



'I will take responsibility for my learning, be intellectually curious and work independently at school and at home.'



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PHOTOGRAPHY

EXAM BOARD: **EDEXCEL**

COURSE CODE: **???**

Assessment Objective Number	TOPIC
1	RESEARCH and DEVELOP
2	EXPERIMENT and REFINE
3	RECORD
4	PRESENT A FINAL PIECE
	ASSESSMENT OBJECTIVES SIMPLIFIED
	BASIC CAMERA FUNCTIONS
	ASSESSMENT OBJECTIVES A01-A04
	HOW ARE WE USING PORTFOLIOS AND JOURNALS
	EXAMPLE DIGITAL PORTFOLIO SLIDES

Name:

Tutor Group:

Assessment Objective 1

RESEARCH and DEVELOP

Develop ideas through investigations, demonstrating critical understanding of sources.

INTRODUCTION

In each coursework project you will need to demonstrate that you have developed a range of ideas in response to the photographers that you have studied and analysed in detail.

To evidence this in your coursework, you will need to include:

- Detailed analysis of a range of artist and photographers' work.
- Photoshoots that visually respond to a range of photographers' work.
- A development process that takes the ideas and skills you have used throughout the project to create a personal response to the project in your final series of images.
- Clear explanations of where your ideas have come from and how you will explore your ideas visually in your photographs.

Writing Photographer/Artist Analysis

Put the photographer/artist into context with a short biography about them (NOT COPIED AND PASTED).

A brief introduction to the photographer

- What country are they from?
 - **Extension questions-** how has this effected their photography? How could you recreate images to follow your culture/city?
- What kind of photographs or artwork they are most well-known for?
- What are the recurring themes through their photographs and artwork?

Talk about the photographer/artists work in more in depth

- A quote from an interview that says something about their approach to photography/art.
- What inspires the photographer/artist?
- What does the photographer/artist show in their images?
- What equipment has been used to create these images or what materials have been used to make the artworks?

Extension questions

- What other photographers/artists does their work link to? Why do you think this?
- Do you like/dislike the work? Why?

Developing Ideas

1. Look back at the photographers and artists you have studied during the project. Is there a photographer or artist that particularly interested or inspired you? Could you use this as a starting point for your own ideas?
2. What do you like photographing? Do you feel more interested in a certain style of photography? How can you incorporate this into your ideas to create a more personal response?
3. What skills and techniques have you learnt in this project that you think are important to demonstrate in your own images?
4. What do you need to consider when trying these ideas out visually? Where/when will you take the images, who will you need to be there, what equipment will you need?
5. Do the resulting initial photographs show your skills as a photographer? If not, what is the next step?

STRETCH

Find your own artists and photographers to inspire your ideas. The more you are engaging with photography – blogs, websites, magazines, galleries – the more you will have to draw upon when you are coming up with your own ideas. Keep a note of any good ideas you come up with, so you don't forget them.

RESEARCH and DEVELOP

Develop ideas through investigations, demonstrating critical understanding of sources.

Photograph Analysis

It is important to understand how to analyse an image or artwork. In your coursework you must record this analysis through written work. This can be in an analysis or by labelling the photograph.

1. Choose a specific piece of their work and describe it in detail.

- What is the content / subject matter (what is it a photograph of?)
- What are the important visual elements used within the photograph? (Colour, tone (light and dark), shape, space, line, texture, pattern.)
- How has the photograph been composed? (Viewpoint, layout, arrangement, negative and positive space.)
- The physical properties of the work if you know how it has been displayed or exhibited – format, scale, surface texture / quality, print quality, duplicate or original, the environment in which it is located within, etc.

2. Show more in-depth technical understanding about HOW the image has been made.

- What shutter speed and aperture has been used? How do you know?
- What type of light has been used to take the photograph?
- How has the photograph been edited?
- How is your eye led around the image? (Where do you look first, why? How does your eye move around the image?)

3. Consider what the image MEANS, and how you respond to it as a viewer.

- What do you think the image is about? Are there any wider themes/issues being explored within the work? What clues does the image give you into its meaning or message?
- How do you respond to the image? What does it make you think about or feel? Does it remind you of something you have experienced? Does it relate to anything else you know about?
- Does the work link to any other artists you know about? What connections can you make between their works?
- Is the image typical of their style of photography? If it isn't, how is it different?

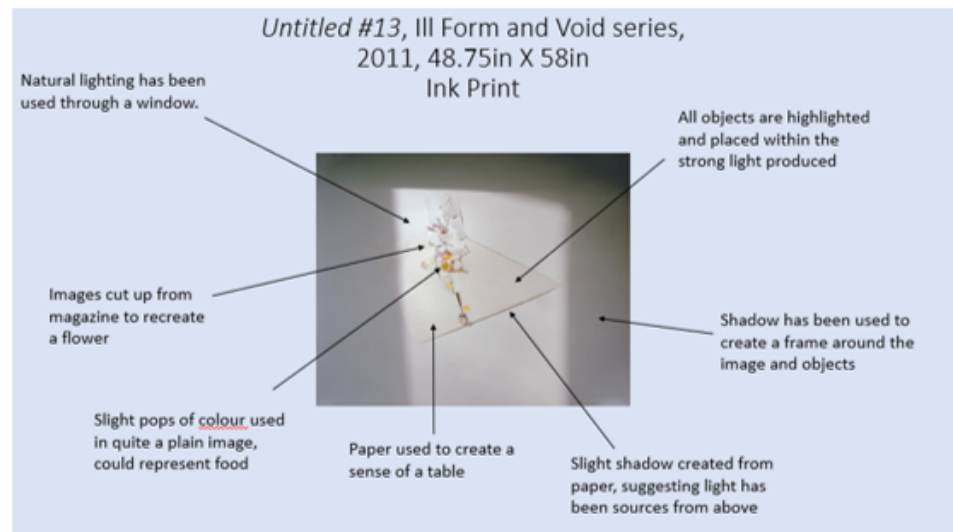
Labelling photographs work allows you to quickly pick out the key visual elements and important points within a photograph.

Include the name of the photograph, date it was made, size of the photograph, and how it is printed or displayed, you can see in the example, this information is used as the title.

You need to label the following:

- Key objects that are the focus on the image
- What do you look at first- why do you think this?
- Whether there is colour or lack of colour in areas
- Where you think the light is coming from
- Where key area of shadow or light are
- Any pattern, texture, or lines in the image

Labelled photograph example below:



Assessment Objective 2

EXPERIMENT and REFINE

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

INTRODUCTION

In each coursework project you will need to demonstrate that you have experimented with a wide range of techniques and processes, and that you have refined your ideas by evaluating the effectiveness of your photoshoots and improved them based on this evaluation.

To evidence this assessment objective in your coursework, you need to include:

- Experimentation in your shoots – a wide variety of digital editing techniques (Photoshop), as well as physical experiments such as collage, painting or drawing on images, sewing into photographs.
- Darkroom experimentation.
- At least two refinement shoots for your ideas for your final piece for each project.
- At least two mock-ups or try outs of your final piece for each project.

Experimenting through photography

What makes GOOD or EXCELLENT experimenting through photography?

There are several ways you can experiment with your work in photography, you need to be exploring new ways of working as well as taking lots of photographs to experiment with your idea.

Photograph experiments- You should be doing this in EVERY shoot.

You can experiment by taking photographs from different angles, at different times of the day, using different objects or people, changing the composition, ANYTHING that is different in your photos experiments with what you might want to include in your final piece

Photoshop experiments

All the processes you do on photoshop change how your images look, by using the tools to experiment with the lighting, contrast etc, you are experimenting with the image. It is important that you DOCUMENT what you do in photoshop to show this. You can screenshot different elements in photoshop and put these in your sketchbook, explaining WHY you have used these tools and HOW they have changed your image.

You should also show BEFORE AND AFTER editing photographs in your digital portfolio to show the examiner how you have experimented with the photograph.

Manual manipulation experiments

Once you have taken your photograph, there are lots of photographers that explore manual manipulation within their photography. These processes include stitching into your photographs, origami, painting onto photographs, cutting and layering your photographs, scanning your photographs into your computer, and layering them, adding other materials on top of your photograph, the list is endless. If you would like to use these processes to need to experiment again and again to ensure you understand how to create the best outcome and using the most effective materials.

Process experiments

There are different processes you can experiment with to take a photograph, these could be using the dark room, cyanotypes, film cameras, photocopier, phone cameras or DSLR cameras.

It is important you RECORD and DOCUMENT EVERYTHING you experiment with, even if it has not worked. Showing processes that haven't worked and explaining WHY you are not continuing with that process gains you marks!

Evaluating Your Shoots

- What aspects of the photographers' work have inspired your own photographs?

- What shutter speed and aperture did you use and why?

- What location have you used for the shoot and why did you choose it?

- What type of lighting did you use for the shoot and why?

- How did you take the photographs (eg from above/below, close/far away, at an angle/straight on)?

- How have you edited the photographs, (refer to specific Photoshop tools)?

- What do you think has been successful about this shoot?

- What are you going to do next to develop your work forward?

STRETCH

Look on the website 'Student Art Guide' where there are lots of ideas for ways to be more experimental with your photographs.

Think about your photographs as physical objects – consider them a sculpture, and think about the possibilities this might create.

EXPERIMENT and REFINE

Refine work by exploring ideas, selecting, and experimenting with appropriate media, materials, techniques and processes.

Advice for experimenting with your work

Accepting that experiments are just that, if they don't work, you will still GAIN MARKS for trying them and being able to use that in order to move your ideas on in a different way is important.

Consider things you would not normally.

Photograph experiments, photoshop experiments, manual manipulation experiments and process experiments...the possibilities are endless. However, it is important to have some sort of idea about what you want to explore. E.g. is colour and shape important or producing a realistic set of portrait photographs?

A good **starting point** is obviously using the artists' research that you have done and trying their style with your own ideas. If you are really developing ideas well, it may lead you look at further photographers and artists that inspire you and inform the development of your project.

The key is to not be scared, to try things out and DOCUMENT everything...good or bad. ANNOTATE everything VERY CLEARLY and ensure you layout your work in a way that shows the 'JOURNEY' you took TOWARDS YOUR FINAL IDEA.

Key Ideas/Words/Phrases

Through Experimentation and Exploration, you should be starting to have an idea about what exactly your final piece may or may not look like.

You should be writing things like...

- 'I explored this process/idea/material because.... I wanted to create/show/study.....'
- This process was successful/not successful because....
- Now I will.....in order to.....
- I am going to develop this idea by..... because.....'

Refinement of your ideas

Refinement is what happens after you have thoroughly explored and developed your ideas and you have an idea about what you will be creating towards the end of your project.

It's all about those final try outs and tweaks to both your skill and idea that are needed to ensure that you are confident and ready to start your final piece.

KEY considerations

- Practise – you WILL need to practise something more to get it just right.
- Composition – Have you considered everything about the composition in the photographs and how to display them?
- Scale – Are you working on the best scale, don't be scared to print your photos big!
- How long will the piece take? This is vital as in the exam you have 10hrs.

TIPS:

This stage is often left to the last minute and the examiners have noted this and are looking for real thinking and workings out in this last stage.

Continue to **DOCUMENT** everything...good or bad. **ANNOTATE** everything **VERY CLEARLY** and ensure you layout your work in a way that shows this final part of the projects 'JOURNEY' before you start your final outcome

Step by Step Guide to refining an idea

1. Take an initial set of photographs from your own ideas, inspired by your research. Edit and evaluate this shoot thinking about what you might need to change to ensure you have the best final outcome.
2. Based on your evaluation, take a second set of photographs that shows clear improvement and refinement from your first shoot.
3. Take a final set of images that you will use to create your final piece. Make at least two mock-ups of your final piece in order to refine your presentation of the images, thinking about the following things and write down your thoughts or try out the answers to these questions:

- What size will you print the photographs? (explore printing big and small)
- Will the photographs be the same sizes or different sizes? (explore printing in different ways and displaying images)
- How many photographs will you have? (try having a couple or having lots)
- How will you edit the images?
- Will you use frames or mount board or something else? (research and test out!!)
- If using mount board, will you window mount or attach the images directly to the board? (Test out before for your final piece and explain why)
- If using frames, what style of frame will you use and why? (Try out different frames, do different frames improve or distract your images?)

Assessment Objective 3

RECORD

Record ideas, observations and insights relevant to intentions as work progresses.

INTRODUCTION

In each coursework project you will need to demonstrate your skills as a photographer, with photoshoots that cover a wide range of subject matter, styles and techniques.

To evidence this assessment objective in your coursework, you need to include:

- A range of photographs that show an understanding of the technical qualities needed to create a successful visual image. Consideration of the correct camera settings, accurate focusing and exposure, carefully considered compositions and well thought-through locations that are appropriate to the subject matter.
- Homework shoots for each project that demonstrate your style and ideas as a photographer.
- A final piece that demonstrates your technical skills and ability to create exciting imagery that conveys your ideas clearly.

Aperture, Shutter Speed, ISO and Rule of Thirds

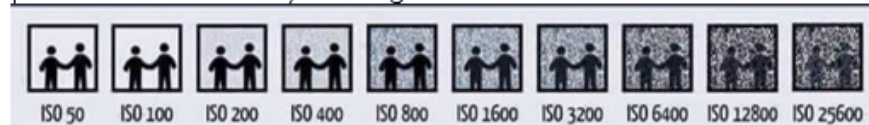
Aperture: Opening in a lens which allows light to pass through a camera, it changes in size which allows for the focus point to adjust. A smaller aperture means the depth of field is smaller with only one focus point, a larger aperture means the wider depth of field with more space in focus.



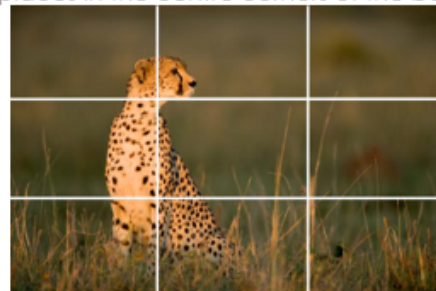
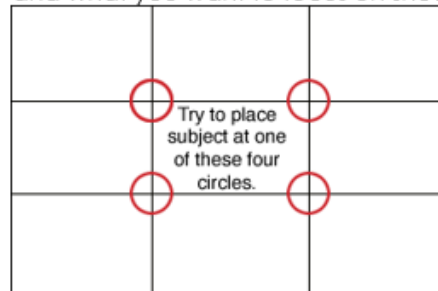
Shutter Speed: How quickly your shutter opens and closes. The quicker this happens, the sharper the movement within the image. This also effects the amount of light that enters to the sensor. A high shutter of 1/1000 would create a crisp image with less light, a low shutter of 1/2 would create a blurry image with more light.



ISO: The ISO setting effects how sensitive your camera is to the light. A higher number means that the sensor is more sensitive to light. Each time the number doubles, it is twice as sensitive as the previous ISO sensitivity value, this means the image is brighter but does produce more noise in your image.



Rule of thirds: This is key when thinking about the composition of your photographs. Image your photograph is split into 9 equal boxes. The key subjects within your image and what you want to focus on should be places in the centre corners of the boxes.



Presenting your shoots

When you present ALL your photoshoots, it is important you include the following:

- Clear title for the shoot
- Contact sheet with ALL your photographs- remember to annotate the contact sheet
- A minimum of 6 edited photographs
- Shoot evaluation

Your work should be displayed clearly on a PowerPoint. This is your digital portfolio. Do not use fancy backgrounds, focus on showing your work off and making your work the focus of your portfolio.

See page 11 for advice on your digital portfolio.

STRETCH

Find photographs that you think are visually successful and try to analyse why. How have they been composed – how does your eye travel around the image? Has the rule of thirds been followed or broken? What shutter speed and aperture has been used? What are the dominant colours in the image? What kind of light has been used?

The more you analyse your own photographs and the work of photographers, the more you will be able to apply what you LEARN to your own photographs.

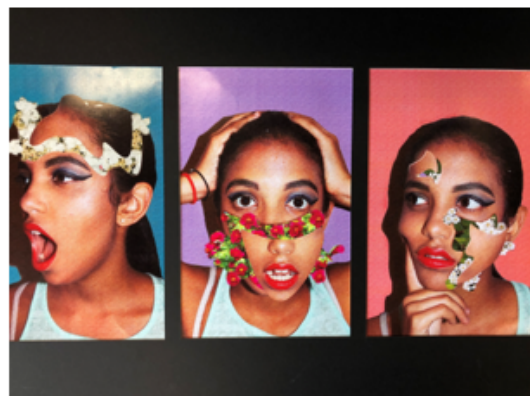
Assessment Objective 4

PRESENT A FINAL PIECE

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

INTRODUCTION

In each GCSE project, you will create a final piece. This can take the shape of a series of photographs that responds to the topic of the project, and should demonstrate the skills and ideas developed in the project, as well as referencing some of the artists studied. Each final piece will be individual to YOU as an artist and photography



FURTHER LINKS

<https://www.studentartguide.com/articles/creative-photography-ideas>

<https://www.studentartguide.com/featured/high-school-photography-projects>

Final Piece Checklist

1. Have you made initial sketches and plans about your idea, considering location, lighting, props, styling, poses/expressions, arrangements/composition, and colours?
2. Have you thought about the **WHY** behind your final piece? What will you communicate through your images, what do you want to make the viewer think about/feel?
3. Have you carried out at least two development photoshoots to identify what you can improve and develop in your final piece shoot?
4. Have you looked at a range of photographers, to see how they achieve a similar mood/look/idea in their work?
5. Have you tried out a range of editing techniques, both physical and digital, to enhance your images and communicate your idea more effectively?
6. Have you considered the best way to present your final series of images? How many images will you have? What size will they be? How do they work together as a series? Will you use mount board/frames/something else?
7. Have you recorded EVERYTHING you have explored before your final piece, showing how you have arrived at this conclusion?

Final Piece Evaluation

1. Explain how you have developed your idea, from your initial thoughts and plans, to your final series of photographs. Think about the processes you went through – trying out ideas, researching other photographers work, refining your images etc.
2. How have you presented your final series of images, and how do you think this helps to communicate the idea behind the work?
3. How have you used editing techniques to enhance your images? Explain in detail how you have used them and what effect they have had on the final images.
4. What do you think has been successful about your final piece?
5. If you were to make your final piece again, what would you do differently?

TOP TIPS

Final piece can be as creative as you wish, as long as there is a clear journey from the start of your digital portfolio for the project, to the end. Do not make your work 'more creative' by adding paint or displaying it in a 'creative' and 'different' way because you think it will gain you more marks, it must ALL have a reason.

Don't be scared to send your work off to be printed bigger- some of the best photography work is printed large and in frames.

Plan EVERYTHING beforehand.

Assessment Objectives Simplified

A01 **EXPLORE**

**DEVELOP
DEVELOP IDEAS**

INVESTIGATE & RESEARCH
OTHER ARTISTS WORK

ANALYSE

ANNOTATE

A02 **REVIEW**

**REFINE
EXPERIMENT**

EXPLORE DIFFERENT IDEAS
AND MEDIA
A RANGE OF TECHNIQUES
& PROCESSES

SELECT

IMPROVE

A03 **EVIDENCE**

**RECORD
PRESENT IDEAS**

PRIMARY OBSERVATION

DRAWING, PAINTING,
PRINTING, PHOTOGRAPHY,
WRITING, PHOTOGRAPHY...

ANNOTATE

DIFFERENT MEDIA

A04 **OUTCOME**

**PRESENT
FINAL IDEAS**

DEVELOPED AS PLANNED

CLEARLY RESPONDS TO
ARTISTS EXPLORED

CONNECTION

CONCLUSION

Visual Elements

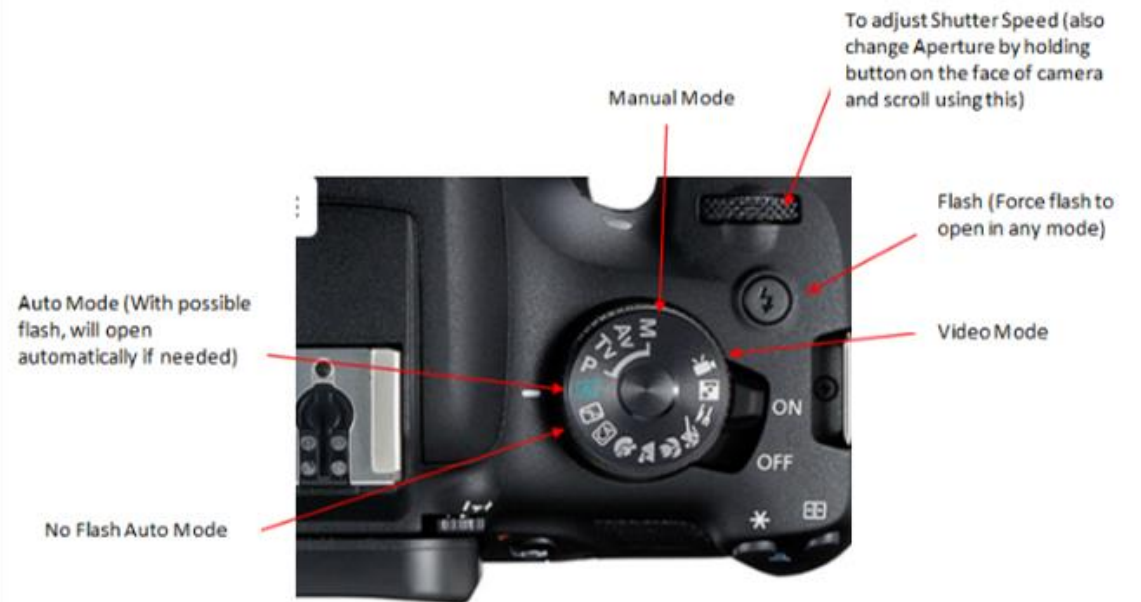
Visual elements are the basic building blocks when we are composing or create an image or work of art, they are:

- Line
- Focus- What is the clearest thing in the image and your focus point
- Light
- Repetition
- Space- Does the photograph have depth, or does it seem shallow?
- Texture
- Colour
- Pattern
- Form- The 3D shape of something

Key Photography Terms

- **Abstract**- An image that emphasises formal elements rather than recognisable objects.
- **Content**- This is the subject or information captured in the photograph.
- **Composition**- The arrangement of objects within the image
- **Balance**- The distribution of visual elements in an image
 - **Symmetrical balance**- Visual elements are evenly spread
 - **Asymmetrical balance**- Visual elements are not evenly spread
- **Contrast**- Strong difference between the light and dark areas within the image
- **Framing**- This is the boundaries of your photograph
- **Vantage Point**- This is the place the photographer takes the picture from
- **Exposure**- How light or dark an image is, the camera sensor will expose itself to light depending on the shutter speed.
- **Focus**- Something that is in focus is something that is sharp and can be easily seen. An image out of focus will appear blurry.
- **Depth of Field**- How much of the image is in focus. Similar to aperture when you have a blurry background. You can also have different strengths of depth of field.
- **Focal Length**- This is the space between the lens and the camera sensor, this will adjust depending on the size of lens that you have.
- **Noise**- Little flecks on an image also known as grain. This means there has not been enough light when taking the image.

Basic Camera Functions



How to use Manual Mode

Manual mode allows you to control the amount of light entering the camera without the need to use the flash.

There are 3 settings that need to be adjusted when working in Manual mode on a camera. All three settings are adjusting and working with the light that is in the area.

When using Manual Mode constantly check the images you are taking, do not assume the lighting will always be the same even when in the same room or area as you could lose some good photographs.

Setting 1- ISO: To adjust ISO on the camera you must hold down the ISO button on the face of the camera and use the arrow keys to select the ISO setting you would like you use. Ideally you want the ISO to be as low as possible as this will capture as much detail as possible, however sometimes this will not work due to the light conditions you are working in.

Setting 2- Shutter Speed: To adjust shutter speed use the dial on the top of the camera, the settings will change on the screen. Shutter speed can be adjusted for many different situations if you are trying to capture something that is still and you are trying to achieve a clear and sharp image you need to set a high shutter speed, this will make the shutter close as quick as possible. However, if you are aiming to capture movement, such as a light drawing you need to set a slow shutter speed allowing more time for the light to hit the sensor.

Setting 3- Aperture: Adjust the aperture by holding down the AV button on the face of your camera and scroll using the dial on the top of the camera (The same dial as the shutter speed). Aperture can add dimension to your photos by controlling depth of field. The two extremes of aperture gives you a blurred background with a beautiful shallow focus effect or it will give you sharp photos from the nearby foreground to the distant horizon. It also alters the exposure of your images by making them brighter or darker.

Assessment objective	What it means	What we would expect to see	What NOT to do
AO1 - Develop ideas. Through investigations, demonstrating critical understanding of sources.	<p>Using other photographers work to help you to develop your own ideas, this means collecting images, and completing shoots inspired by them in order to understand how the photographer has created the image. It may be that you copy some of their work to begin with, so you gain a clear understanding of how the photographer has used the materials and processes within their work. It may be that you create a shoot similar that focuses on how they use reflections within their work, but it must be useful. Do not copy photographers work directly for the sake of copying, it must inform your own work.</p> <p>You should show your understanding of the photographers work by not only analysing it but most importantly USING it to try out new ways of working and to take YOUR ideas forward.</p>	<p>Your own shoots inspired by photographers and artists work but not too many of their own photographs.</p> <p>Your own ideas in a similar style, notes to explain what interests you about the photographers work and how you intend to use it.</p> <p>Why it is relevant to your ideas and whether it is working and if not what you intend to do to make it work.</p> <p>Clear analysis of photographers' work showing you understand how the photographers have used visual elements within their work.</p>	<p>Write all about the photographers' life in great depth. A brief intro of no more than a few sentences is enough unless their life is directly influencing their artwork.</p> <p>Too many photos of the photographers' work (no more than 3), the only thing this shows is your ability to copy and paste</p> <p>Research photographers that are not used – this gain's very minimal marks, the reason you look at photographers is to use them to inspire your ideas and move your ideas forward.</p>
AO2 - Refine work by exploring ideas, selecting, and experimenting with appropriate materials, techniques, and processes.	<p>You try out different ways of working and materials that are relevant to the project and your ideas and interests. We see useful experimentation where you make decisions about what works and what does not and can explain WHY.</p> <p>You are confident enough to discard things that do not work and look again at how you can push the project forward.</p> <p>Your ideas narrow down and you are making decisions based on the experiments that you do, your ideas and subject matter become clearer and you show you have reflecting thoroughly on your experimentation and this has improved your work. Your work is becoming more personal.</p>	<p>Experimenting with different shoots and possibly materials, exploring different ideas that relate to you theme that have a purpose. For instance, if you are studying portrait photography and you plan to have a set of portraits for your final piece, most of your sketchbook should be exploring portrait photography.</p> <p>If you are not sure and are going in a very experimental way you could be experimenting with abstract images, stitching into your work, origami or painting onto your work, and this experimentation will lead you to make decisions about which materials and processes you will ultimately explore in more depth.</p> <p>Trying out all or parts of your final idea so that you are sure it will be the best it can be.</p>	<p>Using materials for the sake of it. There is no point in taking landscape photos or painting onto photos if you are intending to focus on portrait photography.</p> <p>Simply drawing out 3 ideas for a final piece without trying them out. This is not refinement or development this is recording an idea (next assessment objective).</p>

Assessment objective	What it means	What we would expect to see	What NOT to do
AO3 - Record ideas, observations, and insights relevant to intentions as work progresses.	Everything you record in your portfolio, from taking hundreds of photographs exploring different things, to small drawn plans, collaging your work, anything. This is how skilful you are at recording what you see and how skilled your photographs are. Think about the composition, framing, lighting, choice of subject matter and how to edit on photoshop. You need to show that your skill is progressing and improving whilst also showing you can make the correct decisions. This is also where you record ideas through annotation.	Make sure you take well thought out photographs, take your time to set up for your photos and plan beforehand. Make sure they are relevant to the project and you are not just taking photos for the sake of it. You need to write about your ideas and constantly explain why. Do not simply tell us what you have done, this gains no marks. 'Here I have photographed my sister' gains no marks 'I have photographed my sister because she has long hair and she is a female model, it worked/didn't work because..... so now I will....' will gain a lot of marks. You need to write down what goes on in your head. It can be in note form or key word form, fill your pages with key words or notes throughout your project, write down EVERY thought relevant to your project. Annotated contact sheets, circle images you are going to use or not use and explain why, e.g. 'too dark' or 'correct lighting'.	Do not include the wrong photographs on your contact sheets, ensure you select the correct photographs for this. Do not include your edited photographs on the contact sheet. Do not include images for the sake of it, do not include a lot from the internet.
AO4 - Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.	Creating a final piece or series of pieces that are exciting and make sense in terms of what you have done before. This is the end of your project 'journey'.	A piece or series of pieces that makes sense in terms of linking back to what you did before. It does not have to be on mount board or in a frame, think outside of the box. As long as your final piece and how to display it was the most exciting thing you have done and you have developed, refined the idea and you do it brilliantly it will gain good marks if it links back to what you did before.	3 random ideas thrown together into one piece. This is very basic and usually results are 'naff' work that is not very personal or through in development and refinement. It is frowned upon by the examiners too. You should be able to explain why you did everything that you did with confidence.

DO NOT SEE THE ASSESSMENT OBJECTIVES IN AN ORDER, THEY ARE NOT. GREAT PROJECTS WEAVE IN AND OUT OF ASSESSMENT OBJECTIVES 1-3 THROUGHOUT THE PORTFOLIO AND PREP WORK. IT IS MUCH MORE LIKELY THAT YOU WILL START WITH COLLECTING IMAGES OR PHOTOGRAPHER RESEARCH AT THE BEGINNING OF A PROJECT.

HOW ARE WE USING PORTFOLIOS AND JOURNALS?

DIGITAL PORTFOLIOS

Across your 2 years studying GCSE, you will create a DIGITAL PORTFOLIO using Microsoft PowerPoint. You must ALWAYS save 2 copies of your portfolio and know exactly where you have saved it.

Your digital portfolio should be saved in your OneDrive and shared with your teacher. Your teacher can then give live feedback on your work.

You will make a new portfolio for each project.

What we expect to see in your portfolio:

- Clear titles
- Your own notes throughout your portfolio- say what you are thinking about your work and constantly reflect.
- Contact sheets for every shoot.

What we do NOT want to see in your portfolio:

- DO NOT add fancy backgrounds for no reason. You do not want to distract from your work.
- DO NOT copy and paste artist information from the internet without stating where you got it from.
- DO NOT make your images really small, show off your work!

PERSONAL JOURNAL

Your journal is a working sketchbook used to record notes, thoughts, ideas, how to guides, physical editing and all physical work.

You will use it to record notes on how to complete things on photoshop- you can then refer to this.

If you complete physical editing, you must photograph it, upload it to your portfolio and then store it in your journal.

Use your journal as an ideas bank, record any ideas you have, photograph the page, and upload it to your digital portfolio.

KEEP NOTES when you have tutorials or conversations with your teacher about ideas and what work you should complete next.

How to....

Upload photographs from my phone:

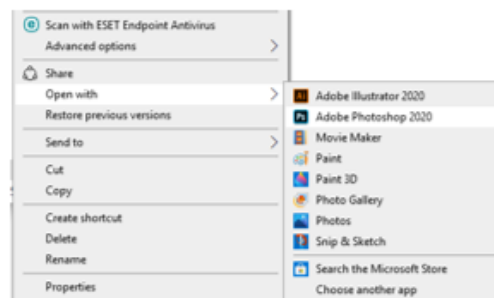
1. Download the OneDrive App
2. Log in using your school log in information
3. Upload your photographs straight from your phone to a dedicated folder in your one drive app- *It can take a while to upload sometimes due to the large file size, you should do this at home or connected to wifi.*

Upload photographs from a camera:

1. Plug a card reader into the computer.
2. Remove the card from the camera and insert it in the card reader.
3. Find your photographs. *The quickest way to find them is check the dates.*
4. Select all your photographs. *Click on the first one in the list, hold the Alt key and click the last image, this should select everything in between.*
5. Drag and drop the photographs into the file you want to save them to.

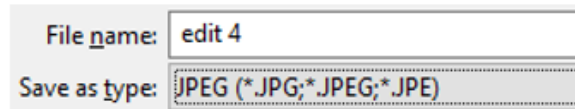
Open a photograph on Photoshop:

1. Find the image you want to open on photoshop.
2. Right click and select 'Open with'
3. At the bottom of the new menu choose 'With another app'
4. Select Adobe Photoshop



Save a photo as a JPEG from Photoshop:

1. Click File, Save As, a new window will open.
2. Choose the folder you want to save it to, rename the file.
3. Select JPEG on the drop down menu and click save.



EXAMPLE DIGITAL PORTFOLIOS SLIDES

Own Edits

Slight distortion, multiplying and extreme distortion

Don't really like the subtly distorted images
- I plan on experimenting the heavier ones further.



I like the cleanliness of the editing, this style looks better in low lighting with a black background



I like the texture of these heavier distorted images.



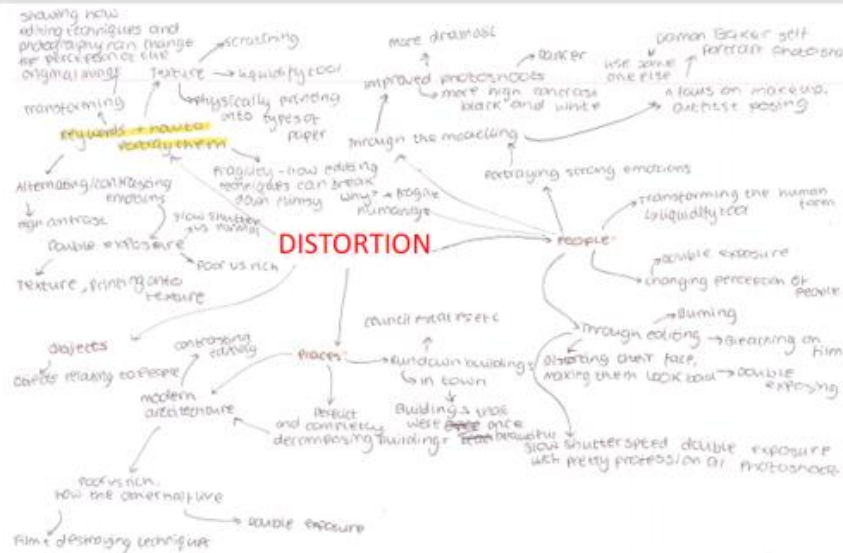
Own work compared to an artists work



My favorite edit from this set- inspired by this photo from Henrietta Harris' artwork.



Written mind maps



Annotating your own ideas



Refinement of ideas

To refine my ideas I tried different ways of presenting my work. I used a pin board with white paper on, and put the pins on just the top of the image or on the top and bottom of the image. I concluded that my photos look better pinned on just the top row, as since the prints were soaked in liquid they curled up making it difficult for them to sit flat when pinned on the bottom too.



Artist image analysis

Tyler Mitchell: photo analysis 2

Title: Heaven On Wheels

A novel take on the bike chain, this glitzy JW Anderson belt is paired with a Wales Bonner knitted sweater vest and kilted skirt

Uneven light blue backdrop, looks like the sky. This links to the belief following the idea that Heaven is in the sky. Further linking to the title 'Heaven On Wheels'

Different shades of blue, linking to this idea of heaven. But also creates a cold feel to the image. The colour blue could also represent sadness, or a sense of calm and peace.

The large, chunky, gold belt brings the eye to the skirt Harry is wearing. It also looks very similar to a bike chain so it could link the use of the bike in the image.

Mirror on bike wheel, could represent how people should dress as a reflection of themselves and their personality, but because of this idea of toxic masculinity in society men have been limited to this. The reflection has also reflected onto an even darker blue that is hidden to the camera, adding a further contrast.



The use of Harry Styles as a model in this piece has a big part in why this image has such importance, by using a very well known celebrity the shoot was guaranteed to reach a large amount of people and so will have a bigger impact, this whole shoot has a whole focus on breaking that barrier of toxic masculinity. So when people see that someone like Harry Styles is wearing dresses and stuff that is traditional and stereotypically worn by women it can create a bigger impact and change and give confidence to those who want to wear something that breaks this barrier.

As said previously this shoot was based around breaking the barrier of toxic masculinity. So the use of wearing the kilted skirt links to this idea. The Colour also adds another shade of blue to the image and adds a contrast.

He is also wearing shoes that look like Brogues, these are most traditionally worn by men so is a contrast to the skirt.

The floor is covered with a darker blue fabric and it is ruffled, almost to replicate water or the ocean, adding to this idea of a calm semantic field.

1 edit from a shoot, shows before, during and after editing with notes

Photoshoot 5



This is similar to the previous image but is zoomed out, I think that I prefer the image more zoomed in but I like the extra layers you get with this image.



Mind map- researching an idea/theme

Conceal + Reveal

Masks
Makeup
Clothing
Sheer fabrics
Thick fabrics
Ripped fabric
Concealing parts of the body
Silhouettes
Partially seen
Protected
Obscured
Reflections - Broken mirror,
Exterior vs interior (looks vs personality or feelings)
Hiding
Portraying
Revealed as something moved
Final curtain
Layers (peeling paint)- Physical editing
Who you are- your past, finding out about someone
Assumptions about people
Stereotypes and labels (Gender, cultures and decisions)
Layering text and words
Shadows
Through glass
Colour, tinted glass?
Steam
Release and restrain (Tape)
Clingfilm-

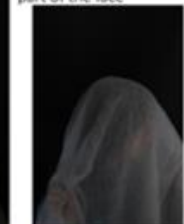


2 edits from a shoot, showing before and after editing, with an artist link and notes

Photoshoot 12



The hair I the picture on the left has added to the texture behind the fabric, and has also concealed some more of the face, which adds to this idea of hiding part of the face



For the picture on the right, the light is coming from the right side, I which I took inspiration from the image above it, in looking at the light to add this spotlight affect to it, making the areas away from the light darker



Artist analysis

Alberto Seveso

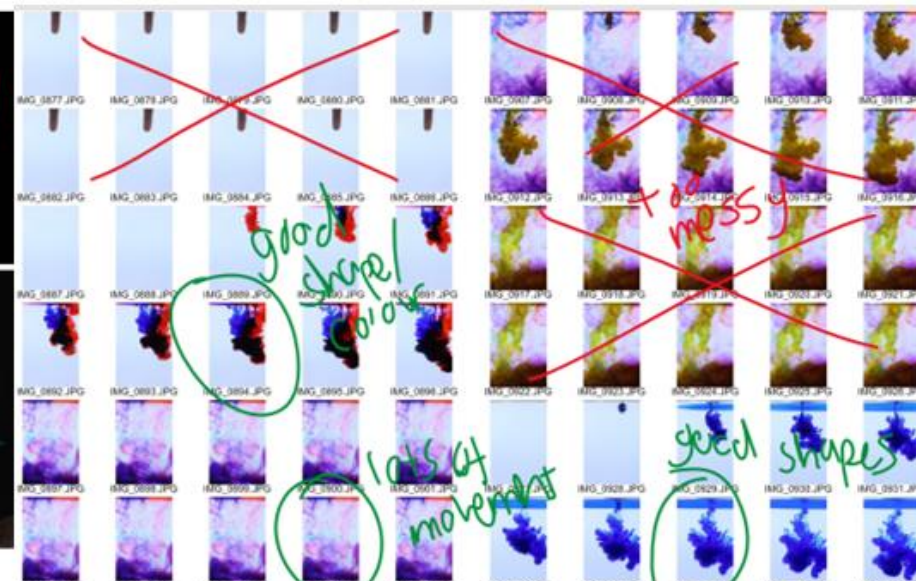
Alberto Seveso is a self-taught, freelance Italian photographer and graphic artist who is best known for his exploration into ink and the human figure. His passion for graphic art started from a young age when he was fascinated by the graphic of skate decks and the cover of music CD metal bands in the early 90s. Following this passion, he started to create his artworks. Now, he creates his images for high-profile brands (such as Adobe) but ultimately just 'enjoys giving people a new face'. By merging his passions of digital art and photography, Seveso is able to create a unique hybrid of the human form and abstract digital art which embraces colour and movement.

His recent collection 'Heavy Metals' is what inspires me most; they are a series of underwater ink photographs achieved by mixing ink with metallic powders which are then suspended in different fluids and photographed at high-speed.

His use of colour is very inspiring to me; the darker image (bottom right) uses complimentary colours which is very effective as the small stripes of orange stand out from the blue, instantly drawing your eyes to the image. Additionally, the textures in the image are all very soft; the ink looks almost like clouds. Since there is a lack of hard lines and shapes, your eyes are left without much guidance around the image, although the colours loosely transition you from one part of the image to the other.

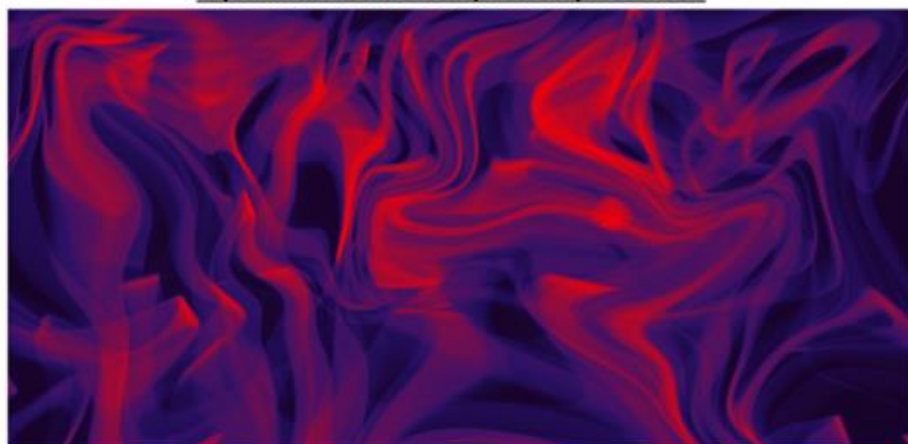


Contact sheet



Experimenting

Experimental edits from previous photoshoot



In this image I have used liquify to make a more fluid image. It has created very wispy, fine lines which look very delicate. I have also used a gradient map to make the colours much more vivid and richer to draw the viewer in.

Annotating your own images and explaining WHY.

I have used ink in the background because it represents the scent, and the colour of the scent matches the flowers representing a floral, delicate scent. I have made the ink not protrude from the behind the arrangement too much because I do not want it to distract from the main arrangement.

I have used purple fabric to place the arrangement on because it is a dark and mysterious colour which will not draw too much attention away from the flowers or perfume. It also sets a soft base for the image which transitions nicely from the black background to the colours in the arrangement, however it still creates a monochromatic image with the pink and red colours.

WHY? Self image analysis PART ONE



I have used bottles with more interesting shapes because I want them to show that they are bold, so that the viewer understands that they are the main focus of the image. This bottle in particular is the most successful because it has dark red liquid, it has an elegant shape which draws the viewers eye upwards, and it reflects and refracts light very well. I have also used the dodge tool to make the liquid in the bottle brighter so that you can see a silky texture, which represents the delicacy of the perfume. The shape also draws the viewers eyes up through the image.

I have only been using female perfumes because they typically have much more interesting bottles and shapes, as well as representing beauty and glamour much more than men's perfumes.

I have used pink and red flowers mainly because they feel much more romantic and intimate, giving a luxurious and desirable feel to my images. I want this because I want the product to look as beautiful and appealing as possible so that customers would be attracted to it. I am going to experiment with other coloured flowers in my next photoshoot. Additionally, red and pink colours are much bolder than other colours which will make the image pop and draw the viewers attention quicker.

Y11 GCSE Exam Dates

Y11 Mock(s):

Y11 PPE(s):

Final GCSE(s):

Success Programme Sessions:

Revision Guide (if applicable):

Notes
