



# BEWDLEY SIXTH FORM

We fly with our own wings



A Level  
Photography

Summer  
Coursework  
Task

Theme:  
Sanctuary

# Sanctuary

## Starting Points & Overview

Unforeseen circumstances such as bad weather or flight cancellations can force us to take shelter in strange places. Enforced stops in our daily routines can focus the senses. The shop doorway suddenly becomes a miniature world of rain-soaked people, reflections, peeling paint, torn advertisements and murmured conversation. Sanctuaries can take many diverse forms both in scale and complexity. These range from hermits' caves and domestic dwellings to grand cathedrals and palaces. Sometimes your own bedroom can be the perfect place to retreat from stress and irritation. All of these places have an atmosphere created by the objects and décor they contain, and we seek out those that give us the most personal comfort in times of need.

Solitude is sometimes not the solution, however, and the anonymity offered in crowded shopping malls or nightclubs can offer security and safety. Pressures on natural habitats mean many natural species must be protected in special environments. The Eden Project, arboreta, zoos, safari parks and aquariums help to preserve a vast range of animals and plants. Large tracts of landscape are protected by The National Trust and English Heritage. The coastline is a complex, convoluted collection of ports, coves, inlets, docks, estuaries and havens offering shelter to shipping from all over the world.

1. Sometimes the only place to find sanctuary is in the arms of another. Children automatically rush to their parents' arms when threatened. The intimacy of an embrace and the essential physical contact demanded in times of stress has provided photographers with a continuous supply of moving and emotive images and images of physical intimacy.
2. Having a special place to retreat to where you can be at peace and allow time for your thoughts is an essential element of the human condition. Sometimes there is more than one location, but each has its unique characteristics that afford comfort in times of stress. Some photographers and filmmakers have attempted to capture the qualities of these unique environments in their work. They use some locations as a metaphor for a space of inner reflection.
3. Security may often be a state of mind rather than a physical protection. Photography by its very nature freezes time with every photograph becoming history at the drop of the shutter. These can define places and cultures from a romantic and nostalgic viewpoint and create a sense of identity.
4. Losing oneself in wide open spaces and desolate landscapes can sometimes provide spiritual solace. Photographers have often tried to capture the nature of this sensation in their work. Some have realised that these places are of profound importance.

Here are some examples inspired by the theme that might help you begin your journey:

Observation hides, priest holes, caves, abbeys, churches, catacombs, hospitals,

Libraries, museums, hollow trees, special places, courtyards, rooftops, gardens,

Galleries, theatres, cinemas, cafes, hairdressers, spas, clubs

Books, duvets, games, toys, talisman, armour, fake fur, bathing, food

Meditation, dance, fishing, yoga, warmth, holidays, music, religion, memories, wealth

Harbours, bus stations, airports, railway stations, motorway service stations

Family, relationships, friends, communities

Landscapes, beaches, gardens, flowers, secrets, memories, childhood, past, present,

Shells, still life, crystals, treasures

Night, day, dawn, dusk, seasons, dark, light



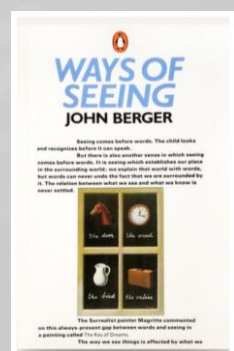
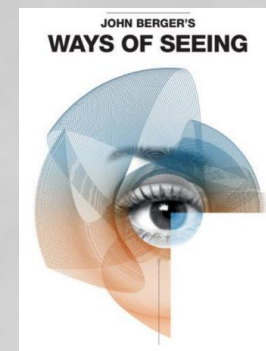
# Coursework Summer Tasks

**Equipment:** You will need a DSLR camera, lens and tripod. You will also need a memory stick, SD card and card reader. We use the NIKON D3500 with Standard 50 mm lens and F1.8 50 mm Prime lens. Canon EOS with standard and prime lens. Additional lenses are up to you.

**Book:** Read 'Ways of Seeing' John Berger (you can find the main episodes on YouTube), this is a fundamental insight into culture, images and media.

## Summer Tasks:

1. Ensure you have the right equipment for the course, research your chosen camera, watch YouTube clips on how to use it and complete online training ready for September. John Taylor photography will help here!
2. Read through the booklet carefully and decide on your chosen theme for Year 12 Photography. Make it personal and relevant.
3. On PowerPoint, create a mind map for your theme and starting point linked to SANCTUARY. You must have at least 100 words. Be creative!
4. On PowerPoint, create a visual mood board of images related to your mind map and chosen theme.
5. Create nine photographs linked to your theme that describe the different terms described visually on page 5. Use the examples to help you come up with exciting ideas and compositions.
6. Research David Hockney. Complete an in-depth analysis of one of his pieces. Write about the image, look at the content of the image, When? How? and Why was it created? Look at colour, tone, texture and form of the image. What do you think about the image? Present your work in an A3 PowerPoint document. Make your own copy of one of his pieces of work, then take your own photo in the style of the artist. Please see pages 7 and 8 for analysis support sheets. David Hockney link: <http://www.shootingfilm.net/2013/01/joiners-polaroid-collages-by-david.html>
7. CONCEPTUAL PHOTOGRAPHY - On PowerPoint, create a page (or two) which researches the genre of Conceptual Photography, including some artist examples of conceptual photography. Define the word conceptual and ensure that you have demonstrated your understanding of the work by researching and analysing at least one photographer in depth. Complete your own mini photo shoot based on the conceptual photography research completed.



## Extension Task:

- Read through the camera skills page of this booklet (page 6) to begin to understand the skills you will be exploring with your camera when you start the course in September.
- GALLERY VISIT - Visit a large gallery of your own choice and record your response to a piece of photographic work on display in the exhibition. If you can, try to choose an image to analyse that is related to your theme in some way. Create an A3 PowerPoint slide about the piece of work and the gallery. Write notes, add images you have taken and other items such as postcards and leaflets.

Send all of your work to Mrs Hayes:

[hha@bewdley.worcs.sch.uk](mailto:hha@bewdley.worcs.sch.uk)



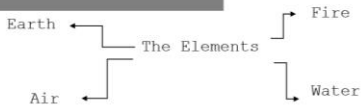
David Hockney



Conceptual Photography

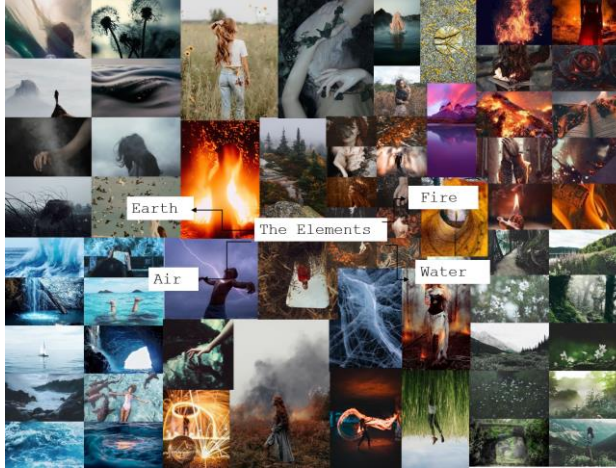
Dust, globe, planet, apple, cosmos, Creation, Ma  
crocosm, Orb, Sphere, Star, Universe, Vale, big  
blue marble, sublimary  
world, Terra, terra, map, planet,  
ground, grass, dirt, field, landscape, park, sa  
nd, soil, terrain, turf, nature, wildlife,  
body, Existence, Growth, Living, Man, Person,  
Soul,  
Survival, Woman, Animal, Animateness, Animation  
, Breath, Consciousness, Continuance, creature

Blaze, bonfire, heat, inferno,  
Campfire, Charring, Coals,  
Combustion, Conflagration,  
Devouring, Element, Embers,  
Flames, Flare,  
Glow, Heart, Holocaust,  
Incandescence, Luminosity,  
Oxidation, Phlogiston, Pyre,  
Scintillation, Scorching,  
Searing, Sparks, Tinder, warmth



Breath, Breeze, Wind, Blast, Draft,  
Heavens, Ozone, Puff, Sky  
Stratosphere, Troposphere, Ventilation,  
Waft, Whiff, Gust, Current, Airflow,  
Misty, Foggy, Cloudy, Fuzzy, Hazy, murky,  
Blurred, Dim, Clouded, Dark, Opaque,  
Enveloped, Indistinct, Vague, Unclear

Rain, Rainwater, H2O, deluge, Drizzle, Flo  
od, Hail, Mist, Monsoon, Precipitation, Rainfa  
ll, Rainstorm, Shower, Showers, Sleet, Stream,  
Torrent, Cloudburst, Condensation, fall,  
snow, snowstorm, blizzard, river, meander,  
beck, stream, estuary, waterfall,  
evaporation,



David Hockney

I prefer hockneys joiners like this as it brings his  
own individual flare to the photograph than it just  
being a collage although he has done that aswell and  
they turned out just as good.

I also like this way to photography as you can see the  
movement getting closer and further away which happens  
naturally whilst taking photographs. Although I really  
admire the fact that it makes an image.

Overall, I like the way that there's colour within  
Hockney's joiners this helps to create a sense of mood  
within the room and the emotions which are present.

Both artists like to experiment with their style and haven't stuck to the same  
style they both like to adapt methods and make them their own. As well as that  
both artists create their work as a collage of images known as joiners. This  
method allows the artist to cross the boundary between artwork and photography.

I also like the way that both artists have a similar yet different style for their  
work and the way they present it as it shows their own artistic flare better.

Del Bon's photographs are joiners but with a few of the images repeated which  
gives a sort of distorted outcome to the image. Some viewers might not like the  
outcome of this photograph due to that but to me that makes the photograph  
individual and makes it unique and their own style.

Unlike David Hockney's work Delbon's work is mainly in black and white which to  
me draws the viewers' attention to small details and makes you focus on what's  
there but what could've been there, which is the direct opposite to David  
Hockney.



Del Bon

## Summer homework examples



Hockney's earlier work consisted of grid-like compositions made up of around 180 polaroid  
photographs. In his later work he changed to 35mm photographs and created collages that took  
on an original shape of their own. This became his own abstract outlook. As well as that  
Hockney varied the exposure in the photos this gave his work fluidity and movement which  
sometimes mightn't have been found if he didn't vary.

Hockney was born on the 9th July 1937 in Bradford, Yorkshire, England. David Hockney is also  
considered to be one of the most influential British artists of the 20th century. David  
Hockney's work has been very well publicised over the years since the Second World War..

Hockney's creation of joiners happened accidentally. He noticed that a lot of photographers  
in the late 60's were using a wide-angle lens which distorted the final image. Hockney was  
working on a painting in Los Angeles when he took a lot of pictures of the room and glued them  
together at that point in time, he didn't know that the simple composition of that piece  
would show its own story of composition. After he made this new perspective of photography,  
he gave up painting for a few months to just pursue this new style of photography.

In the 1980s David Hockney began making joiners which is essentially a series of photos of  
the same place put together to make a collage



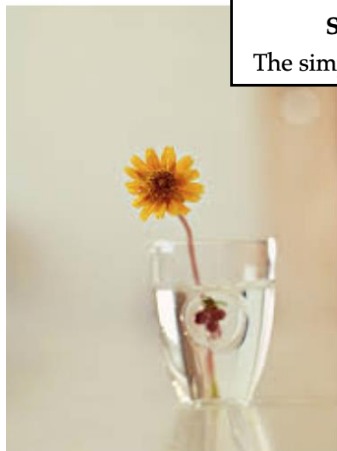
This photograph is one of David Hockney's  
Joiners which became very popular, and a lot of  
people were inspired by this concept and took  
photographs like this aswell.

To me this photograph is inspiring to me due to  
the simplistic style and the way David Hockney  
is exploring different ways in which he could  
take photographs. I also like the way you can  
put the photographs together to make a larger  
overall outcome.

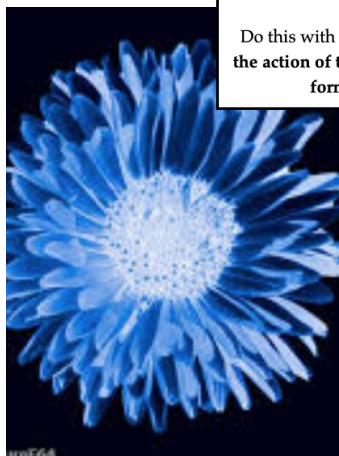
As well as my earlier points I like the way it's  
not perfect and can deform objects due to the  
slight movements and some of the photographs  
overlapping. I would like to experiment with  
this in my work because of the concept of it not  
being perfect and how it can link to nature and  
how it has minor flaws.

I would try doing Joiners with plants as it  
could give a whole new perspective to my  
photography that later, I could include in a  
photoshoot.

Taking a better photograph - Creative ways of recording



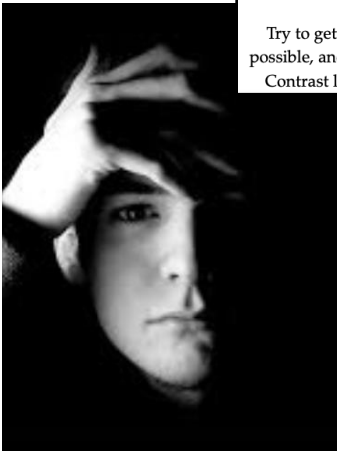
**Simplicity**  
The simpler the better!



**Cropping**  
Do this with the camera first, capture the action of the picture. Try different forms of cropping.



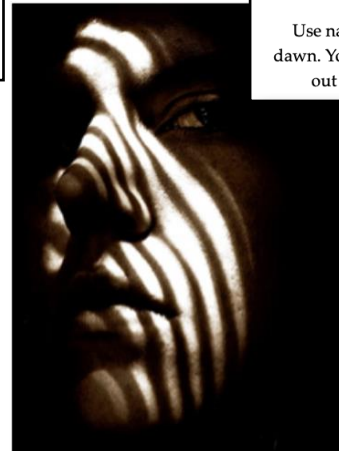
**Perspective**  
Try to get interesting viewpoints. Stand on a ladder, lie on the floor



**Contrast**  
Try to get your blacks as black as possible, and whites as white as you . Contrast large with small objects.



**Action**  
Be close to action. capture daily activities. Try to capture the movement!



**Lighting**  
Use natural lighting, at dusk and dawn. You want to create mood. Look out for interesting shadows.



**Creativity**  
Create a new view of a common theme. Show faces, expressions, moods and experiences.



**Consistency**  
Quality over quantity! Keep your notes of exposure settings etc!.



**Individual**  
Be yourself! Trust you instinct!

Summer homework examples

Summer homework examples

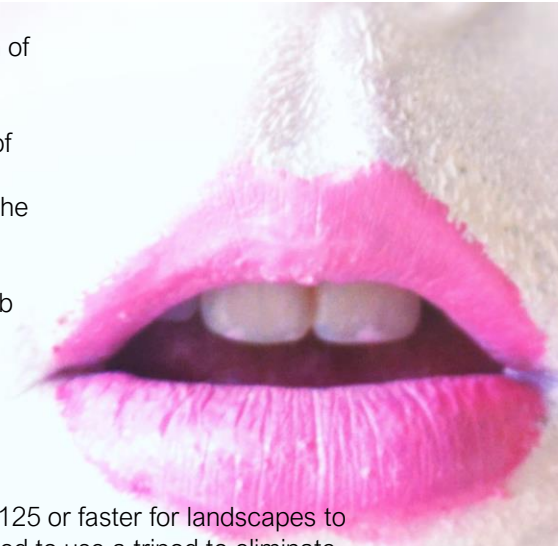
THINK

SEE

LOOK

The best photography has: SIMPLICITY, LIGHTING, ACTION, COMPOSITION CONTRAST, CREATIVITY and BALANCE

## Camera Skills



### Aperture Key

**Smallest aperture = Largest f-stop** (i.e., f22) Large depth of field. This will give you all or most of the frame in sharp focus.

**Largest aperture = Smallest f-stop** (i.e., f4) Small depth of field. This will give you the main subject in focus, background and or foreground blur to draw attention to the main subject.

**Fast shutter speed** = 1/125 - 1/1000

**Slow shutter speed** = 1/60 - 30 seconds or timed (B) Bulb exposure.

**Shutter Speed** - Try to keep your shutter speed 1/90 - 1/125 or faster for landscapes to get crisp images, anything less than 1/60 and you will need to use a tripod to eliminate camera shake. For some people even 1/60 may be too slow to eliminate camera shake. The longer the focal length of the lens the more noticeable camera shake will be. If you wish to obtain a blur effect to running water, stream or waterfall to a photograph to illustrate movement then a slow shutter speed is needed. Depending on the amount of flow, 1/15 - 5 seconds is usually sufficient. To do this successfully it is necessary to use a tripod to eliminate camera shake. In addition to this it is advisable to use a shutter release remote if you have one. Another way round this is to set the camera off by timer, as most cameras support this function. either way this will minimise the risk of camera shake. If you wish to obtain a crisp image of a moving object, then you will need a fast shutter speed of at least 1/250 or higher. The f-numbers will depend on your lens, but most will go from f4-f22 some lenses will go to a higher (i.e., f32 smaller) or lower (i.e., f1.8 larger) aperture. More expensive zoom lenses (usually prime/professional lenses) will have a constant aperture throughout their focal length, whereas cheaper lenses usual have an aperture range of typically f-4 - f-5.6. Much of this will also depend on your camera, more modern cameras offer many features as well as better light metering, and auto/manual focus, giving you the choice to be more creative. Opinions vary considerably as to best method/practice. Practise almost makes perfect. No one can get it right every time all the time. Photography is a way of life every time is different, and you never stop learning. Note: When using a telephoto or telephoto zoom lens a shutter speed equal or higher to the focal length is required for hand-held photography. For example, when using a 200mm lens a shutter speed of at least 1/200 is required to reduce the chance of getting blurred images from camera shake.

**Composition** - Take time to compose your shots, trying to avoid any obstacles in the foreground that take the attention away from the subject that you are shooting, such as railings posts etc. It acceptable to have foreground foliage such as long grass, twigs of small branches for landscapes, as long as they don't obstruct the main feature of the photograph. Please page 8 for further help with composition.

### Steve McCurry - Photographic tips!

Find out about each of these great tips, think about how you could use them within your work!

Link: <http://twistedstifter.com/2015/03/10-composition-tips-with-steve-mccurry/>

- Rule of Thirds: place points of interest on intersections
- Leading Lines: use natural lines to lead the eye into the picture
- Diagonals: diagonal lines create movement
- Framing: use natural frames like windows
- Figure to Ground: contrast between subject and background
- Fill the Frame: get close to subjects
- Centre Dominant Eye: put dominant eye in centre of picture
- Patterns & Repetitions: patterns are pleasing
- Symmetry: symmetry is pleasing

# Analysing Photography

## Analysis support sheet

### General information

It is important to reference your chosen image

State who took the photograph, when it was taken and the title of the image. Note down where you found the picture, the book title or website address etc.

### Depth of field

If most of the photograph is out of focus and there is a shallow focus over a specific area, usually in the foreground or background, it has a small depth of field. If the majority of the photograph is in focus, then it has a large depth of field (common in landscape photography). Depth of field is relative to the f-stop (aperture) and can be altered to suit the subject matter.

### Shutter speed

It is not always obvious to tell the exact shutter speed, but there will be clues to suggest what kind has been used.

Firstly, examine the subject matter and see how any movement has been recorded. An example of a fast shutter speed would be if movement has been frozen to a crisp sharp focus. If the subject matter appears blurred and movement has been shown with a 'painted' effect, then a slow shutter speed has been used.

For flash photography and outdoor landscape where there is a lot of available light, usually a medium speed would be used.

### Lighting

What sort of lighting has been used?

For instance has the photographer used natural available light (ambient) or flash? Is it harsh or soft? What direction is the light coming from? What kind of atmosphere has the light created? Is there anything striking or interesting about the use of light in the image?

### View Point

What level was the photograph taken at?

Was the camera eye level? Has the photograph been taken from a bird's eye view (very high looking down) or worm's eye view (very low looking up)?

### Composition

Is the photograph a landscape or portrait format?

Is the subject in the foreground or the background?

Does the subject dominate the photograph?

Is there a rule of thirds? Have the horizons or objects been placed a third of the way down either horizontally or vertically?

Are there lines leading into the subject?

Is there a vanishing point?

### Atmosphere

How does the photograph make you feel?

Is the photographer communicating a message? What is your response to the photograph?

### Will you use some or more of these techniques in your own work?

Think about what you have looked at in the above photo-analysis breakdown. How might you plan to incorporate elements into your own work? Remember to reflect back on how other photographers have influenced or inspired your own work throughout your project. You may find a compare and contrast exercise will help to see similarities and differences.

Remember to make notes and annotate your sketchbooks with reference to your research and photo-analysis.

Headings	Artist Analysis Task Sheet	Response
Introduction	Title, name of artist, dimensions of the work, date it was created and present location of the work	
	Medium – identify how it was made and what materials that were used by the artist. Add a quote from the artist, if possible that helps to show their thought process or experience.	
	Identify the period/movement the work relates to and explain in full and add examples and quotes to illustrate your understanding.	
Subject	Every work of art depicts a subject, idea, concept, myth, legend or even a religious or cultural story. Describe what is being shown in the image. Describe who the figures are that appear in the work, and what are they doing. Describe carefully what is happening in the foreground, middle ground and background of the artwork. Does the work have a hidden meaning? Write a short summary of the piece.	
Artwork	<b>Technique</b> – describe what skills/techniques the artist has used, and the effect/quality it adds to the artwork.	
	<b>Space and Light</b> – Describe where the light comes from in the work and the atmosphere it gives to the artwork. Is it dark, light, moody, bright ? Make a comment about the composition of the work – is the work harmonious, balanced, symmetrical, or asymmetrical?	
	<b>Symbolism</b> – artists often give meaning to their work, or the artwork itself may be symbolic. This is called the language of symbolism and allegory, but sometimes the symbolism and meaning has been lost , and we, the viewer, have to work out the links. Discuss in full.	
	<b>Historic Style</b> –artist work in a particular period of time, country, society, time of war, upheaval, and they will fit into a style or accepted form of working or they might be trying to rebel from this accepted style/movement. What style/movement does the work come under? Describe what the movement is and what it attempts to achieve. Artists reflect on what is going on around them, can you find out what was going on politically, socially, economically and emotionally for the artist?	
	<b>Concepts and ideas</b> – Discuss the intentions, Ideas or concepts behind the artwork. Find a quote from the artist or another source that describes the artist intentions.	
Reaction	This is one of the most important parts to the analysis. What do you think about the work? Describe your first reaction to the work, technique, subject matter. Describe how you feel about the meaning, symbolism behind the work? Discuss your opinion about the artist, their life and career. State your opinion clearly and back it up with real facts/evidence for your opinion! Remember, everyone will bring to the work of art whatever they choose, by way of seeing and experiencing.	
Evaluation	An overarching statement that draws together all your findings and ideas. Describe how the artwork has inspired your progress as an artist. Include images of your work to show examples of how you have been influenced by this work.	