

# Photography

A-Level

## **What is the course about?**

For the first year you will follow a broad course giving you the chance to develop technical skills in how to use a camera, as well as experiment with different techniques in digital photographic retouching & image manipulation. You will also be introduced to the works of photographers and artists in support of your own work. In Year 13 you will specialise in a chosen theme use appropriate techniques to produce finished outcomes.

## **What kind of students is this course suitable for?**

You will need to be highly self-motivated, be prepared to visit art & photography galleries in order to observe works from first hand, be able to develop ideas and show evidence of sustained investigation and exploration, be able to produce your own photographs fluently articulating connections with the work of others, but most of all, have a genuine interest in Photography.

## **Are there any special considerations I need to be aware of?**

Success on this course is dependent on students being able to continue their work at home so having access to a camera is essential. Visits to art galleries are also an essential part of the course, therefore there are travel and cost implications.

<https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/art-and-design-2015.html>

A decorative vertical bar on the left side of the slide, featuring a black background with a pattern of overlapping circles in various colors including yellow, green, blue, and red. The circles vary in size and opacity, creating a bokeh-like effect.

What will you need for the course?

The Photography course requires students to have access to a digital camera as you will be expected to take photographs outside of school. Having access to a camera will allow you the freedom and flexibility to do this as well as familiarising yourself with your equipment. However, you do not have to have the most expensive and gadget-packed camera to begin with. The camera does need to have the option to set the shutter and aperture manually.

I would recommend investing in a digital SLR. The school has 4 Cannon 600D SLR cameras. There will be the opportunity to borrow one from school for individual days or over a weekend.

You will also need a USB stick to store your work and enable you to transfer it between home and school, and a card reader for the transferal of photos from the camera. Many Photography students invest in a mini hard drive to enable them to store more work.

# Task Report

Tell us what you have enjoyed most about this project:

How useful were the resources and articles you read for inspiration?

What difficulties did you have and how did you overcome them?:

What skills have you acquired in the process of creating your project?:

# Y12 A level Photography Transition Project 2021 'Senses'

## What am I being asked to do?

Research and explore the theme '**Senses**' and create a series of photographs inspired by this.

## Why?

To develop and refine your observation and photography skills by looking more closely at things around you that you see and experience every day, and to experiment with editing techniques.

## How do I submit my work?

Create a Power point or Google slide and produce a combination of photographs and digital edits in response to the theme, using a range of techniques and processes. If you don't have a camera you can use your phone. Your project must be submitted by the end of the Summer term together with the your Task report.

## Before you start

Read through the whole Power point before beginning any tasks. There are links to help you at different stages of the project.



# Senses

It is the aim of many photographers to show not just what a place, person or object looked like, but also what it felt like to be there. It can be a challenge to convey the senses of seeing, listening, tasting, smelling, and touching through a photo, but by taking some time and thought as to how you can heighten the viewer's senses, you can transport someone to a different place and time through your images. By using and focussing on your five senses, you will also begin to notice important details which are often overlooked, from the sound of a repetitive dripping tap, to the smell of the air outside when it has just rained.



**Touch**  
**Sight**  
**Hearing**  
**Smell**  
**Taste**



## Task 1

Create a mindmap on 1 Slide(or do a hand drawn one and scan it in)exploring the **5 senses** in relation to photography. Think about the ways that photographs can remind us of experiences and feelings and how we perceive this using our senses. How can smells, tastes and sounds be captured in a photograph?

## Task 2

Research and analyse the work of the 6 photographers on the slides below **(8-13)** and create 1 or 2 Slides for each one. Look closely at how their work relates to the senses and discuss this in your analysis. Remember to use the Photography Formal Elements in your annotations.

See the help sheet on slide 24





## Keith Arnatt

### *Pictures from a Rubbish Tip*



Keith Arnatt created this series of large colour photographs featuring close-up shots of rubbish which was dumped at a tip. The photographs show discarded food items on plastic bags and were taken in daylight with a shallow depth of field. At first glance, some of the food is hard to recognise, but when looked at closely, the mouldy, dirty food appears clear.





# Naoya Hatakeyama *Blast*



These pictures are part of a series called "Blast" taken by Japanese photographer Naoya Hatakeyama, who used remote-control cameras to capture the drama and destruction of Japan's limestone blasting operations from point blank range.





# Jane Fulton Alt 'The Burn'



<https://vimeo.com/74571336>

This sequence of photographs and video by Jane Fulton Alt are of controlled forest fires. She photographed the burning fires for 3 to 4 hours each day, trying to capture and convey a sense of the oppressive and suffocating heat, along with the smell and taste of the fires as they burned.



# Rolf Sachs

## *'Camera in Motion'*



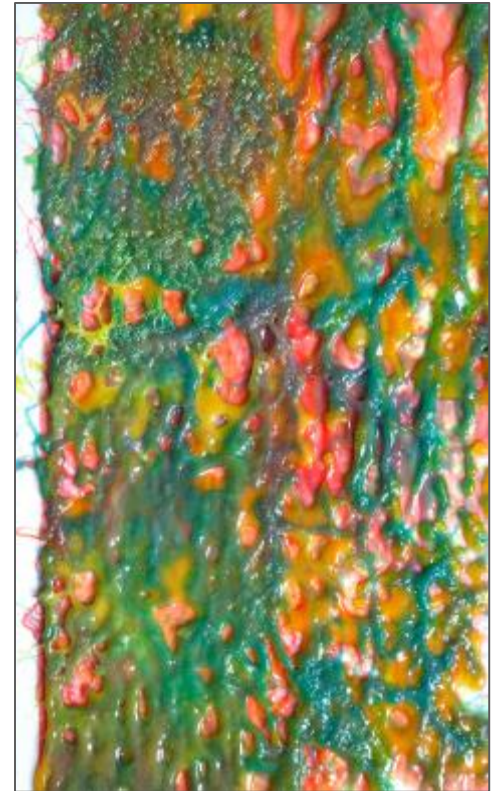
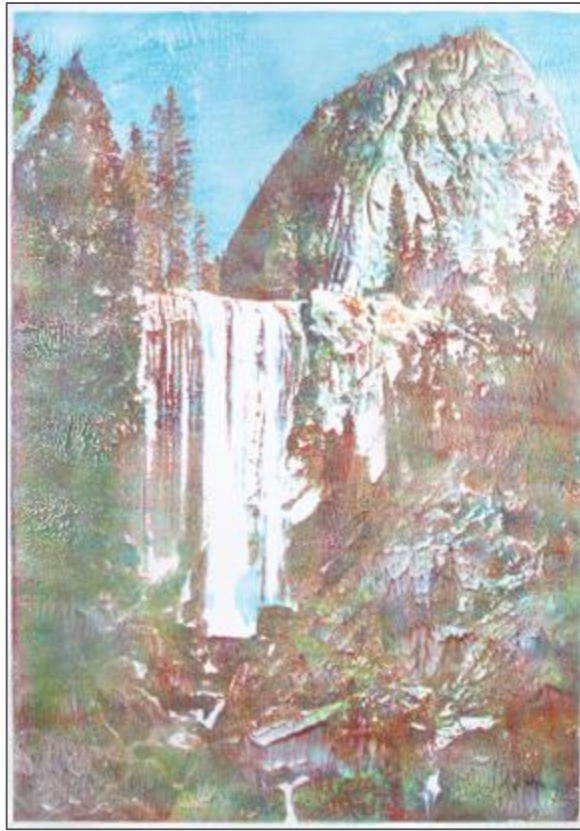
Rolf Sachs blurs the boundaries between abstract art and landscape photography in this series of images, *Camera in Motion*. The images, photographed from the windows of a moving train, bring to our minds memories of family road trips experienced from the back seat of the car with your forehead pressed against the car window, watching the landscape streak by at 70 miles per hour.





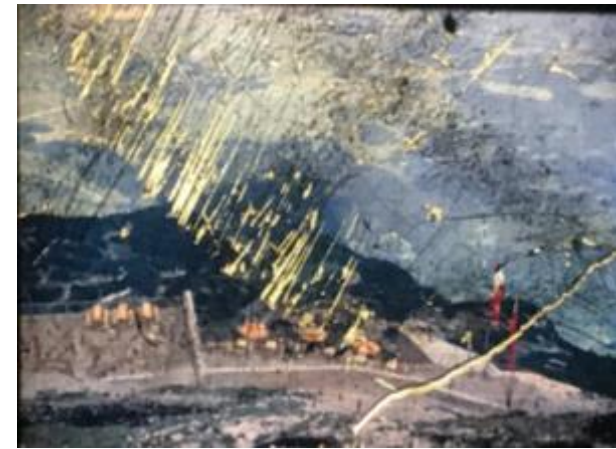
# Matthew Brandt *'Taste Tests'*

In Matthew Brandt's Taste Tests photographs, he uses unusual food and drink items to create his images. This includes Kool Aid, ketchup, mustard and Cheez Wizz which he uses to make ink which is then used to create screen printed photographs of American landscapes.





# Odette England 'Thrice Upon a Time'



Odette England returned to her childhood home with her parents and gave them old photographic negatives she had previously taken of places on the farm where her parents had photographed her as a child. She fastened them to the soles of her parents' shoes and they walked through the farm and land. The negatives which were damaged and torn, were then pieced back together and re-printed to show all of the marks and scratches from the rough ground on the farm.





## Task 3

Take **2 photographs** for each of the themes on the next slide for all 5 different senses. You will see 3 themes for each sense. So you will have 6 photos for each sense (30 photos in total)

- The first photo should be a **literal** representation of the description, such as a lawn mower for the smell of freshly cut grass.
- The second should be a more **abstract** version without any recognisable features or objects. It could include the colours, shapes and textures that you associate with the smell.

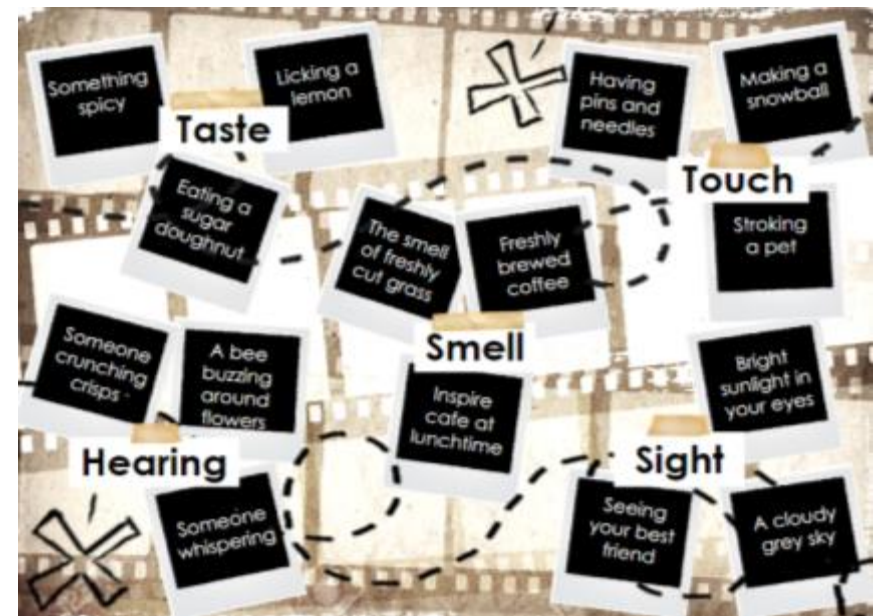


Photo 1: Cut grass by Mrs Wetherell. She has hayfever and whilst she loves the smell of cut grass, it makes her sneeze, therefore she has chosen to photograph a tissue and hayfever tablet.

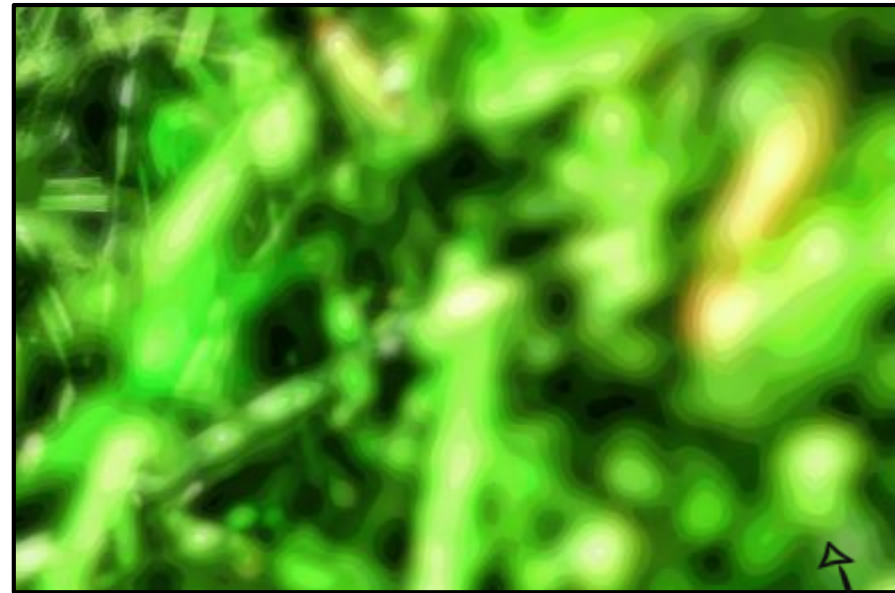


Photo 2: Cut Grass. In this image, Mrs Wetherell has chosen to imagine being really close up in amongst the blades of grass, and has made parts of the image out of focus to convey how dizzy the smell of the grass makes her feel.

Something  
spicy

## Taste

Licking a  
lemon

Eating a  
sugar  
doughnut

Someone  
crunching  
crisps

A bee  
buzzing  
around  
flowers

## Hearing

Someone  
whispering

The smell  
of freshly  
cut grass

Freshly  
brewed  
coffee

## Smell

Inspire  
cafe at  
lunchtime

Having  
pins and  
needles

Making a  
snowball

## Touch

Stroking  
a pet

Bright  
sunlight in  
your eyes

## Sight

Seeing  
your best  
friend

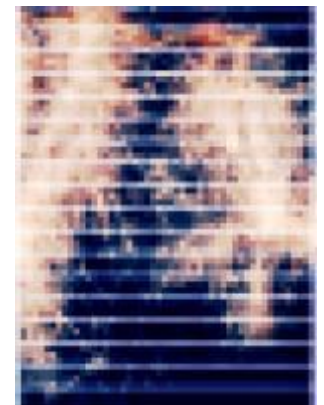
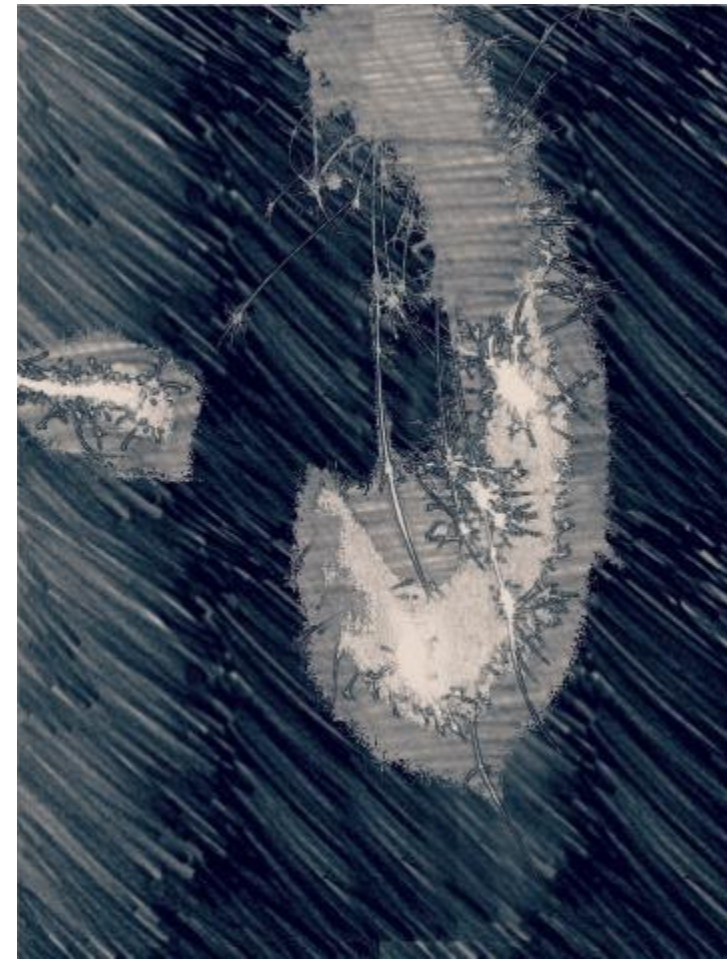
A cloudy  
grey sky



# Task 4

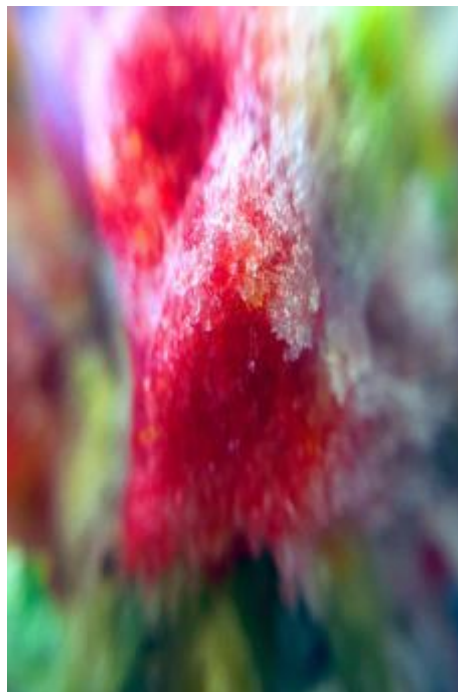
Create your own personal series/sequence of photographs exploring **each of the 5 senses**.

- You can use whatever editing techniques and processes you feel most appropriate, and you should also think about how you could present your images to enhance the sensory experience of the viewer.
- Each sense/sequence should consist of 6 finished images,
- Use your photographers research and the slides below about each sense for ideas and inspiration.
- **Add contact sheets to your slides and annotate them.**  
*See slide 26 for help*
- When editing your images, make sure that you have taken screenshots of different stages to show the process and have annotated this.  
*See slide 27 for editing information*



# Smell

A single smell can take you back in time and suddenly you remember a childhood memory such as your favourite school dinner or even the smell of the changing rooms at school! Think about ways to capture a specific smell in your photographs, or a suggestion of the smell from a particular food, environment or person. How could your photographs suggest or evoke memories of a time and a place through the sense of smell?



## Think about:

- What triggers the sense of smell you are trying to convey?
- When you think of the smell, what images immediately come to mind?
- Is this smell and memory personal to you, or would others also experience it when looking at your photos?
- Could you use objects as prompts and shoot them close up or using a macro setting to create a more abstract image?



# Taste

We rely so much on our eyes to gain a first impression of what would taste good; there is the saying that you eat with your eyes, meaning that visuals are an important factor in taste. When we taste something, we often associate it with the colour, the texture, the smell and the temperature which creates a whole experience. Think about eating your favourite food or drink and the emotions associated with this, are the sensations warm, sweet, crunchy, cold?



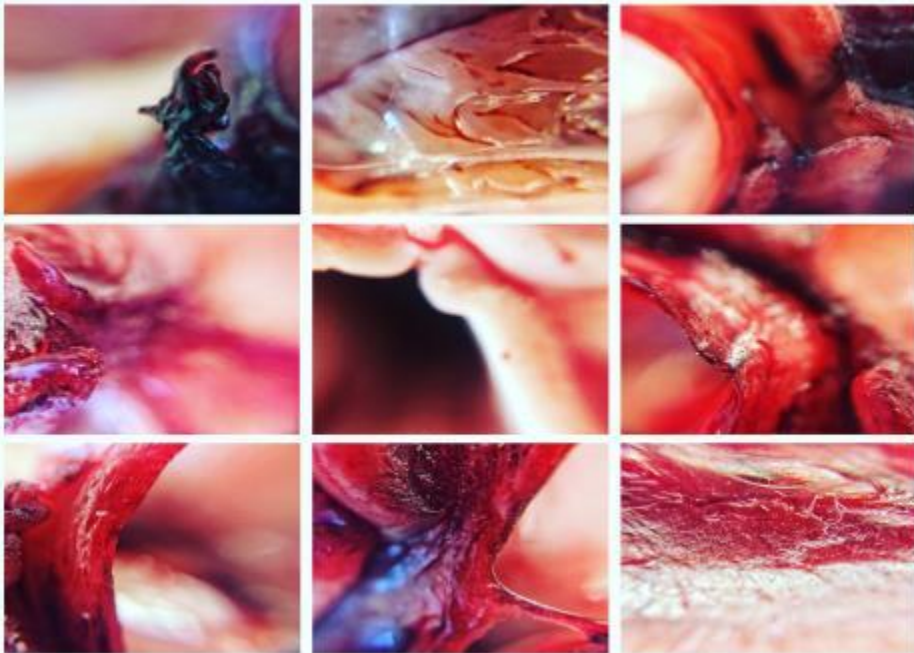
## Think about:

- How can you describe and convey the way something tastes visually in an image?
- How could you make the viewer feel as if they could actually taste the subject matter?
- Could you show different taste sensations such as sweet, sour, bitter and savoury in your images?



# Sight

Photography is a medium which is largely based on the sense of sight, both when creating an image and looking at it afterwards. How can you create a photograph that conveys a sense of sight or a memory of something that you have once seen? Also, how do you go beyond the obvious when creating a photograph that conveys a sense of sight? For example, could you shoot a photo from the perspective of a child to show how you as a child saw a scene?

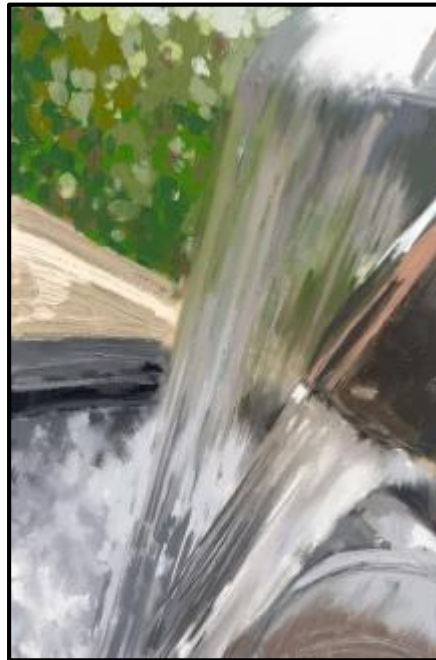


## Think about:

- When you think of a visual memory or sight, what images immediately come to mind?
- Is your image in colour or black and white? Why?
- Is this view personal to you, or would others also experience it when looking at your photos?
- Could you use a macro setting to create a more abstract image?

# Hearing

How could you photograph the sounds and things that you hear in a photograph? Although photographs are visual and often based on how they look rather than how they sound, it is possible to incorporate an element of sound into a photograph. Video is an option here, but a sense of sound can also be achieved with a still image. In a photograph of a group of children playing, you can often 'hear' them chattering away, and in a photograph of trees blowing in the wind, you can often 'hear' the sound of the leaves rustling as they move, or fireworks as they crackle in the sky.



## Think about:

- What kind of sounds can you hear when you look at a still image?
- Could you use a frozen moment in time, to suggest implied sound, for example a person walking across a room with a foot in the air mid-motion with a sense of movement, means that that the viewer imagines they can hear the moment the foot is placed on the ground.

# Touch

In many photographs, you can often imagine the feeling of being able to reach out and actually touch the object or person in the photograph. Some photographers achieve this by focussing closely on details which show surface texture which increases our sense of touch. Think about what it feels like to hold someone's hand, stroke your pet or have a cold winter wind blow in your face. How could you capture and convey these experiences in your photographs?



## Think about:

- How do you feel when you touch different surfaces and what shapes and colours immediately come to mind?
- How could you make the viewer feel as if they could actually touch the subject matter?
- Could you use a macro setting to focus on the close up details and textured of the surface?



The background of the slide features a collage of vintage-style elements. It includes several strips of film with sprocket holes, some of which are slightly curved. Interspersed among the film strips are several white, rectangular photo frames of varying sizes, some of which are empty and others that appear to contain faint, ghostly images. The overall color palette is warm, with shades of beige, cream, and light brown.

**Resources to help with tasks**

# Links to read and use for inspiration

[What Does a Photograph Sound Like?](#)

[Seeing in the dark: blind photographers talk about their work](#)

[The work of blind photographers – in pictures | Art and design](#)

[This video shows how a sense of taste can inspire photography](#)

[Representing invisible subjects: How to photograph music](#)

[How scent, emotion, and memory are intertwined — and exploited](#)

[The Sentimental Sense](#)

[How to Use Texture To Create a Sense of Touch in Photography](#)



# Analysing Photos: Other photographers

**Task 2:** Answer the questions you can / understand. This is information we will learn in yr12.



**Basic facts**  
Photographer:  
Date:  
Title:

## CONTENT / DESCRIPTION OF PHOTOGRAPH

- What is it? (portrait/landscape etc)
- What is it about? What is happening (describe contents)
- Type of photo? (black & white / colour etc)
- What has the photographer called the photograph? Does the title change the way you initially saw the photo?
- What is the theme of the Photograph?
- **What message does the photograph communicate?**

## PERSONAL OPINION

- What was your first reaction?
- What is the mood of the photo?
- What do you think is the message of the photo?
- What do you like/dislike about the image and why?
- Use PHOTOGRAPHIC TERMS to justify your opinion.
- **How does the photograph make you feel? Why do you think you feel this way?**
- **Does the colour, texture, form, or theme of the photograph affect your mood? How and why?**

## FORM / VISUAL ANALYSIS

- What do you look at first? What is your eye immediately drawn to?
- How is your eye led around the frame?
- How is the image composed: line, shapes, areas of tone – highlights & shadows? Foreground & background?
- What was the photographers view point? (worms eye view, eye level, looking down)
- **Tone: is the photograph high or low contrast? How and why?**
- **Line: What sort of lines are there in the photograph? How have they been positioned in relation to the rest of the composition? What effects does this have?**

## PROCESS

- What type of direction of light was used? (harsh /soft/artificial lamp/ natural)
- What is the depth of field? (short/large)
- What was the shutter speed? (fast/slow)
- **Pattern/texture: What kinds of pattern and/or texture are there in the photograph?**
- **Has the photograph been manipulated or distorted in any way? How and why?**



PHOTO: Mark Corio

### Rule of Thirds

An image is more pleasing to the eye if you focus the subjects on one of the interesting points and place the horizon on the upper or lower third of the photo.



PHOTO: Andrew S. Lee

### Leading Lines

Using strong lines in the photo will help to move the viewer through the image from the foreground to the background, creating depth and a sense of movement in the photo.



PHOTO: Susan Siskind

### Cropping

When you crop an image, you focus in on one particular part of the subject while hiding other parts. This often humanizes portraits and allows you to focus on the main point without cluttering the frame with unnecessary details.



PHOTO: David J. Ross

### Framing

Use a foreground object to frame some part of your subject. Here the photographer used a very creative frame to highlight the girl's eye.

# 8 RULES OF COMPOSITION

from

photoblogalliance  
photoblogalliance.com



PHOTO: David J. Ross

### Depth

Use a high depth of field and a good vantage point to create depth in your images. This allows the viewer to travel through the photo.



PHOTO: David J. Ross

### Background Control

Using depth of field to blur the background is a great way to make your subject stand out. Also, be sure to consider color, activity, and where background lines interest with your subject.



PHOTO: David J. Ross

### Point of View

Changing the point of view can bring the viewer into the photograph or produce a sense of scale that tells you more about the subject.



PHOTO: Susan Siskind

### Horizon Line

Generally, moving the horizon line out of the middle of the image will have a dramatic effect. Move it to the bottom to enhance the sky and to the top to enhance the land or water.



# How do I...Annotate my contact sheet?

## Your Opinions

Circle or highlight your favourite photographs on your contact sheet

Cross or highlight your least favourite photographs

On your circled and crossed photos explain why you have identified these as the best / worst

## Crop Lines

Draw on to your contact sheet to show where you would like to crop your subject matter/composition

## Techniques

Note down any composition rules, effects and lighting methods used in your images

## Camera Settings

Using the right click and get info method find out the shutter speed, F stop, ISO, white balance... Note these next to your thumbnails and say why these settings were used and evaluate the success

Easy way to create a contact sheet

Once you've downloaded your photos, 'view as large icons', You can then 'snip' to put them onto your Google slide.

This is only relevant if you've used a digital camera.

The camera was set to f2 to get a shallow depth of field

I experimented with slightly different angles for these 4 images. I don't think that any of them are very effective, they do not have enough interest in them

A simple composition using the rule of thirds



One of my favourite images from the shot is this one because I like the way that the soldier is the only spot of colour in the image and so draws your eye to him immediately

# Editing Photographs

1) Understanding basic editing:

<https://digital-photography-school.com/basic-photo-editing-for-beginners/>

2) If you don't have Adobe photoshop then use PIXLR: <https://pixlr.com/>



3) Watch this tutorial on how to crop, adjust contrast and colour balance

<https://www.youtube.com/watch?v=FbMu-1sV4GM>

4) A quick way to change your image to black & white (desaturate) in PIXLR:

<https://www.youtube.com/watch?v=gSn7fb9Bx3Y>

Of course if you have apps on your phone you can use then do that, but you **MUST** be able to upload your images to show all the changes you have made in your Google Slides / Power Point.



# How to write about your photographs

<https://cphmag.com/how-to-write/>

- Tell us what you were trying / hoping to achieve and whether you think you achieved it.
- Refrain from stating the obvious – don't tell us what we can already see.

There are some great tips on 100+ Creative Photography ideas: Techniques, Compositions, Mixed Media and much more !

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STUDENT  
ART GUIDE

ABOUT

ARTICLES ▼

STUDENT ART ▼

RESOURCES ▼

WEB DESIGN ▼



<https://www.studentartguide.com/>

## WELCOME

The Student Art Guide helps students excel in a wide range of high school Art qualifications, such as IGCSE, GCSE, A Level, NCEA, AP Studio and IB Art.

This site is a MUST for all art students  
Says Mrs Wetherell

## How to analyze an artwork: a step-by-step guide



## 19 Amazing high school art teacher blogs, websites and social media profiles



## How to make an art portfolio for college or university (the ultimate guide)

## Can you pass a color blind test? A guide for artists and designers

## 100+ Creative Photography Ideas: Techniques, Compositions & Mixed Media Approaches

## 50+ Still life drawing ideas for Art students



### Popular Posts



**A Level Textiles: Beautiful Sketchbook Pages**  
250.9K Total Shares



**Art Sketchbook Ideas: Creative Examples to Inspire High School Students**  
211.2K Total Shares



**100+ Creative Photography Ideas: Techniques, Compositions & Mixed Media Approaches**  
191.1K Total Shares

**Approaches**  
191.1K Total Shares



**Line Drawing: A Guide for Art Students**  
137.8K Total Shares



**Art student gains huge social media following, launches career at high school**  
121.6K Total Shares



The background of the slide features a collage of vintage film strips. The strips are arranged in a way that they appear to be overlapping and slightly curved, creating a sense of motion and history. The film frames are mostly empty, showing the texture of the film and the sprocket holes along the edges. The overall color palette is warm, with shades of brown, tan, and cream.

**Example yr12 work  
to help with presentation**

## Joseph Parra

Joseph Parra is a photographer whose work consists of distorted and textured images of human figure; his subjects are seen in no clothing which could be used to represent vulnerability and with the pale skin and white backgrounds the images seem quite pure. However, he could've wanted to have portrayed them as bare, so that it is like a new canvas, as an image he takes is only half of the work. Also, he uses a white background, and people with pale skin; this could link to that idea of a blank canvas. I was particularly intrigued by the work titled 'Am, are, is' which depicts a man with a solemn expression on his face and in his body language. He is not wearing a t-shirt and Joseph Parra has gone in with an etching needle and poked many holes to reveal white paper underneath so that the effect of goosebumps are created. I think this technique is very effective as you can imagine how cold the subject could have been with these added details.



I especially like this manipulated photograph by Lucas Simões as it was one taken in the series 'unportraits'; therefore this image has a lot of meaning behind it. We know that the subject of the picture had revealed a secret, but we don't know what it is. However, we are shown the colour green which means we can interpret what emotion the subject felt about the secret; green could show envy or betrayal.

I love that the face is extremely distorted, although a face can't be made out by the viewer but the features can be seen. I also like that the slits that the artist has made into the photograph layers as they all work together when they are layered above one another.



This image is titled 'W.S.' which I assume to be the initials of the intimate friend he was photographing. I especially took a liking to this image because I like the very neat and geometric look to the picture and how distorted it is even though the colours are natural, just very white which could have been the colour chosen by the subject.

## Lucas Simões

Lucas Simões is a Brazilian artist living in São Paulo. Simões was born in Catanduva in 1980, and after attending Architecture school in 2002 he moved to São Paulo. Lucas' work is heavily inspired by his architectural and design past as most of his work has elements of 3D and of different shapes and manipulations, he doesn't stick to the simple techniques, he is more unique. Simões has experimented creating art, with a wide range of materials, such as: maps, books, photographs, concrete, silicon, wax and paper. The artist processes the materials in different ways: burning, cutting, layering, reshaping, diluting or distorting them.

Lucas Simões exhibited his work in 2016 at the Lora Reynolds Gallery in Austin, in São Paulo entitled 'Jogo de Forças'. The artist also had a Solo Project at SP Arte entitled 'tudo que pode ser feito e desfeito.' and he has gone on further to create much more work and presenting them at many other exhibitions.

He also has an unusual but very interesting method when taking his photos as he likes to show a lot of meaning, with his series of images titled 'unportraits' he would invite intimate friends to tell him a secret, while he listened to a song of their choice. So he wouldn't learn that secret but he could still capture their expressions as they revealed the secret. He also asked the friends, after taking the photos, if their secret had a colour, he would then present that colour in his work. And he would choose up to around 10 images to collect together in order to distort the pictures.



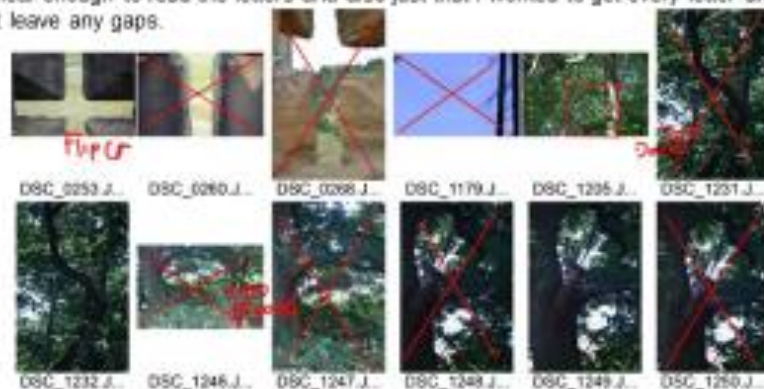


# Alphabet shoot

## Summer task

For the summer task I set out to take a load of photos of where I had noticed something in my surroundings which formed a letter of the alphabet, and then to choose the 26 best to create the alphabet with my images. I think that the majority of my photos were successful - especially my 'B' and 'G' which were my clearest and best looking pictures as they were sharp and focused on the subjects and not the background. I found finding every letter difficult as I initially wanted to have each letter be completely different, although I ended up taking most of the photos in the same location; the woods as the trees provided for many of them. I also found it difficult to reach a clear image every time, or one that I liked as either the ISO was wrong and my image would become over exposed or under or it just wouldn't focus where I wanted it to.

I am most pleased with the look of my final alphabet set out as I think that all my images are clear enough to read the letters and also just that I worked to get every letter and I didn't leave any gaps.

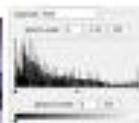


# Basic edits

## Black and white



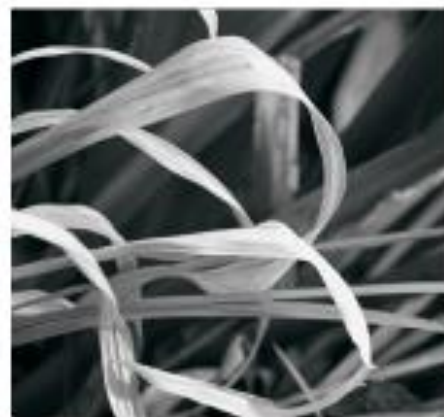
I like how my subject of the letter G is darker than the background which is brighter and so creates a good contrast between them. I think that the black and white brings out more of the details in the subject.



I began with two of my best images from my alphabet shoot and proceeded to crop the images down so that they will have the same dimensions; as I want to eventually display my images as a poster so having them all the same size will make that easier.

I had already edited the levels of the histograms of my images so that the shadows and highlights were correct to how I wanted my photos to look, so then desaturated them to turn them from colour to black and white.

Next I re-edited the levels and proceeded to edit the selective colour on adjustments so that the cyan in the blacks were increased slightly as I like the effect it gave the picture.

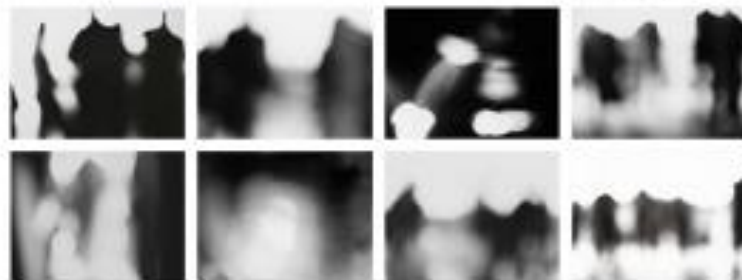




# Ralph Eugene Meatyard

## Artist Research

In order to achieve the images he wanted Ralph spent around 3 months looking through an unfocused camera in order to 'learn to see no focus'. Meatyard was an optician who practised photography, he began the project because of his original attraction to the blurred backgrounds in some of his images.



"No focus"

He became able to detach images from the reality on which they had been based. I personally think that this series of pictures is creative and unique as generally photographers aim to get a clear photo but he has taken it in the opposite direction. I like that you really have to look into the images to know what the subjects were, as they're not clear but you can still have your own ideas of what it is supposed to be of.

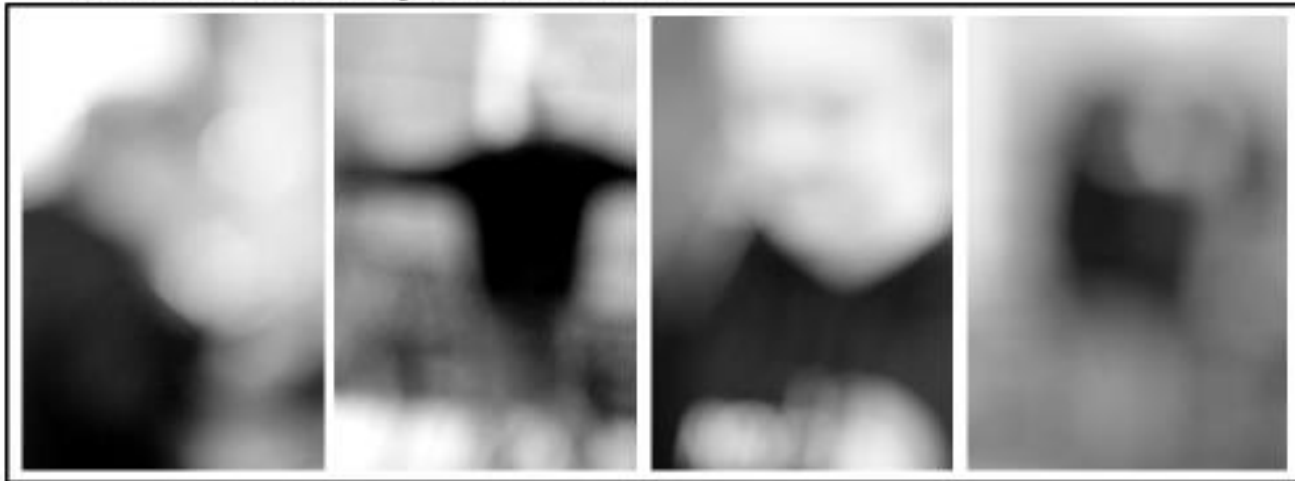
I decided to take a series of photos in recreation of Meatyard's 'no focus' series. In order to achieve the blurred effect across my images I turned the focus on the lens to manual and the setting to Aperture priority so that I could keep a low depth of field, and I also changed the f-stop to a higher value of around 22 so that the shutter speed would be longer and as I wasn't using a tripod I would reach the effect I wanted. I also changed my camera to monochrome so that the images would appear black and white as I took them. I chose my three favourite images from the shoot which I think worked the best, as they look the most like Ralph's images and I liked that the subject wasn't necessarily always clear.



# Artist Inspiration

Ralph Eugene Meatyard

If I were to title this series of images I would call it 'distorted'.





The background of the slide features a collage of vintage-style elements. It includes several strips of film with sprocket holes, some of which are partially unspooled. Interspersed among the film strips are numerous white, rectangular photo frames of varying sizes, some of which appear to contain faint, ghostly images. The overall color palette is warm, dominated by browns, tans, and off-whites, giving it an aged, nostalgic feel.

# **Further Reading**

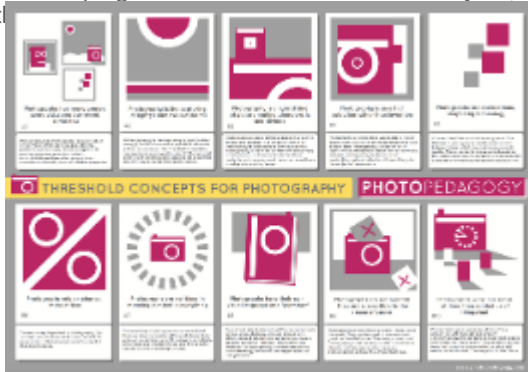
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# PHOTOPEDAGOGY

<https://www.photopedagogy.com/>

## What are Threshold Concepts?

Threshold Concepts are the BIG IDEAS that will help students develop a deeper understanding of photography. They are not meant to be instantly understood. Once opened, they introduce students to troublesome knowledge; a new way of seeing the subject they are studying. As students become more confident, working their way across the threshold, they will begin to recognise and understand these big ideas. They will become more useful in helping them think hard about what they do, whether that's looking at ot



An excellent site for serious Photography students

<https://www.photopedagogy.com/photography-writing.html>

The following resources are designed to support teachers and students in developing critical and contextual understanding. They combine writing about individual photographs and examples of more theoretical writing about the medium. They are, in most cases, extracts from longer texts, with hyperlinks to other resources. They are not intended to be a substitute for reading the originals but we hope that they provide some starting points for discussion and debate.



### Visual Analysis:

Robert Frank: The photographer in the Beat/Hipster Idiom  
America & Lewis Hine: Photographs 1904-1940  
Introduction text to Belloq: Photographs from Storyville  
Helen Levitt: An American Century of Photography: From Dry-Plate to Digital  
Peter Fraser: Eventually, Everything, Connects

### Photography Theory:

John Szarkowski: introduction to 'William Eggleston's Guide' 1976  
Susan Sontag: an excerpt from 'On Photography' 1977  
Roland Barthes: excerpts from 'Camera Lucida' 1980  
John Tagg: from the introduction to 'The Burden of Representation' 1988  
Graham Clarke: How do we read a photograph? from 'The Photograph' 1997  
Michael Bracewell: 'Peter Fraser photographs 2002-2003'

### Fiction:

Italo Calvino: The Adventure of a Photographer



# You Tube



## Vivian Maier

American amateur street photographer who lived her life in obscurity as a nanny and caregiver in the suburbs of Chicago while producing an expansive body of photographic work that became a media sensation in late 2010, nearly two years after her death. Discovered in 2007, a cache of Maier's never-printed negatives, undeveloped rolls of film, and unedited movies fascinated the public

Read more about her here before you watch the video  
<https://www.britannica.com/biography/Vivian-Maier>

Video

<https://www.youtube.com/watch?v=vDewAU-rgIM>

12.04 minutes



# You Tube



## William Eggleston

American photographer whose straightforward depictions of everyday objects and scenes, many of them in the southern United States, were noted for their vivid colours, precise composition, and evocative allure. His work was credited with helping establish colour photography in the late 20th century as a legitimate artistic medium.

Read more about him here before watching the video

<https://www.britannica.com/biography/William-Eggleston>

Video: 747.44 minutes

<https://www.youtube.com/watch?v=51zDSdq1rl0>







# Photography Lectures

<https://sites.google.com/site/marclevoylectures/schedule/lecture6-06apr16>

Marc Levoy taught digital photography at Stanford for many years and now leads a team at Google. He has uploaded every lecture and made this freely available. The 18 lecture course is targeted at beginners and covers: lenses, optics, light, sensors, natural optical effects, perspective, depth of field, sampling, noise, image processing, editing, computational photography, history, famous photographers and composition. There is hours of footage, which includes assignments for students. Videos are also available on Marc's YouTube channel, with a full playlist of the lectures available here.

72 tips cards for photographers! Print, cut out and keep or save them on your phone!



<https://www.digitalcameraworld.com/tutorials/tips-cards-for-photographers?fbclid=IwAR1arYsdm-sPB-LN1D6G1LLn7YDaailZ3-W1ShbPiSeAPhsjJrSgedAyjFo#section-download-and-print>





<https://www.liop.co.uk/>

The London Institute of Photography strives to be the leading non-academic institution for photography training in the UK and offers students the exceptional opportunity to study under award-winning, professional photographers who remain active in many genres of photography. We believe that the only thing that counts to achieve your creative and professional goals is the quality of your work and how you communicate it. To become a truly great photographer you need to learn your craft in a realistic environment, in the studio and on location and not from a book or in a lecture hall. For students to find their voice we put particular emphasis on their artistic development as well as the link between craft and creativity. The London Institute of Photography is based in the Old Truman Brewery, the new creative hub and centre of the thriving art, fashion and advertising scene of London's East End.

## LioP Monthly Challenge

The LioP Challenge has a single aim, to make every member of our community a great photographer.

[Sign up now](#)[View Winners Gallery](#)

The monthly LioP Challenge  
April 2020- Out of the Window

[Learn more](#)

We've set up the monthly LioP Challenge to make every member of our community a great photographer.

Our group of experienced trainers decide on a challenge every month to stimulate your creativity, expand your technical expertise and help push your boundaries.

Each Challenge comes with useful tips and inspiration to encourage you to practice and refine your photography month by month.

By following the Challenge, you'll learn more about your camera, improve your storytelling and train your eye to see the world differently.

The winner of each Challenge will receive a £150 voucher towards a course of your choice.

[Previous Challenges](#)

Keep checking their Blog &  
Events for challenges

# Books & Reading list



<https://www.digitalcameraworld.com/features/best-photography-books>

There is more suggested reading here:  
<https://www.photopedagogy.com/>

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# Photography Career Progression

<https://www.prospects.ac.uk/careers-advice/what-can-i-do-with-my-degree/photography>

<https://nationalcareers.service.gov.uk/job-profiles/photographer>

<https://careertrend.com/list-6119346-list-jobs-photography.html>

<https://www.whatuni.com/degree-courses/search?subject=photography>

## **Your choice, your future**

Independent UK university rankings, course information and expert advice  
for every student

<https://www.thecompleteuniversityguide.co.uk/>