

# YEAR 11 PHOTOGRAPHY

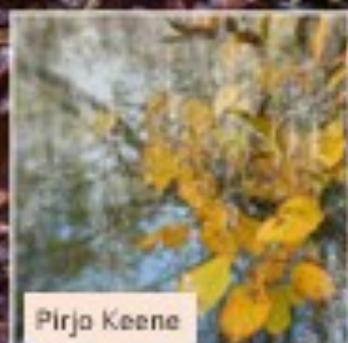
## NATURAL FORMS



Name:

.....

# NATURAL FORMS



Pirja Keene



Janet Little  
Jeffers



Michael Fuchs



Anne Belmont



Lucy Shires



Paul Mitchell



Anna  
Atkins

**A01 EXPLORE**  
ANNOTATE  
BEGIN TO LINK TO A  
**THEME** ARTISTS  
TO YOUR CHOSEN ARTISTS WORK. RESEARCH  
LINK ARTISTS WORK TO  
IDEAS AND ARTWORK.

**A02** EXPERIMENT WITH A  
RANGE OF MEDIA.  
LINKING TECH-  
NIQUES TO  
ARTISTS AND  
THEMES. **PHOTOSHOP  
CONTACT  
SHEETS**  
**EXPERIMENTING**

**A03** EXPLANATIONS  
ANNOTATIONS  
RECORDING IDEAS  
IDEAS LINKING TO QUALITY OF  
ARTISTS WORK. OWN PHOTOS  
ALL ARTISTS WORK TAKEN.  
LINKING TOGETHER.

## Places to visit:

- Gibbered Garden - Harlow
- Henry Moore Foundation - Much Hadham
- Kew Gardens - London
- Botanic Gardens - Cambridge
- Local Garden Centres
- Copped Hall - Epping
- Epping Forest
- Hatfield Forest

**A04** OUTCOME

**PRESENT  
FINAL IDEAS**

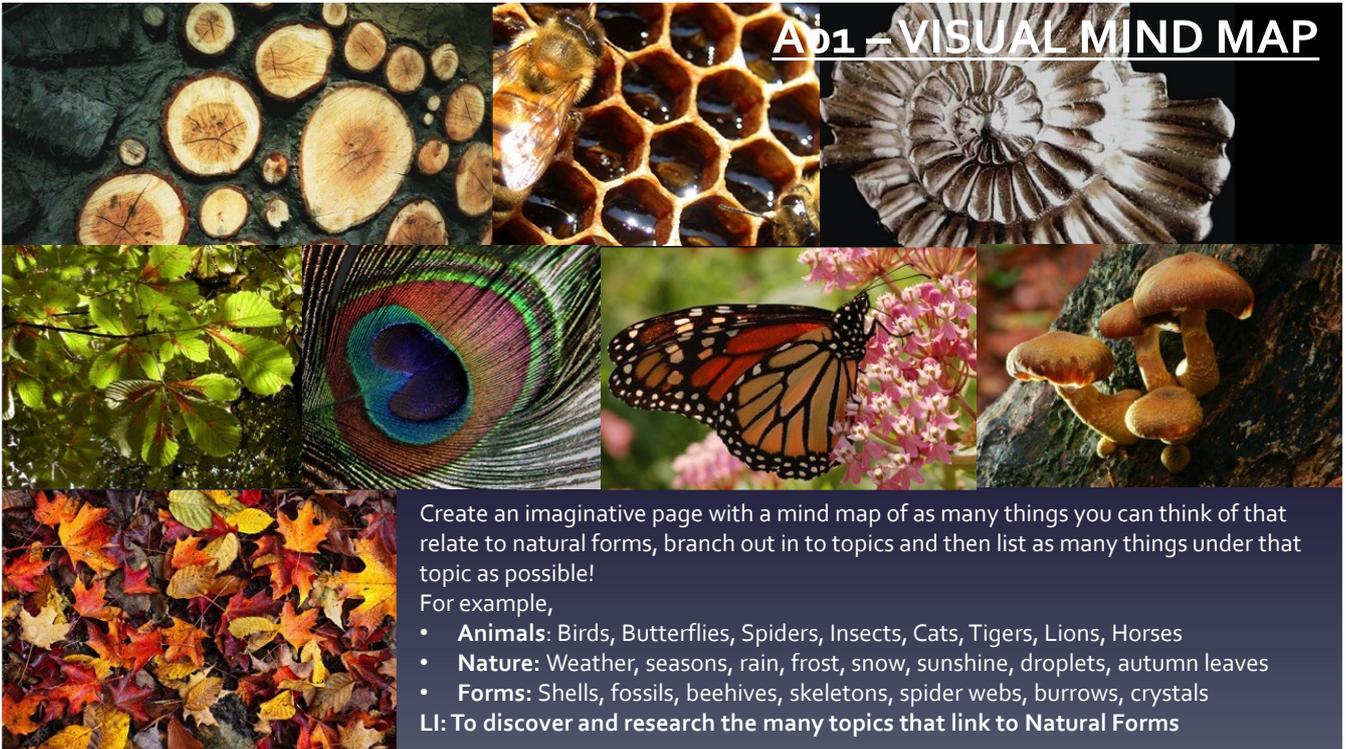
DEVELOPED AS PLANNED  
CLEARLY RESPONDS TO  
ARTISTS EXPLORED

**CONNECTION**

CONCLUSION

Page title		Teacher/Student notes
Visual mind map		
KEW gardens visit		
KEW garden contact sheet		
KEW garden edits		
Artist research no1		
Photoshoot in response to artist no1 – contact sheet		
Edits		
Artist research no2		
Photoshoot in response to artist no2 – contact sheet		
Edits		
Artist research no3		
Photoshoot in response to artist no3 – contact sheet		
Artist research no4		
Photoshoot in response to artist no4 – contact sheet		
Edits		
Your own photoshoot – Development shoot/contact sheet		
Edits		
Your own photoshoot – Development shoot/contact sheet		
Edits		
Final piece planning ideas page, idea 1, 2 and 3		
Final piece		
Evaluation		

# App1 - VISUAL MIND MAP



NOTES:



NOTES:

# KEW Gardens visit

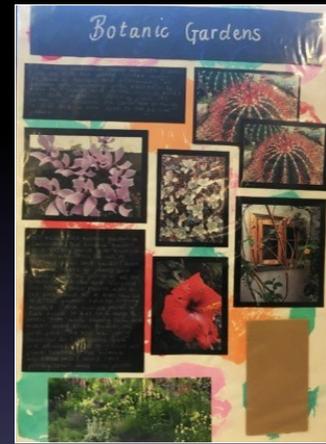
LI: To create a page that evaluates your visit to KEW gardens.

Things to include on the page :

- Tickets, postcards, maps anything you picked up on the day to show evidence of a visit.
- Information about the botanic gardens.
- What did you do on your visit, what was your main focus of the day?
- What did you find most interesting, any particular greenhouses?
- If you were to go again what would you make sure that you do?
- Include an image of your favourite photo from the trip.

"Since its opening in 1846, Cambridge University Botanic Garden has been an inspiration for gardeners, an exciting introduction to the natural world for families and a refreshing oasis for all our visitors.

This heritage-listed Garden has been designed for both year-round interest and seasonal inspiration so, whenever you visit, you will find plants to intrigue and enchant."



TRIP 22<sup>ND</sup> OCTOBER  
LEAVE x3 A3 pages  
blank at the front of  
your book after your  
visual mind map!

## NOTES:

# KEW Garden contact sheet – A02

- Print out your photos in the form of a contact sheet from your Botanic gardens visit.
- Tick and cross the photos on the contact sheet to show which ones you like and dislike.
- Annotate (including the number of the image) at least x4 photos you like and x4 photos you dislike (the more the merrier!). Explain why you like/dislike them, this shows the examiner critical analysis of your work. Comment on the focus, lighting, colour, composition, texture of the picture.

Include a summary of your photo shoot

- What were your intentions for the shoot?
- What are the successful elements/ what works well?
- What were the unsuccessful elements/what didn't work well?
- Link back to the artists you have looked at
- How could you improve or develop your ideas from this shoot?

LI: To produce a contact sheet page evaluating your photos from KEW gardens.

## ANNOTATING CONTACT SHEETS:

*a simple shot that has the rule of thirds*

*Slightly over exposed but I like this shot*

*A central subject that works well, quite obscured with a low perspective*

*camera was set to f2 to get a shallow depth of field.*

*I experiment with this shot by taking the photograph & not looking through the viewfinder*

*wasn't happy in the natural light that I was capturing in this shot*

*wanted to create an abstract shot here so I intentionally set it to manual focus so that the out of focus effect*

When making notes on your contact sheets you should highlight strengths & weaknesses as well as choices that you have intentionally made. Use the following to help structure your notes:

- **Camera settings:** shutter speed/ F stop, ISO, white balance...say why& evaluate the success
- **Crop lines.** Would you want to crop your subject matter/composition?
- **Techniques:** perspective, shadow, lighting (natural/artificial- which direction?) What is the result of this?!

## NOTES:

# Kew Gardens Edits – A03

You now need to create a page showing your edits from your Kew gardens visit.

You will need to include:

- Before and after photos of your work
- Screen shots of your edits (x3 max per photo) explaining how you have changed the photo to fit the style of your chosen artist.
- Explain what has worked well about the edits/experiments
- You do not have to just experiment with your photos on Photoshop you can physically manipulate them too with artistic materials.

**LI: To produce x4 edits that enhance your photos from your trip to KEW gardens.**

**NOTES:**

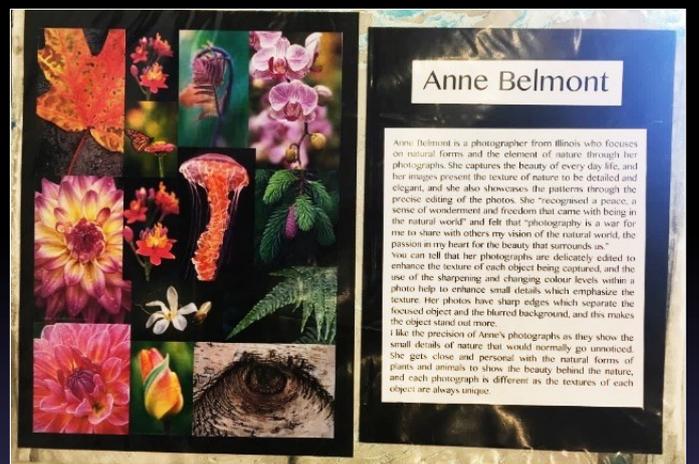
# Artist Research – A01

Over the course of this project you will look at a minimum of 4 artists.

Each of your contact sheets will be a response to your artist, mimicking the theme and style of that artist.

You will need to choose a variety of different types of artists. Try to choose ones who use different types of styles; black and white, flowers, landscapes, layering, rust, close ups and so on...

Anna Atkins is an exciting artist that uses a technique called 'Cyanotype' – if you look at this artist you can boost your marks for experimentation!



**LI: To produce a through analysis of your chosen artist, linking their work to your project.**

**Book order:**

- Artist Research
- Contact Sheet
- Edits
- Artist
- Research
- Contact Sheet
- Edits.....

**NOTES:**

# Artist Research's – A01

What to include on an artist research page?

- Information about the artist
- Pictures of the artists work
- Your own opinion of their work
- detailed analysis of the artist work

Pirjo Keene



Book order:

- Artist Research
- Contact Sheet
- Edits
- Artist
- Research
- Contact Sheet
- Edits.....

Michael Fuchs



Anne Belmont

LI: To produce a through analysis of your chosen artist, linking their work to your project.



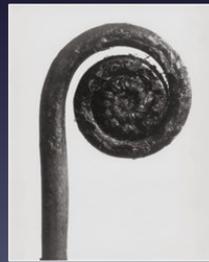
Paul Mitchell



Lucy Shires



Adrienne Adam



Karl Blossfeldt



Anna Atkins



Janet Little Jeffers

NOTES:

## Contact Sheet in response to Artist – A02/3

You will now plan and perform a photo-shoot in the style of your first artist research.

Remember, when you are shooting your photos, shoot in the style of how your chosen artist carried it out. For example, If your artist used close ups you use close ups, if your artist uses black and white, edit your photos to black and white.

### What you need to do:

You will need x1 contact sheet page – annotated explaining the shoot and analysing the photos

### Questions you need to answer:

- What were your intentions for the shoot?
- What are the successful elements/what worked well?
- What were the unsuccessful elements/what didn't work well?
- Link back to the artists you have looked at.
- How could you improve or develop your ideas from this shoot?

LI: To produce a contact sheet page that shows photos taken in the style of your artist with an analysis of the photos.



NOTES:

# Edits –A02

You now need to create a page showing your edits from your shoot in response to your artist.

You will need to include:

- A minimum of x4 edited photos
- Screen shots of your edits explaining how you have changed the photo to fit the style of your chosen artist.
- Explain what has worked well about the edits/experiments

Remember to link your ideas back the theme of the artist you have looked at! You are mimicking your artist so make the edits look similar.

## ANNOTATIONS

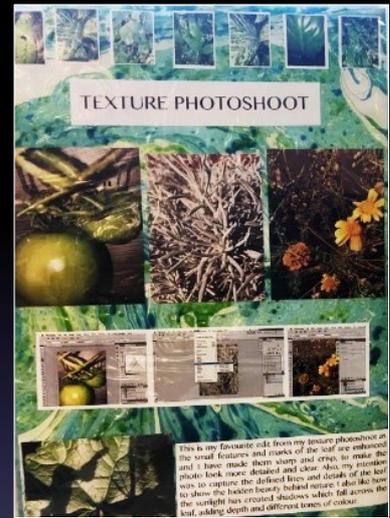
As a general rule, always try to say:

- **WHAT** you have looked at
- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
- **HOW** it will effect your own work

When talking about your own work, try to say:

- **WHAT** you have done
- **HOW** have you done it
- **WHAT** inspired you
- **WHAT** else did you try
- **WHY** is it successful
- **IS** there anything you would change

**ALWAYS TRY TO BE POSITIVE!**



LI: To produce x4 edits that replicate the style of your chosen artist.

NOTES:

# Artist Research No'2 – A01

Pirjo Keene

What to include on an artist research page?

- Information about the artist
- Pictures of the artists work
- Your own opinion of their work
- detailed analysis of the artist work



Book order:

- Artist Research
- Contact Sheet
- Edits
- Artist
- Research
- Contact Sheet
- Edits.....

Michael Fuchs



LI: To produce a through analysis of your chosen artist, linking their work to your project.



Anne Belmont



Paul Mitchell



Lucy Shires



Adrienne Adam



Karl Blossfeldt



Anna Atkins



Janet Little Jeffers

NOTES:

# Contact Sheet in response to Artist 2 – A02/3

You will now plan and perform a photo-shoot in the style of your first artist research.

Remember, when you are shooting your photos, shoot in the style of how your chosen artist carried it out. For example, If your artist used close ups you use close ups, if your artist uses black and white, edit your photos to black and white.

### What you need to do:

You will need x1 contact sheet page – annotated explaining the shoot and analysing the photos

### Questions you need to answer:

- What were your intentions for the shoot?
- What are the successful elements/what worked well?
- What were the unsuccessful elements/what didn't work well?
- Link back to the artists you have looked at.
- How could you improve or develop your ideas from this shoot?

LI: To produce a contact sheet page that shows photos taken in the style of your artist with an analysis of the photos.



NOTES:

# Edits 2 –A02

You now need to create a page showing your edits from your shoot in response to your artist.

You will need to include:

- A minimum of x4 edited photos
- Screen shots of your edits explaining how you have changed the photo to fit the style of your chosen artist.
- Explain what has worked well about the edits/experiments

Remember to link your ideas back the theme of the artist you have looked at! You are mimicking your artist so make the edits look similar.

LI: To produce x4 edits that replicate the style of your chosen artist.

## ANNOTATIONS

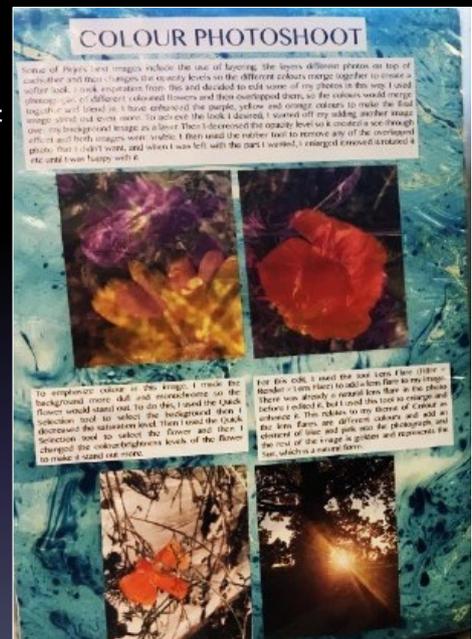
As a general rule, always try to say:

- **WHAT** you have looked at
- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
- **HOW** it will effect your own work

When talking about your own work, try to say:

- **WHAT** you have done
- **HOW** have you done it
- **WHAT** inspired you
- **WHAT** else did you try
- **WHY** is it successful
- **IS** there anything you would change

**ALWAYS TRY TO BE POSITIVE!**



NOTES:

# Artist Research No'3 – A01

Pirjo Keene

What to include on an artist research page?

- Information about the artist
- Pictures of the artists work
- Your own opinion of their work
- detailed analysis of the artist work

Book order:

- Artist Research
- Contact Sheet
- Edits
- Artist
- Research
- Contact Sheet
- Edits.....



Michael Fuchs



Anne Belmont



Paul Mitchell



Lucy Shires



Adrienne Adam



Karl Blossfeldt



Anna Atkins



Janet Little Jeffers

NOTES:

## Contact Sheet in response to Artist 3 – A02/3

LI: To produce a contact sheet page that shows photos taken in the style of your artist with an analysis of the photos.

You will now plan and perform a photo-shoot in the style of your first artist research.

Remember, when you are shooting your photos, shoot in the style of how your chosen artist carried it out. For example, If your artist used close ups you use close ups, if your artist uses black and white, edit your photos to black and white.

### What you need to do:

You will need x1 contact sheet page – annotated explaining the shoot and analysing the photos

### Questions you need to answer:

- What were your intentions for the shoot?
- What are the successful elements/what worked well?
- What were the unsuccessful elements/what didn't work well?
- Link back to the artists you have looked at.
- How could you improve or develop your ideas from this shoot?



NOTES:

# Edits 4 –A02

You now need to create a page showing your edits from your shoot in response to your artist.

You will need to include:

- A minimum of x4 edited photos
- Screen shots of your edits explaining how you have changed the photo to fit the style of your chosen artist.
- Explain what has worked well about the edits/experiments

Remember to link your ideas back the theme of the artist you have looked at! You are mimicking your artist so make the edits look similar.

LI: To produce x4 edits that replicate the style of your chosen artist.

## ANNOTATIONS

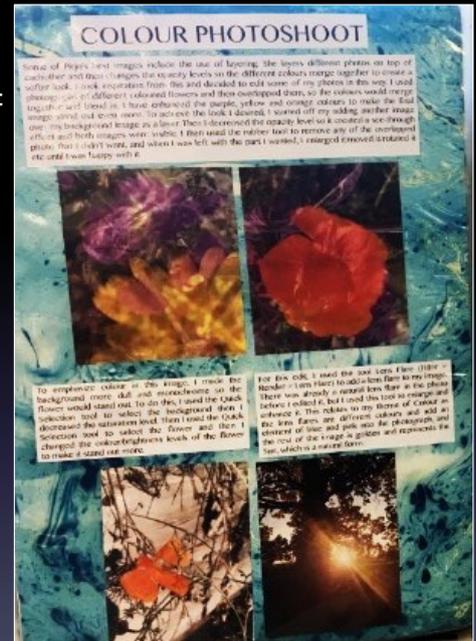
As a general rule, always try to say:

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- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
- **HOW** it will effect your own work

When talking about your own work, try to say:

- **WHAT** you have done
- **HOW** have you done it
- **WHAT** inspired you
- **WHAT** else did you try
- **WHY** is it successful
- **IS** there anything you would change

**ALWAYS TRY TO BE POSITIVE!**



NOTES:

# Artist Research No'4 – A01

What to include on an artist research page?

- Information about the artist
- Pictures of the artists work
- Your own opinion of their work
- detailed analysis of the artist work

Pirjo Keene



Book order:

- Artist Research
- Contact Sheet
- Edits
- Artist
- Research
- Contact Sheet
- Edits.....

Michael Fuchs



LI: To produce a through analysis of your chosen artist, linking their work to your project.



Anne Belmont



Paul Mitchell



Lucy Shires



Adrienne Adam



Karl Blossfeldt



Anna Atkins



Janet Little Jeffers

NOTES:

## Contact Sheet in response to Artist 4 – A02/3

You will now plan and perform a photo-shoot in the style of your first artist research.

Remember, when you are shooting your photos, shoot in the style of how your chosen artist carried it out. For example, If your artist used close ups you use close ups, if your artist uses black and white, edit your photos to black and white.

### What you need to do:

You will need x1 contact sheet page – annotated explaining the shoot and analysing the photos

### Questions you need to answer:

- What were your intentions for the shoot?
- What are the successful elements/what worked well?
- What were the unsuccessful elements/what didn't work well?
- Link back to the artists you have looked at.
- How could you improve or develop your ideas from this shoot?

LI: To produce a contact sheet page that shows photos taken in the style of your artist with an analysis of the photos.



### NOTES:

## Edits 4 – A02

You now need to create a page showing your edits from your shoot in response to your artist.

You will need to include:

- A minimum of x4 edited photos
- Screen shots of your edits explaining how you have changed the photo to fit the style of your chosen artist.
- Explain what has worked well about the edits/experiments

Remember to link your ideas back the theme of the artist you have looked at! You are mimicking your artist so make the edits look similar.

LI: To produce x4 edits that replicate the style of your chosen artist.

## ANNOTATIONS

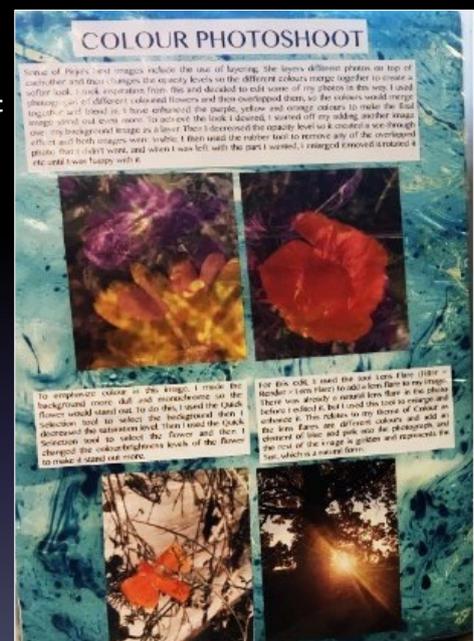
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- **IS** there anything you would change

**ALWAYS TRY TO BE POSITIVE!**



### NOTES:

## Development shoots, Contact sheets and edits – A03/2

LI: To produce a contact sheet and edits that have been inspired by the artists you have looked at. You will choose your own photographic focus.

Development shoots are how you move your project on from the artists you have looked at

Questions you need to answer for your contact sheet page:

- What were your intentions for the shoot?
- What are the successful elements/what worked well?
- What were the unsuccessful elements/what didn't work well?
- Link back to the artists you have looked at.
- How could you improve or develop your ideas from this shoot?

### ANNOTATIONS

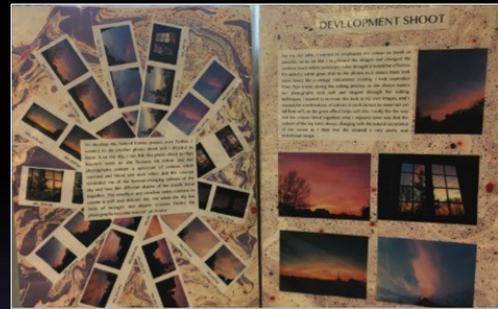
As a general rule, always try to say:

- **WHAT** you have looked at
- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
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When talking about your own work, try to say:

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- **HOW** have you done it
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- **WHAT** else did you try
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**ALWAYS TRY TO BE POSITIVE!**



NOTES:

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

LI: To plan and produce a final piece for the project 'Natural Forms'

NOTES:

# Final piece: Planning and Producing

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

Assessment Objective 4 is about presenting a personal, informed and meaningful response, from your initial research through to the final piece.

You need to demonstrate analytical and critical understanding as you respond to your theme.

You must show that you have understood the theme, and that you have an understanding of the way artists, designers or craftspeople work. You need to demonstrate this understanding in your research and development studies, as well as in your final piece.

To make a meaningful response it is important to demonstrate that you have selected suitable source material and media. You need to make connections between your work and suitable contextual sources. You should record your ideas as you develop them into a completed final piece.

**A04** **OUTCOME**

**PRESENT  
FINAL IDEAS**

**DEVELOPED AS PLANNED**

**CLEARLY RESPONDS TO  
ARTISTS EXPLORED**

**CONNECTION**

**CONCLUSION**

NOTES:

## Final Idea planning – A04



Produce x4 A3 pages based on different final piece ideas. On each of these pages you will trial a 4 'mini' final pieces. This will help you solidify a final idea for your final piece. Evaluate each idea.



**LI: to develop and practice final piece ideas.**

NOTES:

# EVALUATION OUTLINE



In your evaluation you will need to look at your project as a whole and discuss its successes and weaknesses. The evaluation is intended to help others understand what you were trying to achieve. You need to be honest when talking about your work, as it is essential that you show that you can **reflect critically and analytically about the work.**

## Evaluating your preparatory work

1. What was the theme for the unit?
2. What was your starting point and how did your ideas develop through the project?
3. What reference material did you find?
4. How did the reference material you looked at help or inspire you?
5. What materials, tools and techniques did these artists/photographers use?
6. How have your skills developed during the unit to help you mimic these techniques?

## Evaluating your final piece

1. How have you used formal elements such as line, tone, colour and shape? (**see Key Language**)
2. Did the materials, tools and techniques you developed for this unit work successfully?
3. What meaning and messages did you want to convey?
4. How does the work communicate these messages?
5. To what extent and were you successful in communicating the message?
6. Are you happy with your final piece? Are there any elements you like in particular?
7. Is there anything you would change? List any changes you have made throughout the developmental process and state why.
8. How is your work influenced by the reference material?
9. How successful have you been in incorporating the artist/photographers ideas in to your own work?
10. If you had time to develop the work further, what would you do?

## Key Language

**Subject** - what is shown in the artwork, such as a portrait or a still life

**Composition** - how the elements of the work are arranged, ie whether they're close together or far apart

**Foreground and background** - elements that appear to be in front or behind other aspects of the artwork

**Line** - can vary in width, length, curvature, colour or direction

**Shape** - describes the two-dimensional outline

**Form** - describes a three-dimensional object

**Texture** - the way surfaces look and feel, ie rough, smooth, soft, etc

**Tone** - shading, from dark to light

## LI: To evaluate the project 'Natural Forms'

NOTES: