

Documentary and Narrative

Storytelling in Photography

FAITH, FAMILY & COMMUNITY

Planner Autumn Term

A2 Photography
Coursework Unit 2

12 Weeks

Deadline: Mon 1st Dec 2015

A2 Coursework

The A2 Coursework consist of two modules, **Practical Work** (Unit 1) and **Personal Study** (Unit 2) which are interlinked and informed by each other

This Autumn term we are expecting based around the themes of **FAITH, FAMILY and COMMUNITY**

Overview

In the first A2 coursework module you are going to explore **Documentary and Narrative** in photography. The aim of this module is to combine your knowledge and skills of portraiture and landscape to produce **pictures which are telling a story of people in the environment** based around your chosen theme of **FAITH, FAMILY & COMMUNITY**

This module will explore different approaches to story-telling across different genres such as **contemporary documentary, tableaux photography, photojournalism** and **street photography**,

This unit requires you to produce a workbook with research, analysis, photographic responses, experimentation and make a number of **final outcomes**, such as designing a photo book, newspaper/magazine double-page spread, podcast/ film and final prints, .



Henri Cartier-Bresson, India, 1947



Michelle Sank, The Submerged, 2009



Gregory Crewdson, Twilight, 1998

"If your pictures aren't good enough, you're not close enough."

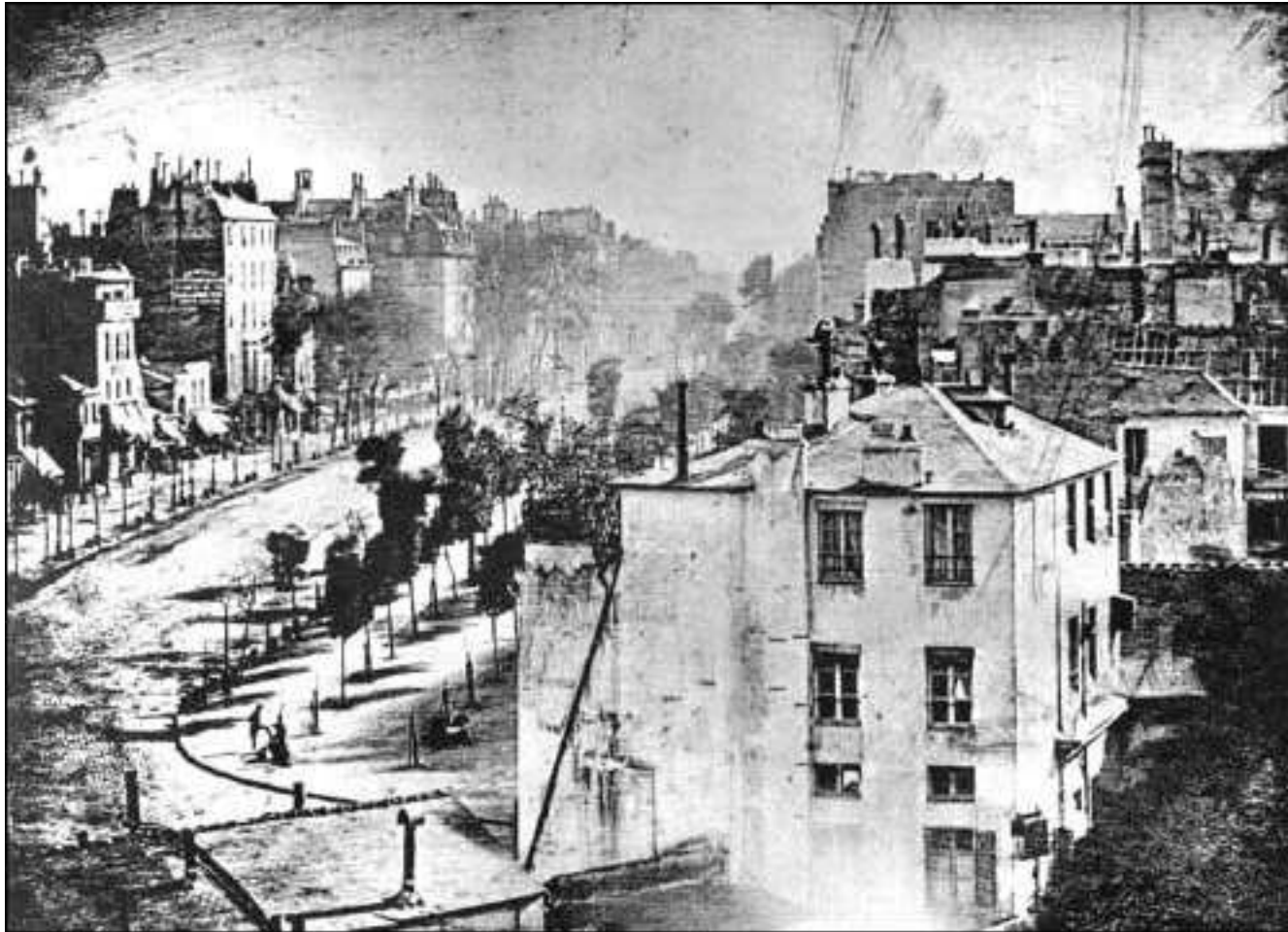
Robert Capa, photojournalist. Hungarian (1913-54)

“I photograph to see what the world looks like in photographs.”

Gary Winogrand, street photographer, American (1928-84)

“I fell in love with the process of taking pictures, with wandering around finding things. To me it feels like a kind of performance. The picture is a document of that performance.”

Alec Soth, Magnum photographer, American (1970 -)



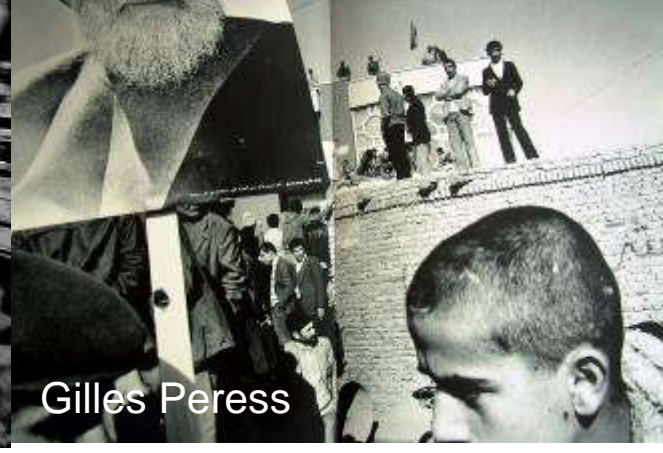
Louis-Jacques Mande Daguerre, *Boulevard du Temple*, 1838



Josef Koudelka



Trent Parke



Gilles Peress

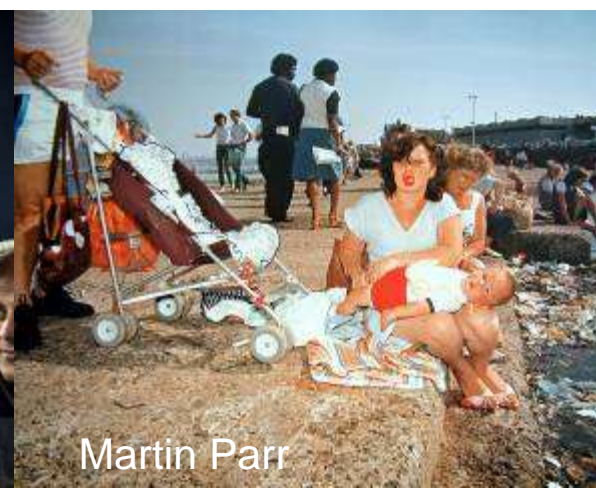
Documentary is storytelling through a series of pictures which are capturing real moments and people in real environments.



Lauren Greenfield



Bruno Barbey



Martin Parr

Documentary

Telling a story with pictures is an old device (e.g. stained-glass windows in churches, tapestries, illustrated manuscripts, paintings depicting historical and biblical stories), but documentary photography gave the idea a new life and social function. Neither art nor advertising, documentary drew on the idea of information as a creative education about actuality, life itself. Documentary aimed to show, in an informal way, the everyday lives of ordinary people and the photographer's goal was to bring the attention of an audience to the subject of his or her work, and in many cases, to pave the way for social change.

Documentary has been described as a form, a genre, a tradition, a style, a movement and a practice, but it is very problematic to try to offer a single definition of the term as it could be said that every photograph is in one sense of another a 'document', since it is always a record of something – a document of an occurrence of light and shadows recorded in time and space.



Walker Evans American, (1903-1975) *American Photographs*, 1938



Robert Frank American, (1924-) *The Americans*, 1958



Martin Parr British, (1952 -) *The Last Resort*, 1986



Richard Billingham British, (1970 -) *Ray's A Laugh*, 2000

History and development of documentary photography

The actual term 'documentary' was originally used by the English philosopher Jeremy Bentham in the early 19th century but as a reference within visual culture it was British film maker, John Grierson who famously in 1926 in a review of a film by Robert Flaherty about Polynesian youth, described the film as having 'documentary value.' Grierson was describing the kind of cinema that he wanted to replace what he saw as the dream factory of Hollywood and within a few years the word was being applied to photography. Some 19th century photographers had regarded their work as 'documents' - the French photographer Eugene Atget's referred to his photographs of empty Parisian streets at the beginning of the 20th century as 'simply documents' and the pictures made with the aim of social reform by Danish reporter, Jacob A Riis showing poverty and the squalid conditions in notorious Manhattan slums in the 1880s. The later work of Lewis Hine is more exemplary of modern campaigning social work as he disseminated these documents in magazines as proof of the need to legislate against child labour.



Eugene Atget French, (1857- 1927)
Paris ca 1900



Jacob Riis Danish (1849-1914) from *How the Other Half Lives*



Lewis W Hine American
(1874-1940)

History and development of documentary photography

The birth of documentary as a popular form is clearly linked historically to the development of print technology and the proliferation of large-scale mass press in the 1920s and 30s of popular illustrated photo magazines and publications such as *Life Magazine* in the USA, *Picture Post* in Britain, *Vu* in France, *Illustrierte* in Germany, *Drum* in South Africa and many others. These magazines which were based on the extensive use of photographs to tell stories to the needs of a newly literate urban population constitutes the start of the modern movement of photojournalism. This new breed of photographers were the ones 'out there' bringing photographs home – a reporter of everyday life who supplied the pictures (and in some cases stories too) for this growing market.



Josef Koudelka Czech, (1938 -)
Invasion 68: Prague



Trent Parke Australian, (1971 -)



Gilles Peress French, (1946 -)
Telex Iran, 1980

Documentary aesthetics

There are many different styles, approaches and practices within documentary photography across a variety of different genres and disciplines such as *photojournalism, reportage, street photography* and *contemporary fine-art practice*. Also, the way that photographs, which are documentary based are used is diverse from mass media (journalism, books, web/ internet), fine-art (galleries, museum), institutions (legal/ judicial system) and science (anthropology, medicine etc). But documentary within the context of storytelling may be seen to belong to the history of a particular kind of social investigation and we can therefore identify certain central aesthetic, political and moral associations (though highly contested ideas in the debate around documentary photography.) Such as:

- **The objectivity of the camera.**
- **A sense of morality and concern for what is shown.**
- **The depiction of places, people and events unlikely to be experienced by the viewer outside of representation (due to class, gender, age and cultural differences.)**
- **The need for the images to be distributed to a wide audience, usually via the mass media.**
- **The repetition of a range of visual tropes and gestures in the construction and composition of pictures.**

Contemporary documentary as art

The term 'document' is virtually synonymous with the medium of photography itself. Indeed, it could be said that every photograph is in one sense or another a document, since it always a record of something, a document of an occurrence. Photographers working with documentary in a fine-art context use a wide range of approaches to think about how the document functions and how people respond to it. Many question its assumed authority while at the same time undermine the supposed truth inherent in photography. The different approaches to documentary photography and documentary strategies used by contemporary artists not only take their reference from photography's own history but often reference art history, cinema, literature and in particular the role of performance. There are those who use the photograph to document performances or who turn to found photography to create elusive fictional stories.



Michelle Sank, South African
from *In My Skin*



Alec Soth, American
from *Sleeping by the Mississippi*

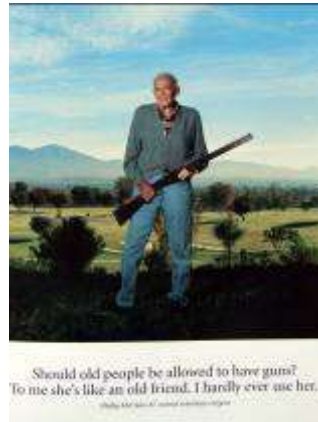


Paul Graham, British
from *Beyond Caring*

Contemporary documentary has not lost its power to convey information as it did in the past; it has just moved on and become a reflective practice. Images are now more open to interpretation from the viewer, using ambiguity as their strength rather than an authorial voice dictating meaning. The majority of artists here produce work primarily for the gallery and for books as the space between the photographic document and the art photograph is expanding. Indeed there has been a noticeable increase in documentary practices and exhibitions in the last 10 years. This is not only due to the changing landscape of the illustrated magazine which are more fascinated with celebrity and lifestyle than providing space for 'documentary stories' to be published, but also a reaction to the more elaborately staged colour tableaux that have come to take over the contemporary art scene of recent. Often contemporary documentary work in series of photographs which collectively convey a narrative. These pictures can be a combination of portraits, landscapes and still-lives but this is not a rule.



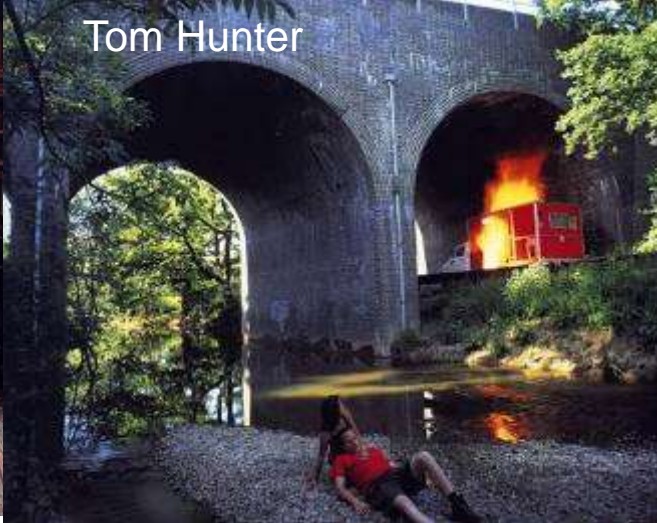
Stephen Shore, American (1947 -)
from *Uncommon Places*, 1982



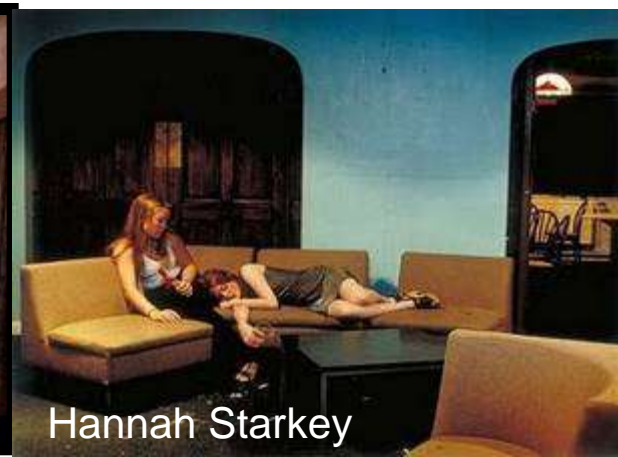
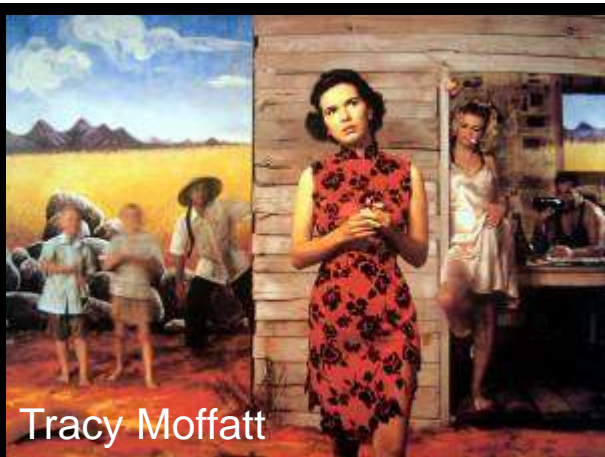
Adam Broomberg and Oliver Chanarin, South Africa
from *Ghetto*



Simon Norfolk, British
from *Afghanistan*, 2002



Tableaux is a style of photography where people are staged in a constructed environment and a pictorial narrative is conveyed through a single image.



Tableaux photography is a style of photography in which a pictorial narrative is conveyed through a single image as opposed to a series of images which tell a story such as in photojournalism and documentary photography. This style is sometimes also referred to as 'staged' or 'constructed photography' and tableaux photographs makes references to fables, fairy tales, myths and unreal and real events from a variety of sources such as paintings, film, theatre, literature and the media. Tableaux photographs offer a much more ambiguous and open-ended description of something that are subjective to interpretation by the viewer. Tableaux photographs are mainly exhibited in fine art galleries and museums where they are considered alongside other works of art.



Cindy Sherman, Film Stills, 1974



Gregory Crewdson, Twilight, 1998



AES & F, Action Half Life , 2003

Historical context...continued

Tableaux photography involves a performance enacted before the camera and embraces studio portraiture and other more or less elaborate peopled scenarios in constructed settings directed or manipulated by the photographer to suggest a story. The word tableau derives from *tableaux vivant* (plural) which in French means 'living picture' and the term describes staged groups of artist's models often using dramatic costumes, carefully posed, motionless without speaking and theatrically lit, recreating paintings 'on stage'. Before radio, film and television, tableaux vivants were popular forms of entertainment in the Victorian and Edwardian era.



Tableau Vivant, Folies Bergères c. 1920, Paris



Tableau vivant staged for King Wilhelm from Holland, 1898

Historical context...continued

Photographers have always used their art to tell stories. Since the earliest days of photography, artists, such as Oscar Gustave Rejlander, F. Holland Day, Henry Peach Robinson and Julia Margeret Cameron have directed models posing before the camera and, through the use of theatrical props, costumes and lighting, have created fictitious images – staged photographs – that have a narrative element. Some of these photographers were associated with Pictorialism.



F. Holland Day, *Crucifixion*, 1898



Oscar Gustave Rejlander, *The Two Ways of Life*, 1857



Henry Peach Robinson, *Dawn and Sunset*, 1885

Historical context...Pictorialism

From the 1880s and onwards photographers strived for photography to be art by trying to make pictures that resembled paintings e.g. manipulating images in the darkroom, scratching and marking their prints to imitate the texture of canvas, using soft focus, blurred and fuzzy imagery based on allegorical and spiritual subject matter, including religious scenes.

Pictorialism reacted against mechanization and industrialisation. They abhorred the snapshot and were also dismayed at the increasing industrial exploitation of photography and practices that pandered to a commercial and professional establishment.

The Pictorialists championed evocative photographs and individual expression and they constructed their images looking for harmony of matter, mind and spirit; the first was addressed through objective technique and process, the second in a considered application of the principles of composition and design, and the last by the development of a subjective and spiritual motive.



Clarence H. White, *Morning*, 1908, Photogravure print

Influences on Pictorialialism: *Allegorical painting*

Allegory is a figurative mode of representation conveying meaning other than the literal. Allegory communicates its message by means of symbolic figures, actions or symbolic representation. The underlying meaning has moral, social, religious, or political significance, and characters are often personifications of abstract ideas as charity, greed, or envy. Allegorical painting was dominant in Italian Renaissance art in 16th and continued to be a popular up until the Pre-Raphaelite Brotherhood in the mid 19th century.

JMW Turner (1775-1851)



Paolo Veronese (1556)



John Everett Millais (1829-1896)

Influences on Pictorialism: **Julia Margaret Cameron** (1815-1879)

Julia Margaret Cameron was a photographer in the Victorian era. The bulk of Cameron's photographs fit into two categories – closely framed portraits and illustrative allegories based on religious and literary works. In the allegorical works in particular, her artistic influence was clearly Pre-Raphaelite, with far-away looks and limp poses and soft lighting. Cameron's photographs were unconventional in their intimacy and their particular visual habit of created blur through both long exposures, where the subject moved and by leaving the lens intentionally out of focus.



Objective: *Explore theme of Family in Documentary Photography*

Blog: *Produce a number of posts that show evidence of the following:*

1. **Contextual study:** Describe the genre of documentary photography and illustrate with examples – make a moodboard. Try and elaborate on associated sub-genres such as photojournalism and street photography as well as comment on documentary's central aesthetic, political and moral associations, such as depicting *truth*, recording *life as it is* and *camera as a witness*.
2. **Artists references:** Select at least two photographers who are exploring the theme of family in their work. Select key works and analyse images in terms of style, form, approach, subject-matter, aesthetics, meaning and what story/message the photographer is trying to communicate.
3. **Photo-Assignment 1:** *Explore the theme of Family and make a set of 5 images/ or a 3 min film*
You can explore your own family as an insiders point of view, or you can choose to photograph someone else's family as an outsider. This could include extended family such as grandparents, uncle & aunties etc. Your photographs can show an everyday family event e.g. breakfast, dinner, watching TV, playing games, private moments, social interaction etc. You can also choose to follow one person and record their life in private and how they interact with other family members. Or, make a set of portraits of each member of your family. The rules are that you must make images within the confines of your family home, this can both inside and outside,. Think about making a number of different shots, portraits (formal/informal, environmental), still-life (interiors, personal objects), landscape (house, garden etc) Explore different ways of framing shots using wide-angle and standard lens, explore different angles and points of view (low, high, canted, straight on). Remember to adjust camera settings and exposure for different lighting conditions.
4. **Editing/evaluation:** Upload pictures from photo-shoot and process in Lightroom. Put contact sheets and edited best prints in your blog. Annotate and evaluate pictures.
5. **Presentation:** Print out your set of 5 images and present in class for a group crit **(Mon 14th Sept)**

Sections to complete Week 1-2: 3rd – 14th Sept <i>Explore theme of Family in Documentary Photography</i>	Slides to improve: Actions to take	Complete by:
Contextual study: Describe the genre of documentary photography and illustrate with examples.		
Artists references: Select at least two photographers who are exploring the theme of family in their work. Select key works and analyse images		
Photo-Assignment 1: <i>Explore the theme of Family and make a set of 5 images/ or a 3 min film</i>		
Produce contact sheets and edit your best pictures		
Evaluate and annotate your responses		
<i>Presentation:</i> Print out your set of 5 images and present in class for a group crit (Mon 14th Sept)		

Objective: *Explore theme of Community in Documentary Photography*

Blog: *Produce a number of posts that show evidence of the following:*

1. **Artists references:** Select at least two photographers who are exploring the theme of community in their work. Select key works and analyse images in terms of style, form, approach, subject-matter, aesthetics, meaning and what story/message the photographer is trying to communicate.
2. **Photo-Assignment 2:** *Explore the theme of Community and make a set of 5 images/ or a 3 min film.*
As a photographer you are always looking for photo-opportunities and for stories that only you can do. Try and find a personal angle on a story which will make it unique and choose a subject you have access to and can photograph in depth. It could be that you, or someone you know, have a passion for something outside work; a hobby, sport, pastime where you could photograph 'behind-the-scenes'. Record events e.g. cultural festivities (Battle of Britain), sports competitions, protest/rallies etc. You could also expose something hidden or reveal something about our society and a particular group of people across class, gender, race or ethnicity. Maybe you live in a rural area and wants to highlight life in the country-side, photographing farm communities or parish life. Or, explore the town of St Helier with its hustle and bustle of life on the streets. You could also photograph a particular place, site or landscape which shows traces of human activity in what we refer to as Aftermath Documentary. Look at everyday life and the familiar from a new angle. Be curious and make the ordinary look extraordinary.
3. **Editing/evaluation:** Upload pictures from photo-shoot and process in Lightroom. Put contact sheets and edited prints in your blog. Annotate and evaluate pictures.
4. **Presentation:** Print out your set of 5 images and present in class for a group crit **(Mon 28th Sept)**

Sections to complete Week 3-4: 15th - 28th Sept <i>Explore theme of Family in Documentary Photography</i>	Slides to improve: Actions to take	Complete by:
Artists references: Select at least two photographers who are exploring the theme of community in their work. Select key works and analyse images		
Photo-Assignment 2: <i>Explore the theme of Community and make a set of 5 images/ or a 3 min film.</i>		
Produce contact sheets and edit your best pictures		
Evaluate and annotate your responses <i>Presentation:</i>		
Print out your set of 5 images and present in class for a group crit (Mon 28th Sept)		

Objective: *Explore theme of Faith in Tableaux Photography*

Blog: *Produce a number of posts that show evidence of the following:*

- 1. Contextual study:** Describe the genre of Tableaux photography and illustrate with examples - make a mood-board. Try and elaborate on its historical context of associated sub-genres such as narrative photography and contemporary documentary photography within a fine-art context where the lines between real and staged events are blurred. Often Tableaux Photography makes references to other art forms such as paintings, film, theatre, literature and popular media.
- 2. Artists references:** Select at least two photographers who are exploring the theme of faith in their work. Select key works and analyse images in terms of style, form, approach, subject-matter, aesthetics, meaning and what story/message the photographer is trying to communicate.
- 3. Photo-Assignment 3:** *Explore the theme of Faith and make a set of 3 images/ or a 3 min film*
Art and photography provide interesting opportunity for you to explore different attitudes and relationships within faith, religion, morals and ethics. Try and stage a series of images that interpret the notion of faith. Often faith is a personal matter, but are influenced by universal values. Faith is not exclusively linked to religion and can for some people mean believing in a set of moral and guiding principles. Faith might also touch upon issues such as love, trust and ethics, i.e. to do the right thing. Develop an idea for a shoot either using the studio or construct an image on location. Think about the concept of *mise-en-scene* (everything in the frame) and plan in detail style, lighting, colour, tone, setting, models, gesture, props and overall aesthetic of your photographs. It's good if your ideas/work made references to other things outside photography such as such as paintings, film, theatre, literature and popular media.
- 4. Editing/evaluation:** Upload pictures from photo-shoot and process in Lightroom. Put contact sheets and edited best prints in your blog. Annotate and evaluate pictures.
- 5. Presentation:** Print out your set of 3 images and present in class for a group crit **(Mon 12th Oct)**

Sections to complete Week 5-6: 29th Sept – 12th Oct <i>Explore theme of Faith in Tableaux Photography</i>	Slides to improve: Actions to take	Complete by:
Contextual study: Describe the genre of Tableaux photography and illustrate with examples		
Artists references: Select at least two photographers who are exploring the theme of Faith in their work. Select key works and analyse images.		
Photo-Assignment 3: <i>Explore the theme of Faith and make a set of 3 images/ or a 3 min film</i>		
Produce contact sheets and edit your best pictures		
Evaluate and annotate your responses		
<i>Presentation:</i> Print out your set of 3 images and present in class for a group crit (Mon 12th Oct)		

Objective: Research, plan and develop final ideas

Blog : *Produce a number of posts that show evidence of the following:*

1. *Contextual studies:* Look at a number of different starting points for developing your final ideas. In particular other artists within contemporary documentary photography, tableaux photography, photojournalism or street photography. Conduct independent research and/or use resources both on Silverstore and the Blog. Choose at least two artists references.
2. *Analysis:* Describe how their work is linked to chosen theme(s). Select key works for further analysis. Investigate techniques used, interpret meaning, evaluate aesthetic quality. Make links to art history e.g. concept of documentary aesthetics, realism/straight photography, theory of the decisive moment, constructed narrative, conceptualism etc.
3. *Planning:* Write a specification with 2-3 ideas that provide a framework for your final project. Describe in detail how you are planning on developing your work over H-term and list further planned photoshoots in the next 2-3 weeks. Think about what you want to achieve, what you want to communicate, how your ideas relate to the themes of FAITH, FAMILY and COMMUNITY and how you are going to approach this task in terms of form, technique and subject-matter. Illustrate your ideas with examples, mindmaps, moodboards etc.
4. **Presentation:** Critical reflection and presentation of your work/ ideas **(Thur 22 & Fri 23 Oct).**

Sections to complete Week 7-8: 13th – 23rd Oct Research, plan and develop final ideas	Slides to improve: Actions to take	Complete by:
Contextual studies: Look at a number of different starting points for developing your final ideas.		
Analysis: Describe how their work is linked to chosen theme(s). Select key works for further analysis.		
Planning: Write a specification with 2-3 ideas that provide a framework for your final project.		
Presentation: Critical reflection and presentation of your work/ ideas (Thur 22 & Fri 23 Oct).		

Objective: *Recording and experimentation*

Blog: Produce a number of posts that show evidence of the following:

1. Upload and process images/video from various shoots using Lightroom/ Photoshop/ Premiere.
2. Put contact sheets, edited prints, video-edit screen grabs on your blog and annotate and evaluate.
3. Make a final selection of your best 10-15 photos that you are going to use for designing A3 picture stories.
4. Write a statement of about 200-300 words that contextualise what your set of pictures are about, how they relate to your chosen theme and what you are trying to say i.e. describe subject-matter, style and meaning.

Sections to complete Week 9: 2nd – 9th Nov <i>Recording and experimentation</i>	Slides to improve: Actions to take	Complete by:
Upload and process images/video from various shoots using Lightroom/ Photoshop/ Premiere.		
Put contact sheets, edited prints, video-edit screen-graps on your blog and annotate and evaluate.		
Make a final selection of your best 10-15 photos that you are going to use for designing A3 picture stories.		
Write a statement of about 200-300 words that contextualise what your set of pictures are about, how they relate to your chosen theme and what you are trying to say.		

Objective: *Designing picture-stories*

Blog: Produce a number of posts that show evidence of the following:

1. Produce at least two different designs/ picture-stories from your photographs. Be creative in your layout and experiment with different ways to communicate your message by clever cropping, sequencing, juxta-positioning, typography, use of graphics etc.
 - a) Research and produce moodboard of different newspaper layouts magazine styles
 - b) Design a traditional newspaper layout
 - c) Design a magazine double-page spread
2. Think of a creative title and write an introduction that provide context for your pictures and the story you are telling. Also write captions for each picture: who, what, where, when and put into a new post
3. Edit your final layout and designs - make sure you show experimentation in your blog of different design and layout ideas combining images, graphics and typography in a personal and creative manner (you should show at least 2-3 different layouts.)
4. Evaluate your final design ideas and explain in some detail how well you realised your intentions and reflect on what you learned on the photo-shoots.
5. Print, mount and present final designs and other final outcomes.

Sections to complete <i>Week 10 & 11: 9th – 20th Nov</i> <i>Designing picture-stories</i>	Slides to improve: Actions to take	Complete by:
Research and produce moodboard of different newspaper layouts magazine styles		
Design a traditional newspaper layout		
Design a magazine double-page spread		
Think of a creative title and write an introduction that provide context for your pictures and the story you are telling		
Write captions for each picture: Who, what, where, when.		
Edit your final layout and designs and show experimentation (you should show at least 2-3 different layouts.)		
Evaluate your final design		
Print, mount and present final newspaper/magazine designs		

Objective: Final prints and evaluation

Blog: Produce a number of posts that show evidence of the following:

1. Print, mount and present final newspaper/magazine designs
2. Select you best 3-5 images and present as final prints/ picture stories. Be creative in presentation.
3. Upload any video/podcast to Youtube and imbed in blog
4. Write an artists statement that describe the ideas, influences and meaning behind your final outcomes.
5. Reflect also on what you have learned during this module on Documentary and Narrative. Evaluate how successful you were in realising your ideas and how it relates to themes of FAITH, FAMILY and COMMUNITY.

Sections to complete <i>Final Week 12: 23th – 30th Nov</i> Final prints and evaluation	Slides to improve: Actions to take	Complete by:
Print, mount and present final newspaper/magazine designs		
Select you best 3-5 images and present as final prints/ picture stories.		
Upload any video/podcast to Youtube and imbed in blog		
Write an artists statement that describe the ideas, influences and meaning behind your final outcomes.		
Reflect also on what you have learned during this module on Documentary and Narrative. Evaluate how successful you were in realising your ideas and how it relates to themes of FAITH, FAMILY and COMMUNITY.		

A2 Coursework

The A2 Coursework consist of two modules, **Practical Work** (Unit 1) and **Personal Study** (Unit 2) which are interlinked and informed by each other

This year we are expecting you to continue to explore and develop your work you began in the Autumn based around the themes of **FAITH, FAMILY and COMMUNITY**

Personal Study

Planner

A2 Photography
Coursework Unit 2
14 Weeks

Deadline: Fri 27th February

What is a Personal Study?

The aim of this unit is to **critically investigate, question and challenge** a particular style, area or work by artists/ photographer(s) which will inform and develop your own emerging practice as a student of photography.

Your Personal Study is a written and illustrated dissertation, including a written essay (2000-3000 words) and a photographic body of work (250- 500 photos) with a number of final outcomes.

This year you have to make a **photo book** which you design to include both your essay (with title) and a final selection and sequence of your photographs produced as a response to **your chosen theme of FAITH, FAMILY and COMMUNITY**

In addition, we are also expecting that those of you who want to go above and beyond to achieve top grades will produce a **podcast** i.e. mini film with sound and images based on the same above

All your usual research, analysis, planning, recording, experimentation and evaluation will be posted onto your **BLOG**

What it says in the syllabus (*Edexcel*)

- Essential that students build on their prior knowledge and experience developed during the course.
- Select artists work, methods and art movements appropriate to your previous **coursework work** as a suitable basis for your study.
- Investigate a wide range of work and sources.
- Develop your written dissertation in the light of your chosen focus from the **practical part** of previous coursework and projects.
- Establish coherent and sustainable links between your own **practical work** with that of historical and contemporary reference.
- Be aware of some of the methods employed by critics and historians within the history of art and photography.
- Demonstrate a sound understanding of your chosen area of study with appropriate use of critical vocabulary.
- Show evidence for an ongoing critical and analytical review of your investigation – both your written essay and own **practical work** in response to research and analysis.
- Develop a personal and critical enquiry.
- Culminate in an illustrated written presentation.

METHODOLOGY OF ANALYSIS

How to analyse a photograph critically

1. **Describing** ~ **FORM** ~ What is here? What am I looking at?
2. **Interpreting** ~ **MEANING** ~ What is it about?
3. **Evaluating** ~ **JUDGEMENT** ~ How good is it?
4. **Theorizing** ~ **CONTEXT** ~ Is it art? How does it relate to the history and theory of photography, art and culture?

For further help on how to analyse a photograph critically – see
Powerpoint: *How to analyse a photograph*

Quotation and Harvard System of Referencing

- Use quotes to support or disprove your argument
- Use quotes to show evidence of reading
- Take notes when you're reading...key words, concepts, passages etc.
- Write down page number, author, year, title, publisher, place of publication so you can list source in a **bibliography**
- Use **Harvard System of Referencing**...see Powerpoint: *Harvard System of Referencing* for further details.

For further help of how to construct your essay – see Powerpoint:
Personal Study + Essay structure

Objective: *Criteria from the Syllabus*

- Essential that students build on their prior knowledge and experience developed during the course.
- Develop your written dissertation in the light of your chosen focus from the practical part of previous coursework and projects.

How to get started: Link your chosen area of study to your previous work, knowledge and understanding based upon your chosen theme of FAITH, FAMILY and COMMUNITY.

Blog: Produce a number of posts that show evidence of the following:

1. Reflect on your previous projects/modules and write an overview of what you learned. Include examples of previous work to illustrate your thinking.
2. Research your chosen area of study and produce a mind-map and mood-board.
3. Write a **specification** that outlines your main focus, intentions and area of study, including what artists/ photographers you wish to investigate, respond to and write about in your essay. Outline also a plan for each photo-shoot (at least 3) that you intend on doing in the next month.
4. Complete at least one shoot during this week

Sections to complete Week 13: 1st – 8th Dec: Specification	Slides to improve: Actions to take	Complete by:
Reflect on your previous projects/modules and write and overview of what you learned.		
Research your chosen area of study and produce a mind-map and mood-board.		
Write a specification that outlines your main focus, intentions and area of study, including what artists/ photographers you wish to investigate, respond to and write about in your essay.		
Write an outline also a plan for each photo-shoot (at least 3) that you intend on doing.		

Objective: *Criteria from the Syllabus*

- Select artists work, methods and art movements appropriate to your previous coursework work as a suitable basis for your study.
- Investigate a wide range of work and sources.

Blog: Produce a number of posts that show evidence of the following:

1. **Select artists/photographers work, methods and art movement** appropriate to your chosen area of study.
2. **Find 3 different texts** to support your study from a variety of sources (books, articles, journals, magazines, websites, films/dvd. Read/ research over Xmas break
3. **Think of a hypothesis** and list possible questions
4. **Essay Plan:** make a plan that lists what you are going to write about in each paragraph.
5. **Produce a detailed plan of a 3 photo-shoot** *for this Christmas holidays.*

Sections to complete Week 14: 8th – 15th Dec: Hypothesis	Slides to improve: Actions to take	Complete by:
Select artists/photographers work, methods and art movement appropriate to your chosen area of study		
Find 3 different texts to support your study from a variety of sources (books, articles, journals, magazines, websites, films/dvd.)		
Think of a hypothesis and list possible questions		
Make an essay plan that lists what you are going to write about in each paragraph.		
Produce a detailed plan of a 3 photo-shoot for this weekend or next week.		

Objective: *Criteria from the Syllabus*

- Establish coherent and sustainable links between your own practical work with that of historical and contemporary reference.
- Show evidence for an on-going critical and analytical review of your investigation – both your written essay and own practical work in response to research and analysis.

Blog: Produce a number of posts that show evidence of the following:

1. **Finish a draft version of your introduction (500 words)** and hand in **Mon 5th Jan.**
Think about an opening that will draw your reader in e.g. you can use an opening quote that sets the scene. You should include in your introduction an outline of your intention of your study e.g. what and who are you going to investigate. How does this area/ work interest you? What are you trying to prove/challenge, argument/ counter-argument? Include 1 or 2 quotes for or against. What links are there with your previous studies? What have you explored so far in your Coursework or what are you going to photograph? How did or will your work develop. What camera skills, techniques or digital processes in Photoshop have or are you going to experiment with?
2. **Produce a photographic response** to your investigation in Personal Study (you must conclude at least 3 different shoots over XMAS) e.g. responding to photographer's work, subject-matter, style, form (lighting, composition) or specific skills, techniques, methods.

Sections to complete Week 15: 15th Dec – 5th Jan: Draft Essay Introduction	Slides to improve: Actions to take	Complete by:
Essay Plan: make a plan that lists what you are going to write about in each paragraph		
Finish a draft version of your introduction and hand in Mon 5th Jan.		
Produce a photographic response to your investigation in Personal Study (you must conclude at least 3 different shoots)		
Continue to review your responses and shoots and experiment with your pictures using Photoshop		
Choose your best experiments and pictures and include in your Personal Study for analysis and comparisons.		

Objective: *Criteria from the Syllabus*

- Be aware of some of the methods employed by critics and historians within the history of art and photography.
- Demonstrate a sound understanding of your chosen area of study with appropriate use of critical vocabulary. – use for image analysis

Blog: Produce a number of posts that show evidence of the following:

Essay: *Complete writing paragraphs 1 in your essay*

Paragraph 1 Structure (500 words) : *Use subheading. This paragraph covers the first thing you said in your introduction that you would address. The first sentence introduces the main idea of the paragraph. Other sentences develop the subject of the paragraph.*

Content: you could look at the following...exemplify your hypothesis and introduce your first photographer. Select key works, ideas or concepts and analyse in-depth using specific model of analysis (describe, interpret and evaluate) – refer to your hypothesis.

Contextualise...what was going on in the world at the time; artistically, politically, socially, culturally. Other influences...artists, teachers, mentors etc. Personal situations or circumstances...describe key events in the artist's life that may have influenced the work. Include examples of your own photographs, experiments or early responses and analyse, relate and link to the above. Set the scene for next paragraph.

Include relevant examples, illustrations, details, quotations, and references showing evidence of reading, knowledge and understanding of history, theory and context!

Harvard System of Referencing: When you use quotes from different texts remember to write down, page number, author, title, year and place of publication and publisher to include in your bibliography.

Objective: *Criteria from the Syllabus*

- Investigate a wide range of work and sources

Blog: Produce a number of posts that show evidence of the following:

Essay: *Complete writing paragraphs 2 in your essay*

Paragraph 2 Structure (500 words) : *Use subheading. In the first sentence or opening sentences, link the paragraph to the previous paragraph, then introduce the main idea of the new paragraph. Other sentences develop the paragraphs subject (use relevant examples, quotations, visuals to illustrate your analysis, thoughts etc)*

Content: you could look at the following... Introduce key works, ideas or concepts from your second photographer and analyse in-depth - refer to your hypothesis... Use questions in Pg 1 or add... What information has been selected by the photographer and what do you find interesting in the photograph? What do we know about the photograph's subject? Does the photograph have an emotional or physical impact? What did the photographer intend? How has the image been used? What are the links or connections to the photographer in Pg 1? Include examples of your own photographs and experiments as your work develop in response to the above and analyse, compare, contrast etc. Set the scene for next paragraph.

Include relevant examples, illustrations, details, quotations, and references showing evidence of reading, knowledge and understanding of history, theory and context!

Harvard System of Referencing: When you use quotes from different texts remember to write down, page number, author, title, year and place of publication and publisher to include in your bibliography.

Blog: Produce a number of posts that show evidence of the following:

Essay: *Complete writing paragraphs 3 in your essay*

Paragraph 3 Structure (500 words) : *Use subheading. In the first sentence or opening sentences, link the paragraph to the previous paragraph, then introduce the main idea of the new paragraph. Other sentences develop the paragraphs subject (use relevant examples, quotations, visuals to illustrate your analysis, thoughts etc)*

Content: you could look at the following... Introduce key works, ideas or concepts from your third photographer and analyse in-depth - refer to your hypothesis... Use questions in pg 1 and pg 2 or add... How does the photograph compare or contrast with others made by the same photographer, or to other images made in the same period or of the same genre by other artists. How does the photograph relate to visual representation in general, and in particular to the history and theory of photography, arts and culture. What are the links or connections to the photographers in pg 1 and 2? What are the similarities, differences or links and connections? How does this work compare to yours? Include examples of your own photographs and experiments as your work develop in response to the above and analyse, compare, contrast etc. If more paragraphs are required, set the scene for the next paragraph.

Include relevant examples, illustrations, details, quotations, and references showing evidence of reading, knowledge and understanding of history, theory and context!

Harvard System of Referencing: When you use quotes from different texts remember to write down, page number, author, title, year and place of publication and publisher to include in your bibliography.

Tracking sheet

Sections to complete Week 16-17: 5th – 19th Jan: Complete all paragraphs	Slides to improve: Actions to take	Complete by:
Complete paragraph 1		
Complete paragraph 2		
Complete paragraph 3		

Blog: *Produce a number of posts that show evidence of the following:*

Text: *Write a conclusion of your essay that also includes an evaluation of your final photographic responses and experiments.*

1. Conclusion (500 words) : List the key points from your investigation and analysis of the photographer(s) work - refer to your hypothesis. Can you prove or Disprove your theory – include final quote(s). Has anything been left unanswered? Do not make it a tribute! Do not introduce new material! Summarise what you have learned. How have you been influenced? Show how you have selected your final outcomes including an evaluation and how your work changed and developed alongside your investigation.

2. Bibliography: List all the sources that you used and only those that you have cited in your text. Where there are two or more works by one author in the same year distinguish them as 1988a, 1988b etc. Arrange literature in alphabetical order by author, or where no author is named, by the name of the museum or other organisation which produced the text. Apart from listing literature you must also list all other sources in alphabetical order e.g. websites, exhibitions, TV/ Videos / DVD / Cd-ROM.

3. Hand in draft version of your essay no later than **Fri 23rd Jan.**

Objective: *Criteria from the Syllabus*

- Develop a personal and critical enquiry.

Photos: Develop your own photographic responses and continue to shoot (*you must have concluded at least 3 different shoots*), experiment and edit pictures using Photoshop.

1. **Produce a photographic response** to your investigation in Personal Study (*you must conclude at least 3 different shoots*) e.g. responding to photographer's work, subject-matter, style, form (*lighting, composition*) or specific skills, techniques and methods.
2. **Continue to review your responses and shoots** and experiment with your pictures using Photoshop e.g. cropping, change colour balance/ b/w, brightness/ contrast, blurring/ movement, blending/ montage techniques.
3. **Select your best experiments and pictures** and include in your Personal Study for analysis and comparisons.

Tracking sheet

Sections to complete Week 18: 19th – 26th Jan: Complete Draft Essay	Slides to improve: Actions to take	Complete by:
Write a conclusion of your essay that also includes an evaluation of your final photographic responses and experiments.		
Fri 23rd Jan. Hand in draft version of your essay no later than		
Photos: Edit your final responses and evaluate.		
Make correction to your essay and proof read		
Complete a bibliography.		
Photos: Review, modify and continue to develop your own photographic responses and continue to shoot (you must have concluded at least 3 different shoots)		
Experiment and edit pictures using Photoshop.		
Select your best experiments and pictures and include in your Personal Study for analysis and comparisons.		

Objective: *Understanding photo-book design*

Blog: Produce a number of posts that show evidence of the following:

1. Research a photo-book and describe what story/narrative the book is telling; its subject-matter, style, approach etc.
2. Who is the photographer? Investigate background, conception and context of why he/she made the book and the photographs within it. *E.g Robert Frank's "The Americans" was conceived with the help of a scholarship that allowed Frank to go on road trips across America during a two year period. He wanted to portray American society in the post-war period and his book has influenced (and still influence) many photographers since and also contributed to a new style and subjective approach to documentary photography. Why?*
3. Deconstruct the layout of the book e.g. think about format (portraiture/ landscape/ square), size (A5, A4, A3), sequencing (single page, double-spread, multiple images on a page), juxtaposition of photographs on opposing pages etc. Describe also, how the book title, text (foreword, essay, statement by artists) and captions (if any) are use.
4. Write a **book specification** that details what your book will be about in terms of: subject matter, style, approach, format. Make links with your research above.

Sections to complete Week 19: 26th Jan 2nd Feb: Research photo book	Slides to improve: Actions to take	Complete by:
Research a photo-book and describe what story/narrative the book is telling.		
Who is the photographer? Investigate background, conception and context of why he/she made the book and the photographs within it.		
Deconstruct the layout of the book e.g. think about format size, sequencing, juxtaposition of photographs on opposing pages etc.		
Describe also, how the book title, text and captions are use.		
Write a book specification that details what your book will be about in terms of: subject matter, style, approach, format. Make links with your research above.		

Objective: *Produce a Photo book*

Blog: Produce a number of posts that show evidence of the following:

1. Make a rough selection of your 40-50 best pictures from all shoots. Produce contact-sheets in Bridge and process photos using Camera Raw - make sure you have adjusted and standardised all the pictures in terms of exposure, colour balance, contrast, brightness and produced a duplicate a set in B&W.
2. Put contact sheets and 8-10 of your edited photos in your workbook and evaluate.
3. Research BLURB online book making website. Produce a moodboard of design ideas based on examples shown on Blurb or see previous books produced by Hautlieu students.
4. Decide on format (landscape, portrait) size and style of your photo-book.
5. Add your essay including title, and any captions (if needed), bibliography into the design of your photo-book. Think carefully about font type, size and
6. Produce screen prints of layout ideas as you progress and add to Blog for further annotation. E.g. If you make *page spreads* – produce 2-3 different designs. *Photo-book*; show screen prints of page layout and sequencing/ juxtaposition of pictures. *Podcast*; produce screen prints as work progress that show your editing skills/ decisions.
7. Evaluate your final outcome(s), and explain in some detail how well you realised your intentions and reflect on what you learned on the photo-assignments in your Personal Study.

Tracking sheet

Sections to complete Week 20-21-22 (incl H-Term): 2nd - 23rd Feb: Design Photobook	Slides to improve: Actions to take	Complete by:
Upload pictures from all your shoots and make a rough selection of your 40-50 best pictures.		
Produce contact-sheets in Bridge and process photos using Camera Raw - make sure you have adjusted and standardised all the pictures in terms of exposure, colour balance, contrast, brightness and produced a duplicate a set in B&W.		
Put 8-10 of your edited photos in your workbook and evaluate.		
Research BLURB online book making website. Produce a moodboard. Decide on format (landscape, portrait) size and style of your photo-book.		
Final outcome must have a title and a text (introduction) that provide context for the pictures and visual narrative that you are portraying.		
Produce screen prints of layout ideas as you progress and add to Powerpoint for further annotation.		
Evaluate your final outcome(s), and explain in some detail how well you realised your intentions and reflect on what you learned on the photo-assignments in your Personal Study		

EXTRA

**For those who WANT TO GO ABOVE AND BEYOND and produce a
podcast follow the next two slides**

Objective: *Produce a Podcast*

Blog: Produce a number of posts that show evidence of the following:

1. Produce a podcast using Premiere (video-editing software) that combines your pictures and layout from your photo-book with sound (ambient sounds, voice-over, music.)
2. Plan your podcast by producing a story board with a time line. Your Podcast should be no longer than 2-3 minutes.
3. Resize your pictures in Photoshop to fit specific aspect ratio and save in a new folder. Remember TV format is rectangular so only use pictures that are in landscape format or crop to fit.
4. **Editing 1 rough assemble edit::** Import the pictures into the Bin and begin to arrange them onto a track on the timeline and produce a very general assembly of your material. If needed, try adjusting some of your footage in terms of colour balance, contrast, brightness to identify some possible colour correction.

Objective: *Finalise and export a Podcast*

Blog: Produce a number of posts that show evidence of the following:

1. **Editing 2 fine cut:** Start editing in more detail, in terms of your shot transitions, colour correction and synchronise it to sound.
2. Add your sounds and drag onto another track on the timeline. If you sounds that you recorded from London/ St Helier is not sufficient or good enough you must record some new and better sounds.
3. Be creative in your editing of images and sound and experiment using different transitions, dissolves etc.
4. Produce screen prints as work progress to add in to your Powerpoint for further annotation.
5. Export final podcast as an AVI from Premiere and save in Mr T. Printing for assessment.
6. Evaluate your final podcast, and explain in some detail how well you realised your intentions and reflect on what you learned.

Objective: *Completing and Presenting*

Blog: Produce a number of posts that show evidence of the following:

1. Complete all your Blog posts and make sure all slides are finished including, research, analysis, experimentation, annotation and an evaluation of final outcomes.
2. Complete and order BLURB photo book, final check on texts, such as essay, proof reading, bibliography etc

Printing, mounting, exporting, burning, saving:

3. Print and mount any unfinished final outcomes A3 page-spreads, picture-stories and any other final prints.
4. Complete and order online photo-book (Blurb or handmade).
5. Finalise, export and burn Podcast on a disc and save a copy in a folder.

Deadline Fri 27th Feb: Screening and presentation of final work.

Sections to complete Week 23: 23rd – 27th Feb: Completion	Slides to improve: Actions to take	Complete by:
Finish your work book and make sure all slides are finished including, research, analysis, experimentation, annotation and an evaluation of final outcomes.		
Print and mount any unfinished final outcomes A3 page-spreads, picture- stories and any other final prints.		
Complete and order online photo-book (Blurb or Mymeory).		
Finalise, export and burn Podcast on a disc and save a copy in a folder.		
Deadline Fri 27th Feb: Screening and presentation of final work.		