



Transition Pack

For

A-Level Photography

Mandatory Tasks

Task	Activity/To do	Tick when complete
	You need to present your work in a PowerPoint format.	
Introduction to A-Level Photography	Read through the tasks and learn about the course requirements.	
Threshold Concepts	Create a Mind map of genres Identify 6 photos genres	
Research Task : NO Focus: Written Analysis	Present minimum of 500 word essay about Uta Barth	
Photoshoot Task : New From Old	Take a minimum of 80-100 photos inspired by one of the old paintings listed. 'Print screen shots of the contact sheet and select your best image to edit.	

All work must be handed in to Miss Smart on the first lesson in September. Please make sure any work is printed ahead of time.

Optional Tasks

Task	What did you read, see or do?
Book recommendations	See what books you can find to broaden your understanding of art history. This will help your understanding to strengthen your related study (visual essay)
Virtual Gallery Tour Recommendations	Go on a Gallery tour to expand your understanding
Online video recommendations	Watch videos of how to create interesting photoshoots with make shift equipment at home

WELCOME...

Welcome to A LEVEL PHOTOGRAPHY , this is the beginning of a hard but enjoyable two years.

Photography is not easy; its about hard work, stepping out of your comfort zone, challenging your creativity and the will to do well.

Your A level is very important and to get the maximum from your coursework you must complete all set assignments.

You have chosen this option, so we expect nothing but your best.

What will I need?

You will need to buy an A3 sketchbook and art pack, details will be released at the start of term. In year 12.

Suggested optional extras to help you work at home can include:

- Glue/double sided sticky tape
- Small guillotine
- Access to a laptop (there is no expectation to buy one)
- Use of one drive to backup all work
- Or memory extra storage support (memory sticks/hard drives etc)

All materials can be provided for use at school in lessons and a classroom is always available during supervised study periods.

SUGGESTED READING

There is no expectations for you to buy but might be worth investing.

These are to help extend your knowledge and key vocabulary in Photography.

You can buy these second hand, do look out for these in shops like Tkmax and Amazon as prices can be a lot cheaper.

Further Reading:

Independent reading is a powerful means of taking ownership of your learning - the best way to discover new perspectives and shape a deeper understanding of the subject. Some art and photography writing can be intimidating for students, however, by starting with more accessible texts it is possible to develop these skills.

Here are some further links that provide rich examples of photography writing:

David Campany - [Domestic Disorder: Re-viewing the Photographs of Robert Cumming](#)
Duncan Wooldridge - [John MacLean - Outthinking the Rectangle](#)

River Bullock - [Written by Dorothea Lange](#)

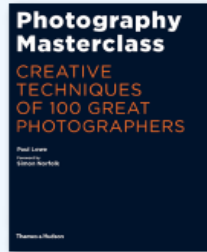
It's All Dreaming - [Essential Writings about Photography from Aperture](#)

Portrait Photography - [Lens Culture's essential guide to making and sharing remarkable photographic portraits](#)



Photobox: The Essential Collection
250 Images You Need to See
 Edited by Roberto Koch
 512 pages with 250 illustrations
 Paperback
 ISBN 978 0 500 292662
£14.95

An essential, and affordable, anthology of 250 images by some of the world's greatest photographers, each one accompanied by an engaging commentary and a brief biography of the photographer.



Photography Masterclass
Creative Techniques of 100 Great Photographers
 Paul Lowe Foreword by Simon Norfolk
 288 pages with 135 illustrations
 Flexibound
 ISBN 978 0500 544624
£19.95

This book showcases 100 iconic images by master photographers and analyses how they achieved their mesmerizing effects so you can recreate their techniques for yourself. Arranged thematically, the book reveals the secrets of unusual landscapes, perceptive portraits and eye-opening reportage.



Experimental Photography
A Handbook of Techniques
 Marco Antonini et al

240 pages, with chemical safety information, further reading and index
 Over 600 illustrations
 Hardback
 ISBN 978 0500 544372
£19.95

Once you have mastered the basics, this new book offers inspiration for all sorts of experimental photographic techniques, from across the history of the medium.



Image Makers, Image Takers
The Essential Guide to Photography by Those in the Know
 New & expanded edition
 Anne-Celine Jaeger

312 pages
 202 colour illustrations
 Flexibound (with jacket)
 ISBN 978 0500 288924
£18.95



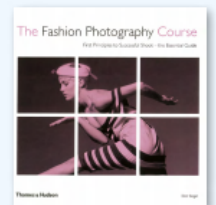
Why It Does Not Have To Be In Focus
Modern Photography Explained
 Jackie Higgins

224 pages
 100 colour illustrations
 Flexibound (with jacket)
 ISBN 978 0500 290958
£9.99



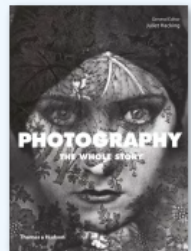
The Photograph as Contemporary Art
 Third edition
 Charlotte Cotton

256 pages, with bibliography and index
 249 illustrations, 212 in colour
 Paperback
 ISBN 978 0500 204184
£9.95



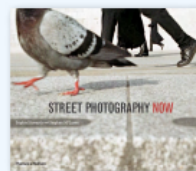
The Fashion Photography Course
First Principles to Successful Shoot - the Essential Guide
 Eliot Siegel

144 pages, with index and resources
 Over 250 colour illustrations
 Paperback
 ISBN 978 0500 287699
£14.95



Photography: The Whole Story
 Juliet Hacking

576 pages with glossary and index
 Over 1,000 colour illustrations
 Flexibound PLC (with jacket)
 ISBN 978 0500 290453



Street Photography Now
 Sophie Howarth and Stephen McLaren

240 pages
 301 illustrations in colour and black and white
 Paperback
 ISBN 978 0500 289075
£19.95



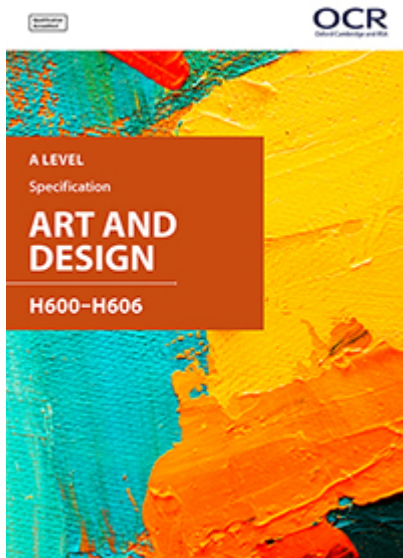
Street Photography Now
 Sophie Howarth and Stephen McLaren

240 pages
 329 illustrations
 Hardback
 ISBN 978 0500 544532
£29.95

OCR MARKING CRITERIA

We use OCR exam board: look through the course specification here:

<https://www.ocr.org.uk/qualifications/as-and-a-level/art-and-design-h200-h600-from-2015/>



Content Overview	Assessment Overview	
<p>There are seven qualifications available for study.</p> <p>The available specialisms are:</p> <ul style="list-style-type: none"> • Art, Craft and Design (H600) • Fine Art (H601) • Graphic Communication (H602) • Photography (H603) • Textile Design (H604) • Three-Dimensional Design (H605) • Critical and Contextual Studies (H606) <p>Component 01: Personal investigation</p> <ul style="list-style-type: none"> • Learners should produce two elements: <ol style="list-style-type: none"> (i) a portfolio of practical work showing their personal response to either a starting point, brief, scenario or stimulus, devised and provided by the learner or centre (ii) a related study: an extended response of a guided minimum of 1000 words. <p>Component 02: Externally set task</p> <ul style="list-style-type: none"> • The early release paper will be issued on 1 February and will provide learners with a number of themes, each with a range of written and visual starting points, briefs and stimuli. • A response should be based on one of these options. 	<p>Personal investigation (01) 120 marks non exam assessment (internally assessed and externally moderated)</p>	<p>60% of total A level</p>
	<p>Externally set task (02) 80 marks 15 hours non exam assessment (internally assessed and externally moderated)</p>	<p>40% of total A level</p>

Photography Threshold Concepts

A 'threshold concept' is a concept that, once understood, changes the way that a person thinks about a topic

There are 10 concepts that underpin photography and at A level you are expected to respond to these in your work.

Photography has many genres, some old, some borrowed, some new

#1

Photography is the capturing of light; a camera is optional

#2

Photography is a hybrid kind of picture making, democratic and diverse

#3

Photography is an art of selection rather than invention

#4

Photographs are abstractions, shaped by technology

#5

Photographs rely on chance, more or less

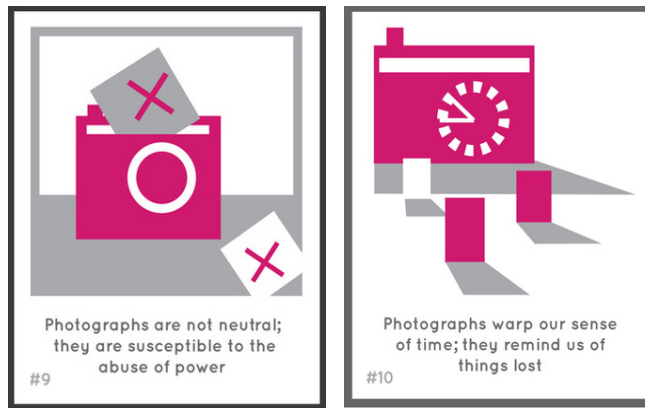
#6

Photographs are not fixed in meaning; context is everything

#7

Photographs have their own visual language and 'grammar'

#8



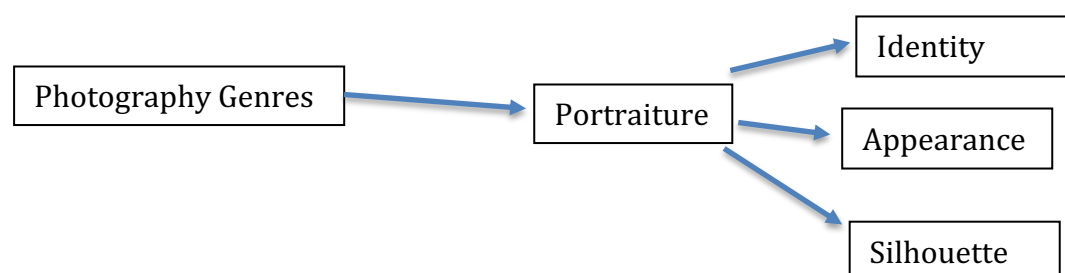
Threshold Concept # 1

Photography has many genres, some of which are borrowed from painting (e.g. still life, portraiture, landscape). Some are special to photography (e.g. photojournalism). Artists/photographers often play with our expectations about genre for creative purposes.

“...in the same way that a [film] poster creates an expectation for the film, so a genre in photography - portraiture, landscape, still life, documentary etc. - creates an expectation for the meanings to be derived from that type of photograph. Each genre creates an expectation for particular types of understanding. Whether the photograph gratifies that expectation is another matter.”

-- From **Photography: The Key Concepts** by David Bate

Task 1: Create a Mind Map of the different Photography Genres. Branch off the main word with descriptive words e.g



Apply your knowledge Task 2:

Which genres would you class these as and why:

1.



2.



3.



4.



5.



6.



Research Task: Extended writing Minimum 500 words

UTA BARTH



Field #3 1995 Chromogenic print on panel; 28 3/4 x 23 inches (73 x 58.4 cm)



Field #21 1996 Acrylic lacquer on canvas; 204 x 132 inches each (518.2 x 335.3 cm)

Before you write: LOOK

Take time to look at the work of art.

Take in the entire work of art, paying close attention to details. Ask the question, "What do I notice?" and take inventory of everything you see.

If you cover over the work for 30 seconds, what do you remember? What feeling has the image left you with?

DESCRIBE

Talk about what you see in the work of art.

Describe all of the things that you see. Explore line, shape, colour, composition, material, use of light, depth and subject matter.

State the obvious! It is easy to ignore the obvious features which are often most important.

Does the title of the piece of work give you any additional information or help you understand the meaning or the process?

Look at the size of the piece of work. Is it large or small, how would that make you feel standing in front of it

Use expressive language to describe what you see in detail. For example, instead of saying, "I see the sky," you could say, "I see a dark, foreboding sky full of heavy clouds that sulk across the composition," if that is appropriate to the image.

3. THINK

Interpret and assign meaning to the work of art.

Discuss the following:

- What story is taking place? What is the setting, or the time and place depicted?
- What is the mood of the work? How do you know?
- What is this work of art about?
- What do you think the artist was trying to communicate through the creation of this work of art?

4. CONNECT

Relate what you see to your own life, or to other works of art or images you have seen.

Discuss the following:

- What does this work of art remind you of? Why?
- How does this work of art relate to an aspect of your own life?
- Compare this work of art to other images/objects that you have seen, either in a museum or in your everyday life. How are they similar? How are they different?

After you have written your own visual analysis.....

5. RESEARCH

Search for information about UTA BARTH

- You should use at least 3 sources, aim for one to be information that includes direct quotes from the photographer such as their own website if they have one or an interview. The other sources should be from galleries or journals.
- *Include your sources and reference using the Harvard referencing system if you know how. If you don't know how highlight information that you have researched in different colours for each source.*
- Context: Information that is relevant about the photographer that explains some of her artistic decisions. This may include (you will need to decide what is relevant depending on the style of work): where she was born, where she lives, date of birth, political beliefs, type of upbringing, life changing events, sexuality, relationships, wealth, social circle, education, local or world events.....

- What is the purpose of her work? What is she hoping you will feel? Does this support or contradict your initial notes?
- Are there any meanings intended that now you can find evidence of in the work?
- If you are recreating her work what do you need to consider? How does she create her images.
- *Search for other artists/photographers that appear similar.*
- *Write a list of their names and add an image by each one.*

Task 3: Photographic response: NEW From the OLD

Many artists and photographers are inspired by art from history whether it is conceptual, visual or a mixture of both. This unit asks students to study and take inspiration from the artwork of the past and create new and contemporary works.

Hendrik Kersebaom:



Pick from one of the below historical images and create a photographic response inspired by their work. You do not have to copy the outfits exactly as you can see from the above artists work.

- Look through the images of work below and select one that inspires you
- Spend a few minutes looking at the photo to ensure you see everything in the image
- Think about how you can put a modern twist on the image
- Plan a photoshoot- take around 80-100 photos to ensure you have enough to choose from. Edit the photo using your phone or at www.photopea.com if you don't have photoshop
- You must submit 1 A4 photograph you have taken which is edited along with the title of work which inspired you:

Girl with a Pearl Earring- Johannes Vermeer
 Liberty Leading the People- Eugene Delacroix
 Arnolfini Portrait- Jan Van Eyck
 American Gothic- Grant Wood
 The starry Night- Vincent Van Gogh
 A Sunday Afternoon- Georges Seurat
 Morning Sun- Edward Hopper
 The Last Supper- Leonardo Da Vinci
 The Scream- Edvard Munch

