

Welcome to A-Level Photography 2022

Dear Photography students,

The following is a general guide to the beginning of Component 1 Year 12, incorporating Year 11 bridging work. The theme that you will be exploring at the start of year 12 is

‘Portrait Photography’

Please know that you will be helped by your teacher each week via Edulink and Google classroom.

You will be expected to share your ‘google slides’ document with your teacher so we can help you improve and to set targets as you progress.



Component 1:

Portfolio of
photographs /
Personal Investigation
(60%) Sept 2022-
Dec 2023

Photography A Level Overview

Sept 22 - Dec 22

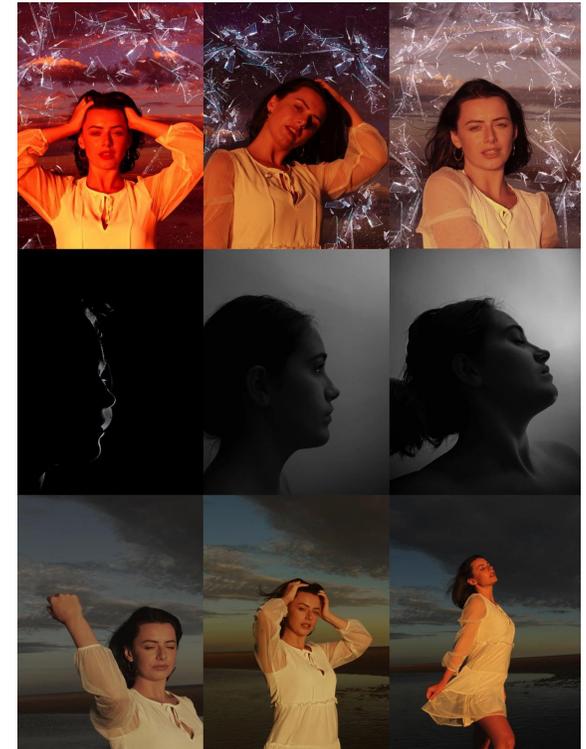
Project 1 : Portrait Photography

Jan 23 - March 23

Project 2: Fine Art Food

March 23 - Jan 24

Component 1:Personal investigation
Essay



Course Information

AQA Exam board: 'Students are required to conduct a practical investigation into an idea, issue, concept or theme. The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes. The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation. The investigation must show clear development from initial intentions to the final outcome or outcomes. It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials. To be able to produce sustained work from an initial point to a realisation and include evidence of your ability to research, develop ideas and link your work in a meaningful way to related critical/contextual materials'.

- Observational drawings and your own original photography.
- Research of artists and expressions of your own opinion of their work
- Experimentation with a variety of materials and techniques
- Clear development in your sketchbook and to your final outcomes
- Regular galleries and exhibition visits

You will be expected to:

- Developed ideas through sustained investigations informed by contextual sources, demonstrating analytical and critical understanding.
- Demonstrate different skills in materials, techniques and processes, reviewing and refining ideas as work develops
- Include relevant quality drawings/photographs /final pieces, reflecting critically on work and progress
- Present personal and meaningful responses, showing connections with other artists
- **Assessment:** = Tutorials throughout the year/presentations/sketchbook submission & 15 hour exam

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting of AOs (approx %)
	Component 1	Component 2	
AO1	15	10	25
AO2	15	10	25
AO3	15	10	25
AO4	15	10	25
Overall weighting of components	60	40	100

Trips

Year 12 Gallery Visit, Autumn term

Year 12 Art Workshops off timetable for the day, Autumn term

Year 12 Residential trip. Location TBC, Easter

Year 12 Gallery visits for personal projects, Summer term

Prefects

You can nominate yourself to become a photography Prefect, and become an Art ambassador to the younger years. You can get involved in running KS3 Art clubs, support the department on open evenings and write blogs

Artist of the Month

Every month students are selected and awarded a prize for 'Artist of the month'.

1.1 Feedback & tutorials

Personalised tutorials weekly. You will be getting lots of feedback from your teachers, on a 1.1 tutorial basis.

Presdales Art & Photography Student Alumni

Take a look at our alumni display board in A2 and creative careers board in A3 to see the wide range of career opportunities and higher education creative courses

More information can be found here:

<https://drive.google.com/file/d/1XFZfq3MSviEzzV0Anem6cxyh7pUtNeKQ/view?usp=sharing>

Follow us on Instagram: presdalesartphotography



Former Presdales Students



Courses and Careers in Art

Project 1: Introduction 'Portrait Photography'

Shadows, projections, natural and artificial lighting have provided inspiration for many portrait photographers and artists. Consider appropriate examples and make a personal response to this topic.

Learning Objectives:

- To be able to understand and apply a range of compositional techniques in photography
- To be able to use a digital SLR camera
- To be able to understand, experiment and explore camera settings in your photography
- To be able to use technical vocabulary when analysing photography
- To produce a portfolio of work exploring the theme of Portrait Photography

A01 EXPLORE
ANNOTATE
BEGIN TO LINK A
THEME IMAGES
TO YOUR CHOSEN ARTISTS WORK
WRITTEN ANALYSIS
LINK ARTISTS WORK TO
IDEAS AND ARTWORK
ARTISTS
RESEARCH

A02 EXPERIMENT
WITH A
DRAWING
RANGE
LINKING TECHNIQUES
TO ARTISTS
AND THEMES
TEXTILES
CLAY
MIXED MEDIA
PHOTOGRAPHS
OIL PASTEL
WATERCOLOUR
PEN AND INK

A03 IDEAS
IDEAS LINKING TO
ARTISTS WORK
ALL ARTWORK
LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF
DIFFERENT MEDIA
OBSERVATIONAL
DRAWINGS
PLANS
EXPLANATIONS
ANNOTATION

A04 FINAL
MEANINGFUL
INFORMED
RESPONSE
LINK BETWEEN
VISUALS AND ARTISTS
PRESENTATION
PIECE OF WORK
SHOW UNDERSTANDING
LINKS
TO ARTISTS WORK
RELEVANT

Task 1: Creating a Digital Portfolio

1. Create a **Google slides document** and share this document with Mrs Harmer & Mrs Bird (lharmer@presdales.herts.sch.uk) (Ebird@presdales.herts.sch.uk)

You can choose to work in a sketchbook or digitally. This week we will be working digitally. You can print out the pages A3 and then glue them into your sketchbook.

2. Create a **Pinterest board/s** for your theme. This where you can store imagery and gain inspiration.

Rocio Montoya

Her interest is especially focused on the portrait and the female body, approached through different plastic techniques (photography, collage, painting and illustration). Throughout her career, she has made a personal exploration of the behaviors and emotional states of the human beings, transforming reality to transmit her perception of the environment through aesthetic experiences. The human body in synergy with nature, the female figure and the loss of identity are the conceptual bases of her work, with special interest in the exaltation of emotions through color.

Rocio Montoya often uses nature to add to her photographs to make them more complex and add meaning



Rocio said that she seeks inspiration in the fine arts (painting, film, literature, music) as well as in everyday life, constantly trying to project her own vision of beauty through disturbing atmospheres. She said "I think there are times you need to put everything upside down in order to discover the extraordinary dimensions of reality, often unnoticed because of our daily routines. My love for surrealism has taken me to represent oneiric moments, like mirages of dreams."

Rocio Montoya is a Spanish designer and photographer based in Madrid. Her work spans many areas in the field of visual arts. These pieces explore the female figure, ideas of identity, and the notion of the human form in synergy with nature.



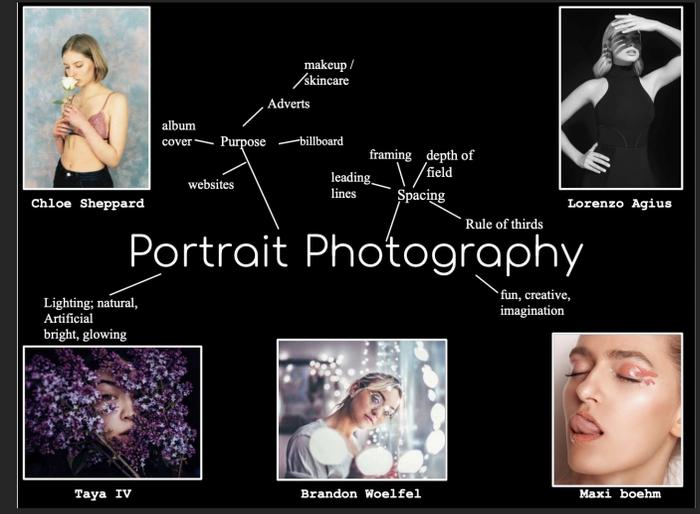
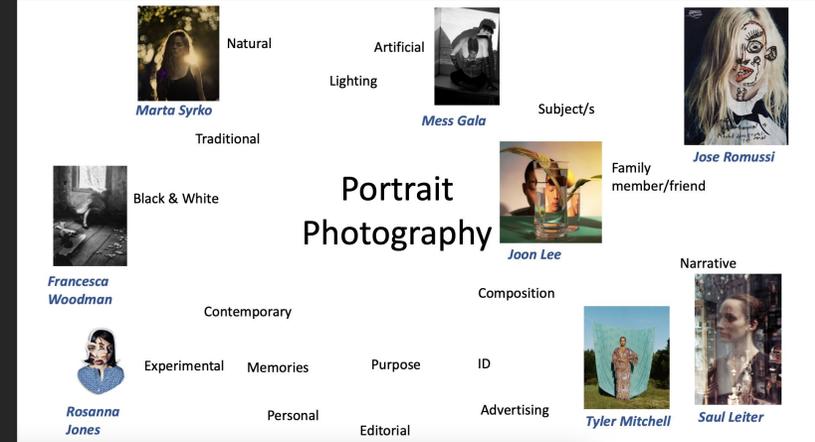
Task 2: Creating a Visual Mind Map

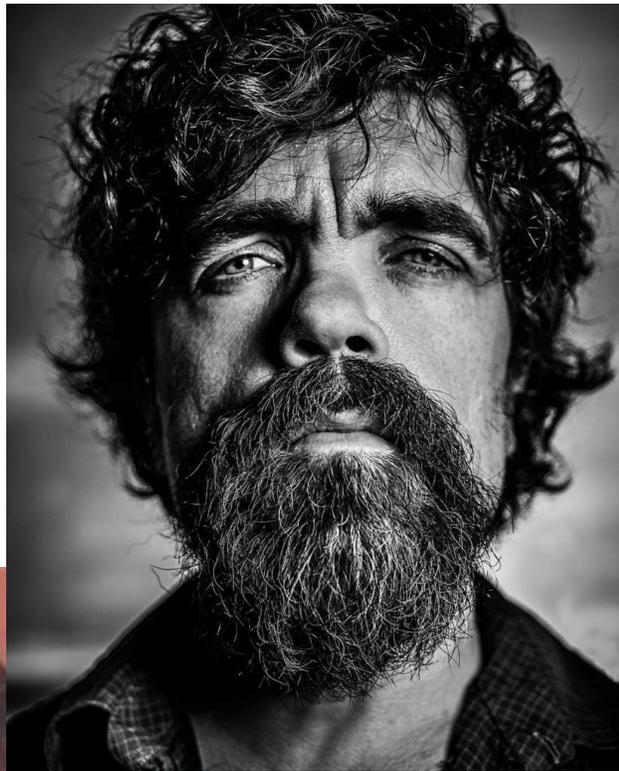
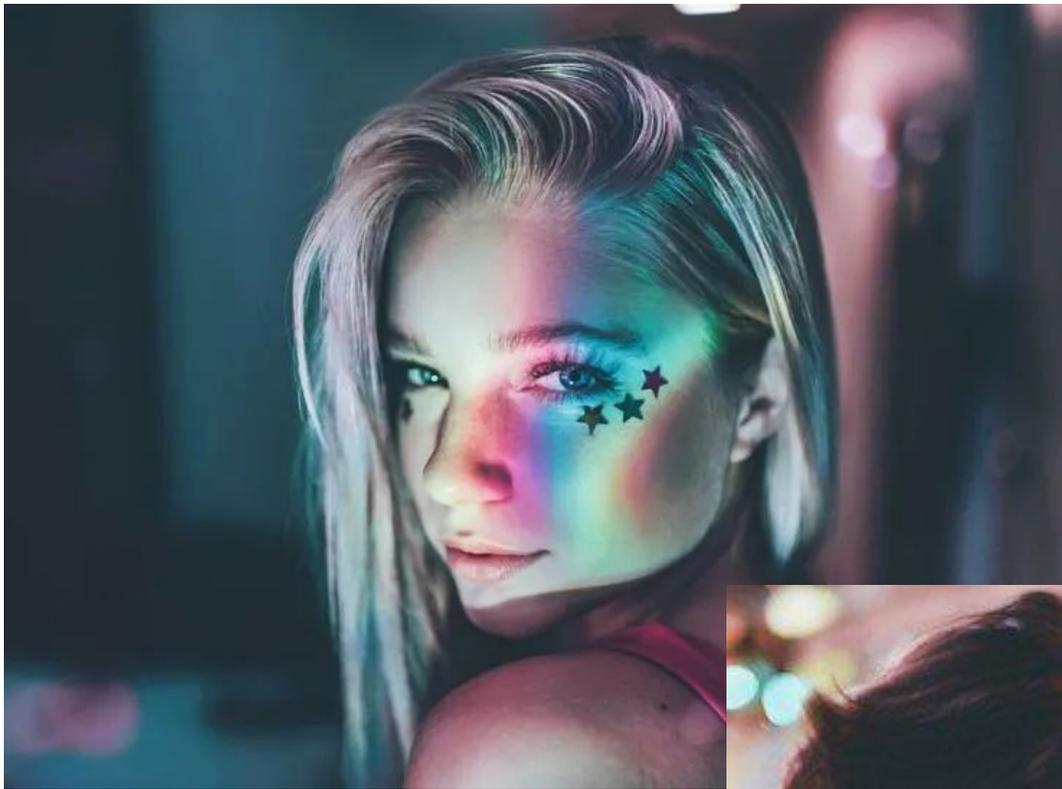
1. Create a Visual Mind map of the theme 'Portrait Photography.'

Include: images, photographers, artists, words etc. Think about all aspects - you do not have to be literal.

- Choose Photographers that interest you
- How many connections can you make to each word?
- There is no right or wrong way to do this. You decide your own layout!

If you are physically writing you need to ensure that all the text is clearly visible when uploaded to your document.





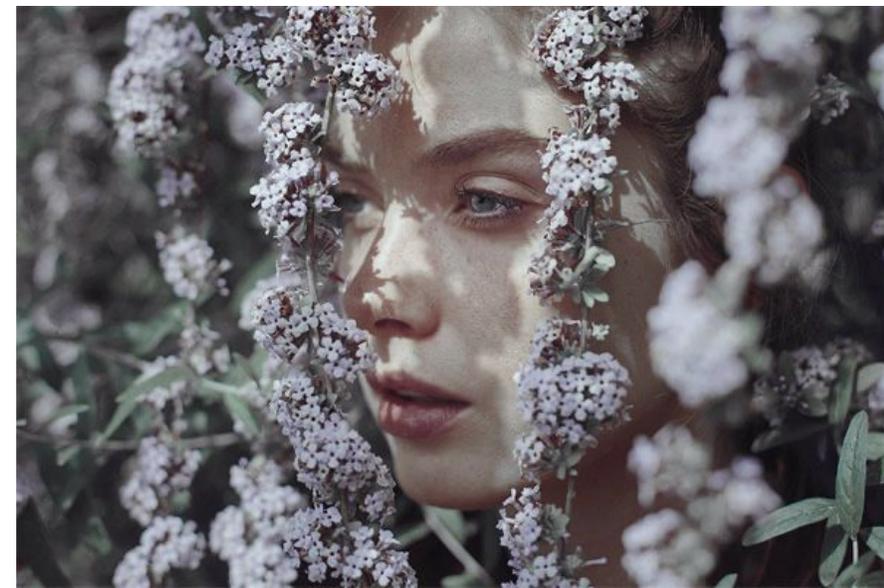
Brandon Woelef

Mark Mann



Ziqian Liu

**Photographers to
choose from for
Induction lessons**



Marta Bevacqua



Suzanne Saroff



Paul Apal'kin





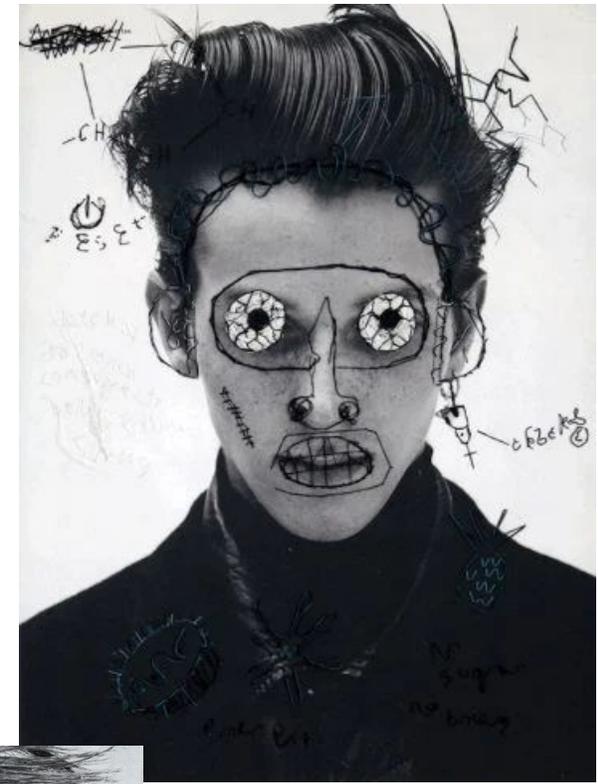
Rosanna Jones



Rocio Montoya



Jose Romussi



Task 3: Research a Photographer

Start a NEW slide after your mind map. This will be your photographer Research slide.

Research a Portrait Photographer from the selection given (they should also appear within your mind map).

On your research page include:

- Large bold Title of the photographer you have chosen
- Images of the photographers work which link to your theme
- Your analysis and descriptions of their work (see next slide)

After the research you will create a response to this image for each photographer by taking photographs in the style of your chosen photographer. You should include

JASON BELL - ANALYSIS



Context
This is an image of a character from the film universe of madness. This is a surreal/fantasy portrait image photographed by Jason Bell. In the image we can see the character (Wanda) in her costume, surrounded by a mysterious red object, which is covering half of her face. The theme of the work is fantasy, we can tell this film will be fantasy/sci-fi/superhero already looking at the poster due to the costume, lighting and surroundings.

Technical
The focus and most important part of the image is the character. The character is seen staring deeply and intensely into the camera. The image is underexposed on one side as it is dark, and the face is shadowed whereas the other side is lit well, and you can see the face clearly. The photographer uses (soft) lighting in this image we can see this from half of the face being in shadow. This gives the image a darker and more dramatic effect.

Form
The colours used are dark (black and deep shades of red). This could be used to connote danger from the character or maybe something evil especially as the image has a mystical feel. The image is layered with a magical like element. The image is very strong.

Mood
The work makes me feel quite intrigued to watch the film and find out what the characters deal is and what might happen. I feel like this because the photograph is mysterious as half of the characters face is shadowed in the dark.

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IMAGE NO. 1



Spangler's work has a quite apparent expressionist style and with the image on the left it shows a classic and traditional image of a black and white portrait with the subjects appear to be so in love that they are merging together and becoming one.

"In the end, I basically pull from my own experience living in this generation and how I navigate it."

With this in mind, Spangler is quite interesting in the bond and connection between people as shown, he enjoys and focuses on how his editing can be physically showing the feeling of certain bonds or emotions.

ARTIST RESEARCH TYLER SPANGLER

Spangler's work is mainly centred around compositional techniques such as, mixing colourful features and traditional black and white portraits. He plays around a lot with patterns and repetition within these patterns making his work very pleasing to the eye. Wording is also a common theme within his images and add to the surrealism in them, for example the image on the right has the subjects face almost melting away as a possible representation of a 'mental breakdown' but adds a the lettering 'everything is fine' directly contrasting the visual image rendered and making an expressionist piece. The common expression adds a sense of relatability to his work making him a popular artist within the average public.



EVERYTHING IS FINE

IMAGE NO.2

Nick Fancher

Artist research

Nick Fancher is an editorial, music and commercial photographer specialising in dramatic lighting and experimental camera techniques. He is known for his efficient method of working, often in unconventional locations - this adds to the visual interest in his work and gives a distinctive touch to Fancher's photography. Fancher often employs the use of bold colours and manipulations into his images - these features really capture my interest due to the intense colour palettes and crisp definition. Shadows add contrast and dimension to a photograph and Fancher creates a sense of balance by adding powerful colour tones that accentuate the darker visual. A consistent technique used in his work is filling the frame - many of Fancher's images capture close up shots of a singular subject. This is very effective as it makes a clear statement showing what's most important in the photo; therefore, the viewer is immediately drawn to the subject. Filling the frame allows the artist to put more emphasis on the subject removing distractions and maintaining attraction to the focal point. This leads to a more dynamic image as it keeps the viewer from guessing what the image wishes to convey, letting the composition speak volumes instead.



This image of Fancher's is particularly eye catching due to contrasting yellow and pink tones - the intense vibrancy evoked from the entire image suggests a vigorous and energetic atmosphere, radiating a very upbeat/unusual style.

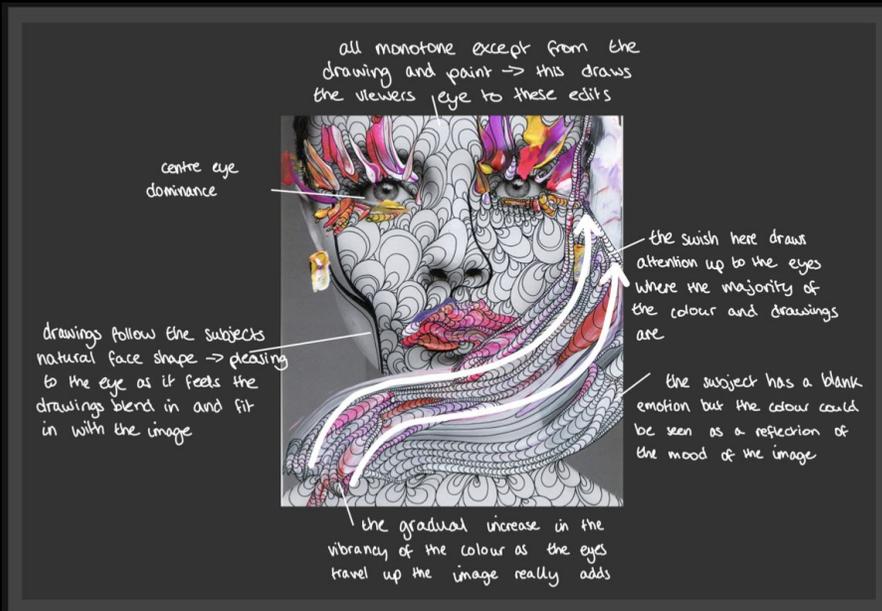
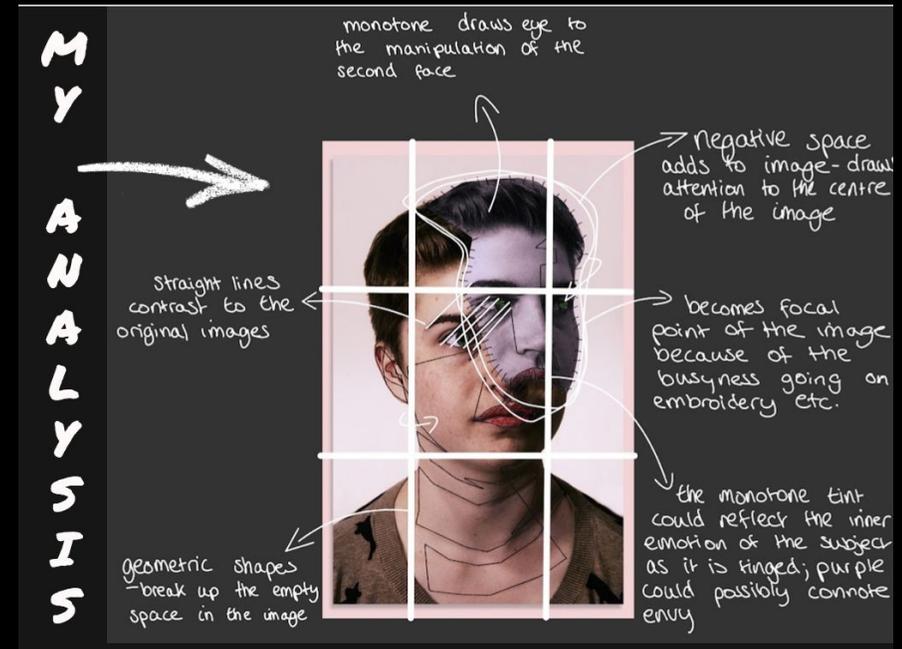
Another technique frequently used by Fancher is negative space. His work consists of many full body shots capturing a single subject, most frequently central in the composition. This emphasises not only the position and presence of the subject, but also the space around the subject. Although the viewer's eyes are first drawn to the central figure, Fancher's use of energetic, electric background tones make sure the viewer also can't help noticing the sections of emptiness helping to define the figure and creating contrast.

Projecting as a technique has so much potential to add something unique to a photo, which Fancher emphasises in his own compositions. He takes a more minimalist approach manipulating only a small portion of the images, using geometrics to make a statement. Fancher uses vibrant pops of colour in these projection photographs to accentuate contrast and control the mood of the piece. The strong outline of the projected shapes in Fancher's images create a dynamism separating the tones from the rest of the background and providing visual attraction, causing the viewer's eye to be instantly drawn to this section of the photo.



Task 3: Analysis

1. Select an image from your chosen photographers available
2. Analyse the photograph by physically writing over the top of the image using the white pens



You will be given a question sheet to prompt you (some of the more technical questions might be a little tricky at this point - so leave them if you are unsure).

Some questions will be relevant and others not, so use your judgement.

Try to be as descriptive and interpretive as possible, imagine the person who is reading this has no idea of what the work looks like. You also need to analyse - provide your opinions!

Research Pages

Student examples

Jack Davison

Jack Davison is a London based photographer who was born in 1990 in Essex. In 2019 he was a regular photographer for the NY Times magazine. He is a self-taught photographer whose work mixes cinematic surrealism with shadows, harsh contrast, and also mystery and his work covers a wide range of themes.

Most of Jack Davison's work is done in black and white or in muted and toned-down colours (bar the odd and rare exception). This use of colour/ lack of it is good as it helps to set the mood and the tone for the photo. When the photographer uses black and white in his photos, he is eliminating the distraction of colour which helps to make the viewers of the photo more focused on the aspects of the photo such as the subject within it, the texture/shapes and/or any patterns and also the composition of the photo.



One of the things I particularly like about this artist's photos is that I feel somewhat connected to them as they seem to evoke feelings due to their simplicity. This is due to the fact that the lack of crowding within the photos make me feel more drawn to them and so I find myself looking at them more intently. Many of the photos also seem to have a personal feel about them.

What I like about this artist's photo's is that they often feature a lot of either the negative space or simplification composition rules in their photos which makes them feel/ look rather powerful.



4 Pictures that use shadow portraiture and use hands and their shadows as the main/ one of the main focuses of the photo:



ROSANNA JONES



Rosanna Jones is a photographer and mixed media image maker, who is based in London. She did fashion photography at Falmouth university. Jones specialises in an experimental blend of art and photography; the physical possibility of an image, rather than a 2D image. Rosanna often uses plain backgrounds in her photography, this draws the attention of the viewer to the subject of the image and the 3D effects that she adds to the images, whether that is burning or painting over the image.



In her portraiture photography Jones often uses centre eye dominance, this draws the viewer's eye to where the subject's eyes are; the centre of the face. The subject's eyes also appear to follow the viewer around the room. The photos I picked to use as inspiration are from Rosanna's collection called Girls.

Rosanna finds the act of physically destroying images is a very tactile, tangible way to express herself, and she said, 'It's always a totally therapeutic process.' Having said that, her work is definitely not all about herself, and when she is shooting another person, she is trying to capture a piece of their character too.



the manipulation changes the feeling of the image, the geometric, angular shapes contradict the soft lighting of the original image.

the sharp edges and the fact that you can see its quite gives dimension to the image.

centre eye dominance

Soft natural lighting makes the photo feel warm

the lighting looks like it could possibly be loop lighting

image is cropped in to add to the confusion that the physical manipulation creates

negative space is almost always cut up by the jagged edges of the edit focusing on one spot making the image quite jarring / confusing

I chose Rosanna Jones as I like the way she uses physical manipulations to change the whole image into something else and create different outcomes from just one image. I also like the way she expresses herself through the destruction of the images she creates. She creates an aura of confusion and edge when I do my images that have taken inspiration of; I am going to try and convey this through them. Through my topic I'm hoping to explore different types of emotion and how manipulation effect the original image.

MY ANALYSIS

Rosanna Jones often paints over, ripping and distressing her photography, so that they defy the flat images they once were. She has worked with Elle UK, Format Magazine and a Instagram Residency with Vogue International.

Jones says that 'recreating the effects digitally just doesn't compare to the texture and authenticity you can create by doing it by hand. I've always found the process hugely therapeutic and it evokes a feeling that I can't mirror through digital software.'

FLORIAN IMGRUND

Florian Ligmund is a German photographer who focuses on double exposure work which is done only with a camera (without the use of photoshop) which demonstrated his experience and skills. Most of his work involves merging natural landscapes 'in the background' of human forms. His career stemmed from his receiving his first film camera in the summer of 2010. This is the only piece of equipment that he uses to experiment with different photographic effects.

Double exposure photography: a technique that layers two different exposures on a single image, combining two photographs into one.

I admire how he has different tones in order to make one layer of the images more dominant. For example, in the top right hand image, the stretched-out hand is a darker tone than the lake/forest setting in the background which could signify humans' disconnect from nature as we destroy our planet as time continues through landfills, CO2 consumption and more. However, the concepts of his images are simple and open to interpretation which allows the viewer to connect to the image in the way that they want to.

Human/natural form

Plain background

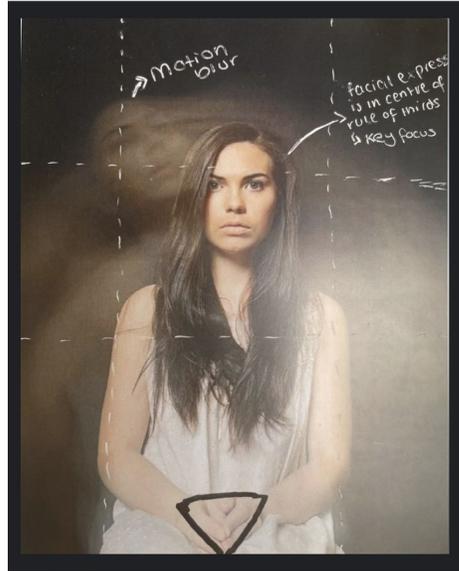
Reflection

Central

buildings/artificial (man-made) structure

Illusion of architecture falling from bottom of face

Monotone



From your Shoot during induction week

1. Choose 4-6 that are successful
2. Edit the photographs, this can be done physically or digitally. If you use editing software on your phone, you may want to screenshot these
3. Analysing why you made these decisions provides further marks. Produce a short, written evaluation of your successful outcomes

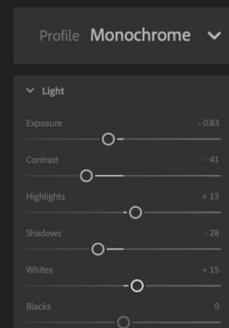


Original

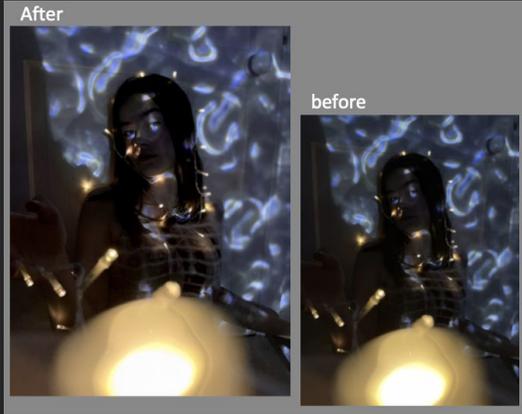


Final

My edits:



A Level Photography BRIDGING WORK Summer 2022



1. Select a photographer and create another research page (see above for examples)
2. Experiment by taking your own photographs inspired by your chosen photographer/s. Use whatever means you have, i.e. phone, camera etc.
3. You should be taking a minimum of 24 images for a shoot and you will probably only choose 4-6 that are successful. If you use editing software on your phone, you may want to screenshot these. Analysing why you made these decisions provides further marks.
4. Produce a short, written evaluation of your successful outcomes

EQUIPMENT LIST

Photography Equipment List

If you believe you might be eligible for the student bursary please contact Mrs Harmer

SD Card (32G or higher)

Memory Stick

Double sided tape

Lined paper notepad

LapTop (Mac or PC. Unfortunately NOT a Chrome Book)

Camera Digital SLR (optional)



BRANDON WOELFEL

Brandon Woelfel is a freelance photographer based in New York who enjoys capturing colourful human portraits. Instagram was a huge help to build his platform and share his amazing work. Brandon never initially intended on being a photographer but soon found a passion for it.

Brandon's use of lights in his images helps to create unique patterns and give his images an overall magical feel to them. I like how when he uses props in these two images; they are used in different ways. The fairy lights in the top image help to create a blur of light, like a path leading to the main focus, which is the model herself; whereas in the book confetti image, the prop is used as the main focus allowing for a cooler background to be blurred with the model. This helps to empathise the variety of colour consuming the image. Woelfel often uses different light sources in the background of his photographs whether they are fairy lights, natural window light or sunsets, he always find a way to subtly play with this light to manipulate it into something extraordinary and soft.



As seen here in this before and after photo, Brandon takes his time into editing his photos to make them lighter and to allow the lights in the back to become more of a focus. He clearly enjoys using blue tints in his photos as most of his photographs have a cold tone to them, allowing the more colourful features in the images to stand out more. It's clear that throughout his pictures, his main colour schemes are blue, red and gold, as they seem to be the key features in each image. I find it fascinating how Brandon spends more of his time editing the photos to create the effects they require to catch the audience's eye than he does taking the photos needed for the shots. I admire how in Brandon's shoots, he bends and manipulates light through the use of different objects such as fairy lights, CDs, mirrors or anything to help reflect light in a certain way. In all of Brandon's images, it feels there is always some sort of story to be told as each one has a magical feel to them with the lights brightening the models and the use of colour splurged over the screen creates joy and happiness.

These photos are in the style of Brandon Woelfel. I have created his style by manipulating light to how I feel is best suited. I have accomplished this through the use of fairy lights and a galaxy light to make the front lights stand out further. In this photo on the left, I have used the fairy lights as a leading line towards the model. I am happy with how the original photo came out and I am pleased with the editing, although I feel I could have added / kept more depth into the fairy lights to give it more of a professional look. Once again I used my phone to take these photos in portrait mode and I edited this by making it lighter and slightly tinted to match Brandon's style. I focused on increasing the brightness, adding tint and highlight whilst maintaining the depth and blackpoint to not blend in with the light.



before



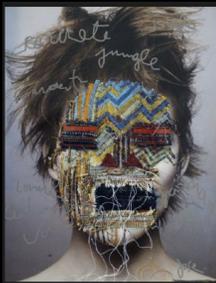
After



before



In this photograph, I only edited it slightly as it had a nice blue tint to it originally due to the lights. I really like how the blue lighting is seen in her eyes as I feel it brightens the face more, specifically her eyes. I made the photo lighter to make sure you could see her more clearly and I made her central in the image still with the fairy lights again but closer to the camera rather than leading on / further away. This photo shows off a darker tone.



Using a needle and various, multicoloured threads, he embroiders patterns and words over photographs and magazine pages to give them captivating new life – monochrome ballet dancers boast vibrant, radiating tutus and lavishly stitched necklines. Fashion shoots are given floral facelifts and portraits are enlivened by Keith Haring-esque doodles. He began by embellishing his collages with thread and then moved onto photographs.



Jose Romussi



Jose Romussi is an experimental Chilean artist. He studied landscape design but has become famous with silk prints and collages. The artist himself says "there is much more to see than what is tangible and visible" He adds embroidery to extract a third dimension out of an otherwise flat image. He is based in Berlin but draws heavily upon his travels for inspiration, the people and things that he sees as well as the landscapes. Romussi says "the main thing that matters to me with my art is that it makes people feel or think something; that is more than enough for me."

I printed off the photos I took onto thin card so that I could play around with embroidery as Jose Romussi embroidery on some of his pieces. Before I did this I changed the colour of the background in the picture to a light grey colour to make the main focus of the photo stand out more. Originally, I took some photos in the afternoon however the light was not quite right. So I took some photos in the morning, the lighting was very similar and I decided I like the look of the evening light better.



To create this photo, I printed the photo off and embroidered onto the printed out picture. I drew the shape of the flowers I wanted, then chose the colours I would use and started to embroider the flowers first, then the leaves and finally the fern. I originally struggled to embroider on paper, but realised if I poked the hole before I threaded the needle through the hole it didn't rip the paper.

BRIDGING WORK

Student examples