Past present future
Jasper Conran’s book ‘Country Life’ by Andrew Montgomery
documenting ways of life from the past which are dying out.
Wolfgang Tillmans
documenting everyday life from the present moment...
Documenting the destruction of the earth and illustrating how our future is developing....
endless day, by orgeon artist carl vander yacht.
Time lapse will help you record the past every minute or hour.
The Passage of Time Captured in Layered Landscape Collages by Fong Qi Wei timelapse sunset collage

PLEASE FOLLOW THIS LINK
...
YOU MUST SEE THIS!!!!!!

https://uk.pinterest.com/pin/304696731012603224/
Henri Cartier Bresson captures that decisive moment. Looking at things around him at the present moment, not setting anything up but capturing the here and now. A great idea to try.
Jerry Uelsmann

future or past realities revealed in your hands....
Quebec City-based photographer and designer has created a photo series dubbed *Genetic Portraits*, which explores how much family members really do resemble each other. He photographs combinations of siblings and/or their parents, and then meld their split faces together to create a spectrum of portraits that span the eerily normal to the eerily shocking. In a way you can see the present and at the same time see what you would look like in the future by merging or joining photos of older family members. http://manmadediy.com/tags/split
Bobby Neel

Neel tears and collages printed portraits to show past and present versions of families.

Have you got any old photos which you could use?
Clarisse D’Arcimoles
Recreating past photographs using the same outfits to show changes now in the present

Joachim Schmid
Same as D’Arcimoles but with a collage technique rather than pairs of photos.
Using thousands of meticulously painted dots (“ten-ten” in Japanese) designer and photographer Miharu Matsunaga has been exploring the interconnectedness of people and places in these two recently completed projects. The first, a series of mottled portraits was completed as part of her graduate work at Tama Art University. The delicate white dots are meant as a visual display of the often neglected and forgotten interconnectedness between “family, parents, sister, friend, man, woman, adult, baby, race,” and people of different languages. Matsunaga continues this organic, dotted exploration in Ten-ten wherein the dots are used to cover interior walls, vehicles, and other objects. Stunning work.

What would you do to link different generations of your family in a series of portraits?
Split Portraits by Bobby Neil Adams from a series called 'Back to the Future' Collects past and present photographs and morphs them together.
Bobbi Neal Adams
Freezing motion, Mike Monaghan. It's an amazing image of a girl in motion, the colour theme is very bright and striking.

How can you use this technique to show past present and future?
Kelli Connell messes with present realities by duplicating herself in her edits to tell a story of present day life which is fabricated and made up.
Sergeev combines unusual combinations of accessories and makes you question who the model is. This technique can be used to show what you think people might do as a job in the future. Friends can dress up to show what they would like to do.
Chema Madoz is a surreal photographer creating unusual and unbelievable versions of objects.

This editing technique could be used to combine your photos to make futuristic objects... You could be a designer of the future.
Martina Mullaney

Self Portrait

Mullaney creates self portraits without herself in it. The images are like a puzzle; you have to guess who lives in the room, but few clues are given. It is like a glimpse of the recent past. What has happened? A recent break-up? You will need to give clues to show what has just happened?
"Futuristic Fashion" by Syuzi  #future  #futuristic  #fashion

Do you want to make futuristic outfits?
Fashion designer Alexander McQueen (from "Widows of Culloden" collection)
Tim Walker

Recycle household objects and design fashion for the future...
The inspiration for this dress followed the first time I saw this fiberoptic product in action. I was at a festival when I saw a bloom of fiberoptic jellyfish approach, and they created such a beautiful effect that I knew I had to turn the concept into something wearable.
Philips LED light clothes by Mary Huang and Hussein Chalayan
Rihanna, Katy Perry and the Black Eyed Peas have all recently been lighting up their shows with the help of the smart fiber optic fabric.
Amazing steampunk photography by Kiev, Ukraine based photographer Marina Loki Nosova. Steampunk is an art genre I’m always fascinated. But what is steampunk?

Steampunk is a sub-genre of science fiction, alternate history, and speculative fiction that came into prominence during the 1980s and early 1990s. Specifically, steampunk involves an era or world where steam power is still widely used—usually the 19th century and often Victorian era Britain—that incorporates prominent elements of either science fiction or fantasy. ~ Wikipedia

Steam punk combines elements from the Victorian times in the past
With a futurist spin.
Instead of Victoriana, what kind of old things/clothes/props could you use and put a modern or futuristic spin on?
Idris Kahn

Kahn creates images by repeating and layering several different photos to make a construct image evoking a ghostly or ethereal effect. This is one way to show the past or explore a ghostly topic...
Alex Stoddard uses particular props to tell his story.

A skeleton is a symbol of death and could represent the past.

How can you combine it with the present or the future?

What is your story?
Ryo Ohwada: flipping and repeating images

His use of cropped landscape images, flipped and repeated create weird futuristic looking landscapes which you could imagine as film sets for a futuristic animation film set.

You too can create new landscapes for the future…
Susan Derges

Derges documents the development of frog spawn through several stages.

Instead of frogs, what past, present and future could you track and illustrate?
Mariah Skellorn

Miss Skellorn aka Mrs Ballam shows the future of food in her images.
Documenting the present situation of our corroding landscape.

What is important in your local area?
What would you document and why?
Edward Burynsky documents man’s destructive effect on the landscape in areas of mining around the world.

Is there an area near you which is changing or being destroyed? How can you document the present for future reference?
Janaina Tschape

Visions of new species that could evolve in the future
Mladen Penev

This editing technique blends the model away and camouflages them so that they are almost not there.

This technique could be used to show how things in the past can easily be forgotten.
Hendrik Kerstens looks at the past and reinterprets it into the future.
He looks at old Dutch paintings to study fashions from the past.
He then creates his own designs based on this but uses contemporary objects from today to re-style his headwear. He copies the position of the model and the lighting from the paintings.
What styles or paintings from the past would you recreate? Does it have to be paintings or could it be old films?
Duane Michals

Michals uses a sequence of images to tell his story.

This technique can be used to show how things have changed from the past and will change in the future.
Portraits can be given a retro feel by layering them with fabric or textures from the past.

You could use old photos when editing.

You could use contemporary or futuristic layers to give another look.
Show images of your past or present by layering them up with technique.

What would your idea be?

What would you try to show this way?
Still life photographs of collections of objects can be reinterpreted to show past, present and perhaps future realities.

What objects would you choose?
Jim Golden

Relics of Technology by Jim Golden

Golden has created lots of images creating patterned layouts of photos of old technology. Old fashioned typewriters from before the computer age and old VHS cassettes before DVDs.

You could do this for objects from the past and compare them to objects from the present.

What objects could you use? What have you got?
Heitor Magno
Magno edits his portraits giving a very futuristic image. Why are the faces distorted? What is the relationship between people and technology in the future?
Daniel Sannwald creates a stunning graphic distortion aesthetic with glitched photography for the Spring/Summer 2012 issue of Arena Homme+.
German graphic designer Matthias Jung has created a series of dreamlike and structurally impossible collages with Photoshop

German graphic designer Matthias Jung first constructed “surreal homes” as a boy, using scissors and glue in his father’s photo lab. In January, he resurrected this childhood project and created a series of dreamlike and structurally impossible collages with Photoshop. “Working with this program is a bit like overcoming reality,” he says. “If something goes wrong I just click the back button. This is what’s different now.” Taking photographs from his travels, Jung creates incongruous images that are intended to challenge perceptions of space and architecture. “Collages are like dreams,” he says, “or maybe dreams are like collages”
Malakoff

“Malakoff” is the name for the mining towers in the Ruhr area. I combined it with the gothic cathedral of Greifswald, a small town in the northeast of Germany. I love using elements that cause many different associations to collide with one another.”
Zonenrandgebiet“‘Zonenrandgebiet’ means ‘area adjacent to the Soviet zone’. I worked on this image for a very long time, and it all looked too artificial, too constructed. Then I had the idea to destroy the building a little bit, and that changed everything.”
As a child, I made a collage that looked quite similar. I love sheep. Having sheep on the roof symbolises reconciliation with nature."

Drawing from a library of approximately 25,000 found images, Jim Kazanjian combines elements of architectural forms to craft visually stunning fantasy structures. In the image above, a giant sand castle puffs out tufts of smoke, while in another, a shoddy suburban home rests atop a medieval moat— all without the use of a camera. These architectural tessellations are a feast for the eyes and a trip for the mind.
Filip Dujardin is an architectural photographer with a flair for impossible structures. Using digital collage techniques, the artist creates renderings for absurd structures, from precariously stacked German-style homes to sand-covered fortresses.
Jenny Okun

Futuristic landscapes edited together from several different images.

http://www.huffingtonpost.com/2012/04/13/jenny-okuns-dreamscapes-d_n_1416248.html
Rephotography is the act of repeat photography of the same site, with a time lag between the two images; a "then and now" view of a particular area. Some are casual, usually taken from the same view point but without regard to season, lens coverage or framing. Some are very precise and involve a careful study of the original image.
D-Day Landing Sites Then And Now: 11 Striking Images That Bring The Past And Present Together
John Coplans
Rephotography is the act of repeat photography of the same site, with a time lag between the two images; a "then and now" view of a particular area. Some are casual, usually taken from the same viewpoint but without regard to season, lens coverage or framing. Some are very precise and involve a careful study of the original image.
Christian Boltanski
These were the rules that American fashion editor/reporter, turned photographer, Heidi Lender followed for this series titled Once Upon. That's how it started anyway. Clearly on the path to self-discovery, she chose to leave the glossy pages of the fashion world and moved to India nine years ago to study yoga. Well, somewhere between upward and downward dog she picked up a camera, and over a whole bunch of Mondays, this fun weekly assignment ended up exposing the many layers of who she really was… wild, controlled, tough, sweet, and quite obviously, always fashionable!

If you did this project, which pictures would be past or present?
Maico Akiba
Arina Pozdnyak
Them
What circus is this? What strange ghosts are they that loom out of the darkest black, the last place in our dreams? They are us and they are Them. They are the work of Danny Treacy. They are the figments of his imagination and desire. They are made from recovered clothes, collected from those lonely places - the woods, the wasteland, the car-parks. They are re-stitched and re-fashioned: re-modelled into junk monsters. They are nightmares of the catwalk, prowling around the outskirts of style's dumb extravagance. They take a chance on existence. They are Danny Treacy dressed-up. They mask his identity.
This is the work of Christopher McKenney, a conceptual artist from Pennsylvania. He calls his photography style "horror surrealist". His picture are actually very cool. Check them out!
In the ghostly self portrait series “i’m not there,” Barcelona-based artist Pol Úbeda Hervàs digitally removed himself from the photographs, leaving only his shadow and his shoes.
Arturo Bragaglia

From 1911, some photographers explored the Futurist art movement where they experimented with long shutter speeds to capture movement like no one had ever done before. Muybridge was linked to this movement too...
1878 – Eadweard Muybridge made a high-speed photographic demonstration of a moving horse, airborne during a trot, using a trip-wire system. A series of sequential photographs were taken to show every movement of the horse as it gallops.

Follow the link below to see what he did with these photos!!

http://upload.wikimedia.org/wikipedia/commons/thumb/d/d7/Muybridge_horse_gallop_animated_2.gif/220px-Muybridge_horse_gallop_animated_2.gif
Follow this link...

- http://www.art2day.co.uk/past-present-andor-future.html
- http://www.booooooom.com
- http://www.ignant.de/
- https://www.wefolk.com/
- http://www.saatchiart.com/photography
WHERE TO FIND RESEARCH IMAGES: WEBSITE ADDRESSES

- www.rps.org
- www.photonet.org
- www.npg.org
- www.vam.ac.uk/collections/photography
- www.tate.org
- www.ica.org
- www.whitechapel.org
- www.istockphoto.com
- www.photovault.com
- www.ipgbattle.com
- www.designmuseum.org
- www.nationalmediamuseum.org
- www.bjp-online.com
- www.bbc.co.uk/photography
- http://www.moma.org/collection=1
- http://www.guggenheim.org
- www.whitney.org
- www.nationalgeographic.com/photography
- www.beyondtheimage.co.uk
- www.norwichartscentre.co.uk/
- www.portfoliocatalogue.com
- www.photonet.org.uk
- www.photofusion.org
- www.portfoliocatalogue.com
- www.photonet.org.uk
- www.stills.org
- www.npg.org.uk

- www.etsy.com/category/art/photography
- www.victoria-miro.com/
- www.haunchofvenison.com
- www.portfoliocatalogue.com
- www.photonet.org.uk
- www.photofusion.org
- www.stills.org
- www.pavilion.org.uk
- www.barbican.org.uk/artgallery
- www.michaelhoppengallery.com
- www.impressions-gallery.com
- www.fstopgallery.co.uk
- www.purdyhicks.com
- www.focalpoint.org.uk
- www.etsy.com/category/art/photography
- www.fstopgallery.co.uk
- www.purdyhicks.com
- www.focalpoint.org.uk
- http://www.tomang.com
- http://www.troikaeditions.co.uk/collections
- http://www.photonet.org.uk/
- http://www.howardgreenberg.com
- http://www.michaelhoppengallery.com/
- http://www.robertkleingallery.com/gallery/contemporary
- www.gettyimages.co.uk/
- www.art2day
- http://www.thisiscolossal.com/category/photography/
Exam project:

Start: February 2\textsuperscript{nd} 2016: Prepare, research other photographers work, develop idea, experiment with shoots and edits, practice final pieces, repeat and improve, select images to be used in the exam. Help from teacher.

Exam: April 26\textsuperscript{th}-29\textsuperscript{th} 2016: You will be allotted dates for your exam. Check with your teacher. Check the notice board outside A3. Edit a set of final images which answer the title Past, Present and/or Future. Mount work. Work under exam conditions. No help from teacher.
<table>
<thead>
<tr>
<th>Assessment objective</th>
<th>General tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Record your ideas</td>
</tr>
<tr>
<td>1</td>
<td>Record your research into other photographers’ work</td>
</tr>
<tr>
<td>1</td>
<td>Analyse other photographers’ work, link it to the title and plan how you will use their ideas, techniques or style.</td>
</tr>
<tr>
<td>1</td>
<td>Develop your ideas and improve them. Take several photo shoots to show that you are doing this.</td>
</tr>
<tr>
<td>2</td>
<td>Experiment with techniques. Use your camera in different ways. Edit in different ways.</td>
</tr>
<tr>
<td>2</td>
<td>Refine and improve your techniques.</td>
</tr>
<tr>
<td>2</td>
<td>Refine and improve your ideas.</td>
</tr>
<tr>
<td>2</td>
<td>Use the ideas, techniques and style of other photographers to help improve your own work.</td>
</tr>
<tr>
<td>3</td>
<td>Record your work. Record your contact sheets. Explain how you took them. Explain your idea for each contact sheet.</td>
</tr>
<tr>
<td>3</td>
<td>Improve the quality of your images using your camera or editing.</td>
</tr>
<tr>
<td>3</td>
<td>Record a best edit in your PPT from each photo shoot.</td>
</tr>
<tr>
<td>3</td>
<td>Record your print screens to show how you control your edits.</td>
</tr>
<tr>
<td>3</td>
<td>Record in notes how your ideas develop and improve.</td>
</tr>
<tr>
<td>3</td>
<td>Record in notes and with photos how your techniques are improving.</td>
</tr>
<tr>
<td>4</td>
<td>Research ways of presenting your final pieces. Repeat successful methods from your mock and aim to improve them further.</td>
</tr>
<tr>
<td>4</td>
<td>Practice editing and presenting your final piece before the exam (like revision).</td>
</tr>
<tr>
<td>4</td>
<td>Make your final piece in the exam. Consider making a couple of final pieces if you think that you will have time. Concentrate on quality and a professional finish.</td>
</tr>
</tbody>
</table>
## GCSE Art & Design Assessment Matrix

All four Assessment objectives must be met in each paper. A mark out of 10 should be awarded for each of the two strands within each Assessment Objective. The four Assessment objective marks should then be added together to give a paper total mark out of 40 for each paper.

### Assessment Objectives

<table>
<thead>
<tr>
<th>STRANDS MARKS</th>
<th>A01: record observations, experiences and ideas that are appropriate to intentions.</th>
<th>A02: analyse and evaluate images, objects and artefacts showing understanding of context.</th>
<th>A03: develop and explore ideas using media, processes and resources, reviewing, modifying and refining as it progresses.</th>
<th>A04: present a personal response, realising intentions and making informed connections with the work of others.</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>no reusable work</td>
<td>no reusable work</td>
<td>no reusable work</td>
<td>no reusable work</td>
</tr>
<tr>
<td>1 - 2</td>
<td>a limited ability to collect and use primary and secondary source material appropriate to intentions</td>
<td>a limited ability to note examples of work from other times and cultures, demonstrating an understanding of context</td>
<td>a limited ability to explore and develop different ideas through the use of media, processes and resources</td>
<td>a limited ability to present a personal response realising their intentions using limited visual language skills and techniques</td>
</tr>
<tr>
<td>3 - 4</td>
<td>basic consideration in their selection and use of primary and secondary source material appropriate to intentions</td>
<td>makes a basic response to examples of work from other times and cultures, demonstrating an understanding of context</td>
<td>makes a basic ability to explore and develop different ideas through the use of media, processes and resources</td>
<td>makes a basic ability to present a personal response realising their intentions using basic visual language skills and techniques</td>
</tr>
<tr>
<td>5 - 6</td>
<td>competent selection and use of primary and secondary source material appropriate to intentions</td>
<td>makes a competent response to examples of work from other times and cultures, demonstrating an understanding of context</td>
<td>makes a competent ability to explore and develop different ideas through the use of media, processes and resources</td>
<td>makes a competent ability to present a personal response realising their intentions using competent visual language skills and techniques</td>
</tr>
<tr>
<td>7 - 8</td>
<td>confident discrimination in their selection and use of primary and secondary source material appropriate to intentions</td>
<td>makes a confident response to examples of work from other times and cultures, demonstrating an understanding of context and using a specialist art vocabulary</td>
<td>makes a confident ability to explore and develop different ideas through the use of media, processes and resources</td>
<td>makes a confident ability to present a personal response realising their intentions using confident visual language skills and techniques</td>
</tr>
<tr>
<td>9 - 10</td>
<td>a fluent ability to make independent judgements in their selection and use of primary and secondary source material appropriate to intentions</td>
<td>makes a fluent response to examples of work from other times and cultures, demonstrating an understanding of context and making fluent use of a specialist art vocabulary</td>
<td>makes a fluent ability to explore and develop different ideas through the use of media, processes and resources</td>
<td>makes a fluent ability to present a personal response realising their intentions using fluent visual language skills and techniques</td>
</tr>
</tbody>
</table>

### Recording of Marks

<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>A01 MARKS</th>
<th>A02 MARKS</th>
<th>A03 MARKS</th>
<th>A04 MARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAPER 01: FULL COURSE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COURSEWORK 1 &amp; 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAPER 02: SHORT COURSE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COURSEWORK 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAPER 02: EXTERNALLY SET ASSIGNMENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Paper Marks

<table>
<thead>
<tr>
<th>PAPER MARKS</th>
<th>PAPER 01: COURSEWORK (FULL COURSE OR SHORT COURSE. TRANSFER COMPONENT MARK)</th>
<th>PAPER 02: TERMINAL EXAMINATION (TRANSFER EXTERNALLY SET ASSIGNMENT MARK ABOVE)</th>
</tr>
</thead>
</table>
## WHAT DO I HAVE TO DO IN EACH PROJECT?

### WHAT DO I GET MARKS FOR?

<table>
<thead>
<tr>
<th>Assessment objective</th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description of tasks:</strong></td>
<td>Work out your ideas that link to the title. Investigate other photographers’ photos and work out how they took them and what the idea is.</td>
<td>Improve your idea by repeating your photo shoots and improve the quality of your photos by using your camera in different ways and editing them in Photoshop.</td>
<td>Keep a record of your ideas, research into photographers, edits and notes in a PowerPoint. Get high marks for recording good quality photographs.</td>
<td>Print your final, best edited photos which really show your idea. Choose the photos which show connections to your research into other photographers.</td>
</tr>
</tbody>
</table>
GCSE ART TAXONOMY (1027–1032 / 3027–3032)

The GCSE Art Assessment Matrix is based on a system of progression from limited to fluent ability. Indicators for each of these levels of achievement, from limited to fluent, can be found in this taxonomy. The taxonomy should be used in conjunction with the Assessment Matrix when making judgements regarding candidates’ marks. It must be remembered that the levels of achievement described by these key words exist in the context of GCSE Art.

<table>
<thead>
<tr>
<th>LIMITED</th>
<th>BASIC</th>
<th>COMPETENT</th>
<th>CONFIDENT</th>
<th>FLUENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The following are indicators of the attributes of a candidate demonstrating <strong>limited</strong> ability.</td>
<td>The following are indicators of the attributes of a candidate demonstrating <strong>basic</strong> ability.</td>
<td>The following are indicators of the attributes of a candidate demonstrating <strong>competent</strong> ability.</td>
<td>The following are indicators of the attributes of a candidate demonstrating <strong>confident</strong> ability.</td>
<td>The following are indicators of the attributes of a candidate demonstrating <strong>fluent</strong> ability.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• little understanding of the importance of visual research</td>
<td>• some understanding of the importance of visual research</td>
<td>• understanding of the purpose of visual research but research is sometimes inconsistent</td>
<td>• understanding of the purposes of visual research; research is relevant and consistent</td>
<td>• understanding has become knowledge</td>
</tr>
<tr>
<td>• over-reliance on second hand material</td>
<td>• may be a disproportionate reliance on second hand material</td>
<td>• meaningful information gleaned from sources</td>
<td>• understanding of visual language/formal elements; consistent command of skills/technique</td>
<td>• technique, style, content and judgements consistent and sensitive from conception to realisation</td>
</tr>
<tr>
<td>• insufficient subject knowledge (understanding of formal elements/visual language)</td>
<td>• partial understanding of visual language/formal elements</td>
<td>• established skill level and foundation of subject knowledge (formal elements/visual language) but there may be some inconsistency</td>
<td>• solutions are well-constructed but not always exciting/original</td>
<td>• in-depth subject knowledge (visual language/formal elements) and high command of skills/technique</td>
</tr>
<tr>
<td>• little sense of order in development of ideas</td>
<td>• some sense of order and structure in the way ideas are formed</td>
<td>• appreciation of sequential development but short cuts sometimes taken</td>
<td>• perseverance but sometimes a lack of focus</td>
<td>• in-depth and authoritative research, enquiry and evaluations, showing independent and discriminating judgements</td>
</tr>
<tr>
<td>• obvious and literal ideas</td>
<td>• investigations abandoned too early, a tendency to repeat ideas</td>
<td>• original ideas may be consolidated too early</td>
<td>• enthusiasm and imagination but there may be a tendency to reiterate ideas</td>
<td>• sequential thinking but also imaginative leaps, at appropriate times</td>
</tr>
<tr>
<td>• work lacks subtlety and sensitivity</td>
<td>• deliberate and methodical; working practice shows a sense of purpose but is laboured</td>
<td>• ideas are complete but sometimes predictable and safe</td>
<td>• risks may sometimes be taken but not always when appropriate</td>
<td>• sense of discovery and a willingness to take risks</td>
</tr>
<tr>
<td>• lack of technical competence frustrates development of ideas and outcomes</td>
<td>• some awareness of aesthetic considerations but lack of technical competence frustrates attempts to put this into practice</td>
<td>• reliance on proved and sometimes clumsy techniques</td>
<td>• appreciation of the characteristics of media and functional constraints of materials; however knowledge may not always be fully integrated and applied</td>
<td>• work is intuitive, imaginative, exciting and original</td>
</tr>
<tr>
<td>• little appreciation of or response to aesthetic considerations</td>
<td>• some understanding of artists/designers’ preoccupations</td>
<td>• lack of emergence of the unexpected; little or no inclination to take risks</td>
<td>• work has developed personal identity although it may sometimes be mannered with the sense of an imposed personal style</td>
<td>• full appreciation and understanding of the characteristics of media and the functional constraint of materials</td>
</tr>
<tr>
<td>• little understanding of artists/designers’ preoccupations</td>
<td>• some use of critical vocabulary but this may be clumsy and unrefined</td>
<td>• work is methodical but there is an emerging sense of own style/individuality</td>
<td>• sound judgements showing understanding of the more complex issues involved</td>
<td>• manipulation of formal elements with regard for both functional and aesthetic concerns</td>
</tr>
<tr>
<td>• little or no use of critical vocabulary to express judgements</td>
<td></td>
<td>• analysis goes beyond the purely technical to begin to consider more complex issues but lacks breadth/depth</td>
<td>• use of critical vocabulary to express emerging independent judgements</td>
<td>• well informed and effective use of critical vocabulary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1–2 marks</th>
<th>3–4 marks</th>
<th>5–6 marks</th>
<th>7–8 marks</th>
<th>9–10 marks</th>
</tr>
</thead>
</table>

In cases where strands within the Assessment Objectives have not been met within a particular component, no marks can be awarded for that particular strand. The category ‘no rewardable mark’ should therefore be used.
Exam Plan: **GCSE EXAM WEEKS**: 26th April – 29th April 2016
You will be allocated a time slot in which to complete final pieces during your allocated hours.

<table>
<thead>
<tr>
<th>DATE Week Beginning:</th>
<th>TASK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Feb</td>
<td>Exam paper handed out. Brainstorm ideas. Research photographers whose work links to the title.</td>
</tr>
<tr>
<td>8 Feb</td>
<td>Choose 2 or 3 photographers. Write in depth analysis on their photographs and ideas. Plan a shoot in response to each photographer/idea. Take shoot. Edit and record best Complete this in class and for HW. You will need to select your main idea before half term.</td>
</tr>
<tr>
<td>15 Feb</td>
<td>HALF TERM: Take photo shoots of best ideas. Repeat and improve best shoots from last week.</td>
</tr>
<tr>
<td>22 Feb</td>
<td>Write a brief proposal and explain your idea. How it links to the title and how your chosen photographers are influencing you. Edit half term photo shoot. Research another new photographer with a similar idea or camera or editing technique. Plan new improved shoots using ideas or techniques from new research. Aim to develop idea rather than change idea. Try to experiment. Take shoots for HW.</td>
</tr>
<tr>
<td>29 Feb</td>
<td>Record HW shoot. Edit best images. Analyse and evaluate. Plan to repeat best points of last photo shoot and change unsuccessful aspects of last photo shoots. Take improved shoots.</td>
</tr>
<tr>
<td>Date</td>
<td>Tasks</td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>7 March</td>
<td>Record and edit last weeks shoots.</td>
</tr>
<tr>
<td></td>
<td>Research more photographers. (Look at a wider range of photographers. Look for the unusual which will really develop your work.) Analyse and record. Use any camera or editing techniques, compositions and styles or ideas in your next improved shoot. Plan improved shoot. Take improved shoots. Keep <em>developing and refining</em> your idea. PLEASE DO NOT CHANGE IT.</td>
</tr>
<tr>
<td>21 March</td>
<td>Write a summary of what you have done. How has your idea, imagery or techniques developed or improved? Select all of your best edits and record on one slide to show your progression. Plan your Easter holiday photo shoots. Explain how you can develop your idea and improve your techniques. Edit creative layouts and record. Research ways to present final piece. Plan and practice your exam piece.</td>
</tr>
<tr>
<td>28 March</td>
<td>EASTER: Take improved shoots. Collect or buy items needed for your exam. Frames, mounting and display materials. These should link to your idea or show off your images to the best advantage. Get PPT up to date to show your teacher.</td>
</tr>
<tr>
<td></td>
<td>EASTER CATCH-UP: ART DEPARTMENT OPEN TO WORK ON IMPROVING COURSEWORK OR DOING MORE EXAM PREP</td>
</tr>
</tbody>
</table>
| 11 April       | Experiment with different ways to compose your photographs.  
|               | Look at more photographers for inspiration.  
|               | Edit creative layouts and record.  
|               | Research ways to present final piece.  
|               | Brainstorm ideas that link to your images.  
|               | Look at other photographers.  
|               | Plan to collect or buy items needed for your exam during the Easter break.  
|               | Show your latest work to your teacher.  
|               | Get feedback. Optimize your idea, techniques and presentation method.  
|               | Plan and practice your exam piece.  
| 18 April      | Copy your PPT into your exam folder. (Remember your password!)  
|               | Copy all images for editing in exam into exam folder this week.  
|               | Bring frames and resources in this week ready for exams on Monday  
| 26-29 April   | GCSE EXAMS START.  
|               | Get your personal exam dates from your teacher.  
|               | Arrive early to your exam.  
|               | Bring your PPT with updates.  
|               | Bring USB with all images to edit.  
|               | Bring any extra resources.  
|               | Clear water bottles.  
|               | No music (sorry!)  

Use this grid to help organise your thinking when analysing other photographers’ work

Choose a photo you want to use and paste it in this space over this writing. Write the artist’s name

<table>
<thead>
<tr>
<th>IDEAS</th>
<th>ANALYSIS OF PHOTOGRAPHER’S WORK</th>
<th>MY PLAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research your photographer’s work on the internet. Find out facts about them and their work.</td>
<td>Describe the photograph you have chosen</td>
<td>How can you use these ideas?</td>
</tr>
</tbody>
</table>

What can you see in the photo? List everything!

What do you look at 1st? What is the main thing in the photo? SUBJECT

What is the idea?

What does it make you think about?

How does it make you feel?

Anything else which you notice?
Use this grid to help organise your thinking when analysing other photographers’ work

Choose a photo you want to use and paste it in this space over this writing
Write the artist’s name

<table>
<thead>
<tr>
<th>HOW IS THE PHOTO MADE?</th>
<th>ANALYSIS OF PHOTOGRAPHER’S WORK</th>
<th>MY PLAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camera angle</td>
<td></td>
<td>How can you use these ideas?</td>
</tr>
<tr>
<td>Location/Background</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lighting: natural/artificial/high key/low key</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lighting: from what angle?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time of day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Props</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colour or black and white, bright, vivid or soft and muted?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Models: full body/cropped/facing camera/profile/still/moving/emotional/emotionless?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How many different photographs are needed?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is the difference between the photos?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How is it edited?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>