighting (natural/artificial – which direction? What is the result of this?)

Summary of your photo shoot:

- What were your intentions for the shoot?
- What are the successful elements / what worked well?
- What are the unsuccessful elements/ what didn't work as well?
- Link back to the artists/photographers you looked at.
- How could you improve or develop ideas from this shoot?

Sketchbook examples





Useful links

https://www.youtube.com/watch?v=rKkmII_ydxE – GCE A2 exemplar sketchbook – A*

<https://www.youtube.com/watch?v=WJ5kojvyv8s> – GCE AS exemplar sketchbook – A

<https://www.youtube.com/watch?v=wFYPYJKCk1w> – GCE AS exemplar sketchbook – A

<http://www.studentartguide.com/> - exemplar sketchbooks

<https://www.youtube.com/user/webArtAcademy> - Web Art Academy – multiple tutorials

<https://www.youtube.com/user/tate> - Tate Gallery - multiple videos about art / artists

<https://www.youtube.com/user/MoMAvideos> - Museum of Modern Art, New York

<https://www.youtube.com/user/nationalgalleryuk> - National Gallery, London

<http://www.saatchigallery.com/> - Saatchi Gallery – contemporary art gallery, London

<http://www.tate.org.uk/> - Tate Galleries – London, Liverpool, St Ives

<https://www.royalacademy.org.uk/> - Royal Academy of Art – London

<http://whitecube.com/> - White Cube galleries – London / Hong Kong

<http://www.camdenartscentre.org/> - Camden Arts Centre – exhibitions / workshops

<http://www.whitechapelgallery.org/> - Whitechapel Gallery – exhibitions / workshops

<http://www.npg.org.uk/> - National Portrait Gallery – London

<http://www.nationalgallery.org.uk/> - National Gallery – London

<http://thephotographersgallery.org.uk/> - Photographers Gallery – London

