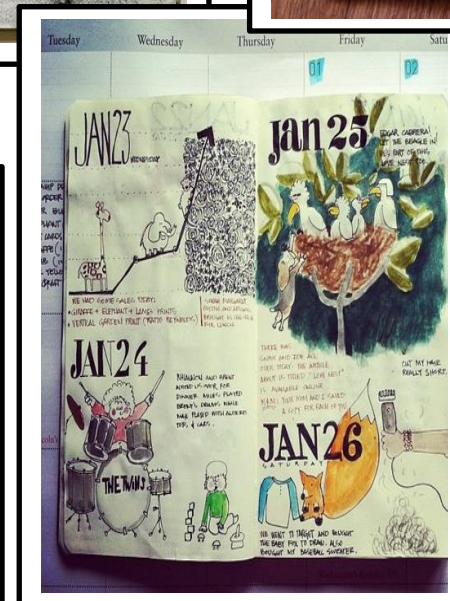
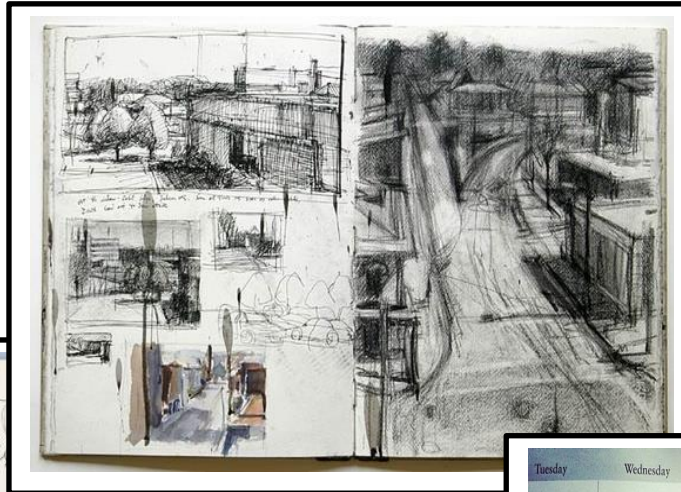


TASK SHEET 1: 'Sketchbook' Tasks

- Get yourself an **A5 size hardback** sketchbook
- You will carry this with you & use it to document your thoughts, ideas & experiences
- You will fill the 'journal' with drawings, sketches, notes, collages & paintings based upon the following themes;
 1. Old & New
 2. Unusual Angles
 3. People, Places & Spaces
 4. Journeys
 5. Close up & Focused
 6. Body Parts
 7. Families
 8. The space around me



Complete a page a day

Look at the examples to give you ideas

Be creative, make notes

This is to try to get you to observe the world around you

Bring to your first lesson in September

TASK SHEET 2: 'Photography' Tasks

- **Research** the following photographers:

1. Martin Parr
2. Henri Cartier - Bresson
3. Fay Godwin
4. Richard Billingham

- **Complete 2 of the 5 set photography tasks**

- **Document** your thought process

Task 1: A Photo Essay

Set yourself a mini-assignment on a subject that you feel will allow you to tell a story. Don't worry too much about finding something newsworthy at this stage, just concentrate on a situation that is photogenic and has a enough different elements to build a story. You might want to photograph the activities of something very simple like the local dog's home, concentrating on the staff, the arrival of new dogs, the medical side of things the emotional highs and lows, a happy family collecting a new pet, feeding time and closure at the end of the day.

Storyteller

When shooting a photo essay, avoid photos with your subjects posing or looking to the camera, since they will just look like bog-standard snaps. Instead aim to make yourself "invisible" and shoot your subjects in their natural roles.



Task 2: Portraits

Explore the way in which different lighting set-ups can change the mood and story of a photograph. The 45/45 is a classic lighting model in portraiture: the light source is at a 45-degree angle to the subject and 45 degrees above them. Try adding a second light source on the opposite side to fill in the shadows (2), then add a light pointing at the backdrop (3), with an optional reflector to reflect light onto the subject's face.



1. Subject at 45-degree angle from the window.



2. Window light with softbox flash unit balancing the light so that the room looks evenly lit.



3. One light for the backdrop or, in the case of this illustration, the wall, and one for the subject.

Task 3: Street Photography

Try shooting a series of pictures holding your camera at waist level without looking through the viewfinder. With practice, it can become easy to know roughly what the camera will see.



1

Shoot from the hip

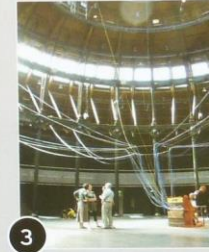
Learn to set up your camera so you shoot successfully from waist height without using the rear LCD or viewfinder. After a while you'll learn where to aim to get the shot.



2

Blend into the crowd

Become another tourist with a camera or merge into the crowd so you go unnoticed. Turn off your camera's beep so it's less obvious you're taking photos.



3

Shoot from afar

If you're photographing big scenes with the wide-angle end of your zoom lens, you're more likely to remain undetected.

Task 4: Landscape

Look at the work of the great American black-and-white landscape photographers who formed the f64 group. People like Ansel Adams, Edward Weston and Imogen Cunningham established a style and attention to technical detail that has informed all subsequent generations of landscape practitioners. Try to emulate their style in a photograph of your own. Try using a red filter to darken the blue sky (see page 71).



Big landscapes (below)

Photograph your landscapes in colour to capture a broader range of tones, then convert them to black and white in Photoshop afterwards.



Mono masterpieces (above)

Try and imitate legendary American black-and-white landscape photographers like Ansel Adams by capturing scenes with a mixture of highlights and shadows for a high-contrast mono image.

Task 5: Still Life



Using a great painting by an old master as a reference source, arrange a table of fruit and food taking great care with every element of the process. Carefully choose the table covering, the backdrop, the arrangement of the produce and the lighting. Experiment with different lighting, use window lighting as part of a multiple light source shoot. Use reflector boards. Try to create the feeling of a Biblical-style table of food.

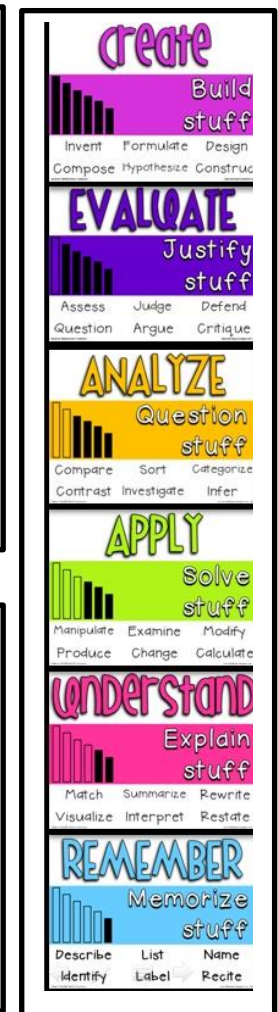
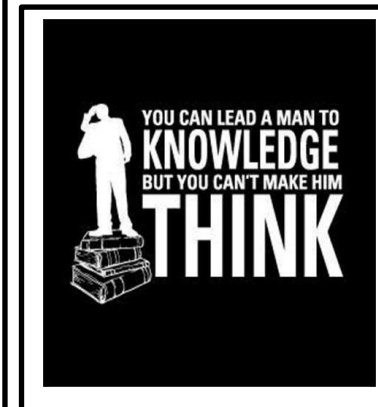
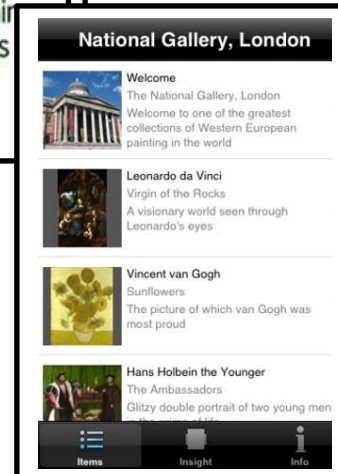
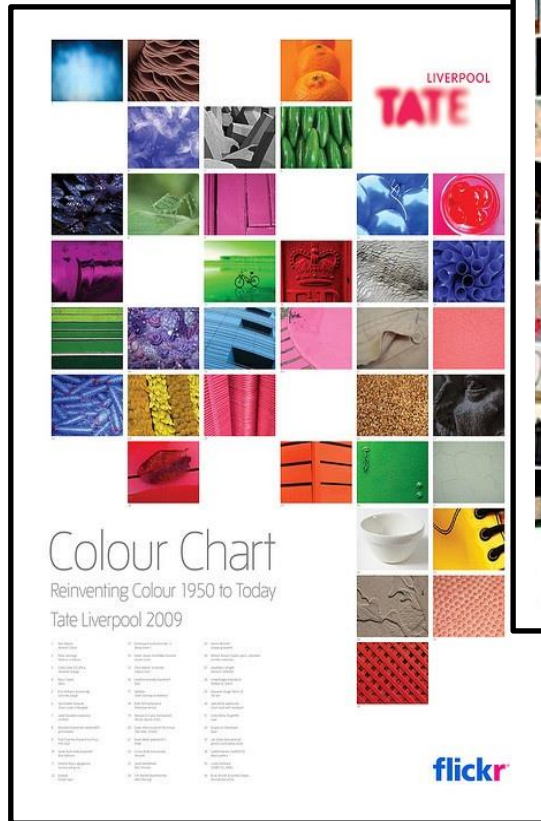


Careful composition

Before you arrange your table of produce, set up your camera on a tripod and aim it at the key area. As you arrange your still life, regularly look through the viewfinder to see if it is working photographically.

TASK SHEET 3: 'Research' Tasks

- **Visit Galleries** locally & nationally.
- In this area, we have the Tate, The Walker & The Open Eye Galleries in Liverpool. The Williamson Gallery in Birkenhead & the Lady Lever in Port Sunlight.
- Study any artworks you like: **Sketch, describe, analyse & evaluate.**
- Most galleries have apps you can download or have 'virtual tours' that you can access. **Explore 3 galleries virtually.**



INSTRUCTIONS:

- <https://www.pinterest.com/caldayart/> - Follow this link to Calday Art Pinterest site. This is where you will find a gallery of students work & our own resources to help you with your work: set up your own account
- Complete as much as you can in the limited time you have, ensure you do some elements of each task.
- Bring all sketchbook, research & photographic evidence to the first week of the A level course in September. You will be assessed on the work produced.
- The work completed will form the basis of your A level Fine Art Unit: Personal Investigation & will be developed further throughout September & October in drawing, painting, print & sculpture.
- You may wish to complete additional tasks of your choosing i.e. develop any sketchbook work into a large-scale painting, drawing or sculpture pieces.
- Develop your skills & ideas from your GCSE.
- Any queries email Mrs Dailey on alison.dailey@calday.co.uk or Mr Connell on simon.connell@calday.co.uk