PROVISIONAL

DELIVERY GUIDE

Photography

Version 1 January 2014

A Level
Art and Design

A LEVEL
REFORM

OCR
Oxford Cambridge and RSA

CONTENTS

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Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resourcesfeedback@ocr.org.uk.

KEY

Click to view associated resources within this document.

Click here   Click to view external resources

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Curriculum Content

Digital Image Manipulation

- Use of software packages to modify, enhance, montage, crop and create using digital techniques and photographic images.

The Moving Image/ Time based Photography

- Use of software packages to create animated sequences of images.

- Use of software packages to edit, sequence and apply photographic techniques to film images captured by digital technology.

- Use of software packages to edit, sequence and apply photographic techniques to film images captured using traditional artistic methods.

Chemical/ Light Sensitive Photography

- Use of chemical photography and exposure through light sensitive media to explore the photographic image.

- Use of a range of techniques to combine traditional photography, digital photography and collage/ montage to realise outcomes.

Digital Image Manipulation

The manipulation of colours, tones, lines and 2D images through the control of digital layers, effects and filters may lead to personal outcomes stemming from digital or traditional starting points. It is the candidate's decisions within the process that dictate and provide evidence of the creative process. This is increasingly an area in which some collaboration between artists is required. Digital Image manipulation may be created entirely 'On Screen' or can involve a process of printing and using traditional methods before completion of an image.

Curriculum Content

The Moving Image/ Time based Photography

Candidates are encouraged to show evidence of having researched and demonstrated knowledge of at least one technique within this area or a synthesis of two together. Candidates might consider using traditional media such as photo-montage as a starting point which is then sequenced using digital media. Narrative film and the directing and editing of footage is another possible area of research for candidates.

Chemical/ Light Sensitive Photography

The study of traditional photographic techniques continues to be a crucial part of the subject. Art and Design techniques demonstrated through recording using light sensitive media can achieve unique results and outcomes. The use of chemical emulsion in a standard or experimental way can lead to candidates researching light exposure, film speed, aperture variation, focus.

Thinking Conceptually

Photography seeks to record moving or still images from a real context through the medium of light. Historical and contemporary approaches to this should be explored by candidates and researched and demonstrated within this endorsement. Traditional photographic techniques such as Pin-hole Photography and the chemical darkroom offer areas of study parallel to the continuing and radical development of contemporary photographic recording.

Candidates benefit from personal research including skills development and recording ideas in different ways and with different media. Gaining and applying contextual and or historical knowledge and approaches to presentation should support the development of the work and can become a driver in the completion of skills based and contextual or theoretical work.

As part of the course of study, candidates should develop a number of skills which are transferable and valuable within any educational or photographic context. REFLECTION and PRESENTATION can be evidenced by candidates through work produced and the documentation of change, decision-making and critical reflection by candidates.

The importance of PRESENTING photographic responses should be explored by candidates and is not a 'means to an end' for the completion of a project.

Candidates should be encouraged to use the units of study to EXPLORE methods, cultures and techniques to develop approaches to photography. Work completed can be selected from and presented for assessment. A broad range of opportunities in delivery of a course such as analogue, digital, commercial, conceptual, and animated creates an understanding of the possibilities within photography in the 21st century and how strands of this can be taken by candidates and developed in Higher Education. The 'Testing' and scrutiny of all aspects of photography provides important experience for candidates when applying ideas and the necessary reflection and exploration required for this underpins work with academic and professional skills.

ACTIVITIES

A range of activities and sources are suggested below.

Activities	Resources
Developing Skills through Digital Photoshoot and Image Manipulation Candidates respond to stimulus such as 'The journey' creating digital responses which utilise a number of ways of creating movement through digital manipulation such as blurring, sequencing, composing, dissecting the image. The creation of texture and surface in a digital way is a possible study route for candidates. The websites below offer source material. Dave Mckean creates work using a number of image manipulation tools to develop a 'DISTRESSED' style. This offers candidates a stimulus which could be developed from personal starting points such as found objects. Mckean is a lead figure in the field of film sets and design for film. This could be researched in parallel with the practical skills. http://cattanart.photoshelter.com http://www.davemckean.com	

Thinking Contextually

Activities	Resources
Moving Image through Stop Motion/ Animation Completion of a project on 'Emotions' might be addressed through creating a model and animating it through stop motion techniques. Responses to a centre set brief may be made through critical and contextual understanding of animation techniques. Practical and theoretical approaches are both possibilities for this. The concept of 'STOP MOTION' is a technical skill harnessed to show simplistic or sophisticated animation sequences. This method can be used to work towards any subject that needs to be shown 'moving'. Everything from an eye blinking which could be achieved in the primitive form of a flick book through to the use of software to show sequences of laser-cut shapes defining a moving animal are potential starting points. Robert Florey's 1924 film 'Ballet Mechanique' explores the automated nature of life through the photographic lens. This could provide the foundations for a modern mechanical ballet using photographic techniques. http://youtu.be/9SgsqmQJAq0 http://youtu.be/WKfFhUdXA5M http://translate.google.com/translate?hl=en&sl=auto&tl=en&u=http%3A%2F%2Fp-vine.jp%2Fnews%2F20130207-125700	

Thinking Contextually

Activities	Resources
Dark Room Response	
Use of a number of different photographic papers and variations of developer could be used to explore image exposure in portraiture.	
The chemical darkroom is often used by students as the start of a journey towards photographic skills. Jerry Uelsmann clearly illustrates that the notion of maintaining analogue processes in the work offers a deliberate imperfection or unique nuance more difficult to achieve with digital technology. The work is then pushes further using modern techniques.	
http://www.uelsmann.net	
http://www.anseladams.com	
http://www.dmstarn.com	
http://www.fundaciotapies.org/site/spip.php?rubrique471	
http://www.yellowbellywebdesign.com	

Thinking Contextually

Activities	Resources
Digital Image Manipulation Resources http://www.joelmeyerowitz.com http://www.imogencunningham.com	
Moving Image Resources http://www.filmsat59.com http://www.aardman.com http://www.channel4.com/film/	

Thinking Contextually

Activities	Resources
Chemical/ Light Sensitive Photography Resources http://www.anseladams.com http://www.dmstarn.com http://www.fundaciotapies.org/site/spip.php?rubrique471	

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