

PAKURANGA COLLEGE ART DEPARTMENT

Achievement Standard Visual Arts 91447:

Use drawing to demonstrate understanding of conventions appropriate to photography

Visual Arts 3.2 Photography

Shooting still life photographs

Credits: 4

Achievement	Achievement with Merit	Achievement with Excellence
Use drawing to demonstrate understanding of conventions appropriate to photography.	Use drawing to demonstrate understanding of specific conventions appropriate to photography.	Use drawing to demonstrate in-depth understanding of specific conventions appropriate to photography.

Student instructions

Introduction

This assessment activity requires you to produce a set of photographic drawings based on the genre of still life. This is an individual assessment activity, and you will present your photographic drawings as a digital submission in your personal folder on the Art Students drive or on a flash drive accompanied by your photography workbook.

The assessment will take approximately **seven weeks** of in-class and out-of-class time, and there will be one formative assessment in Week 7 before the final summative assessment in Week 10.

You will be assessed on how well you show a critical selection and fluent application of processes, procedures, materials, techniques, and art-making conventions appropriate to photography.

Final Summative Assessment Date:
Monday, 7th April 2025 by 3.15pm – Week 11

Research and generate ideas

Still life is a broad theme that offers you a wide range of pictorial opportunities depending on the approach you take. Opportunities include:

- close-up views of a single object
- arrangement of a group of objects
- multiples of similar objects
- exploration of domestic or gender issues

- exploration of one type of material
- a scene in your home that appeals to you
- formal arrangement of subject matter
- use of symbolic objects.

Review the photographs that you took of **still life subject matter** in your **introductory assignment**. **If you did not do any still life in your assignment then you will need to explore some work by still life artist models before starting this assessment.**

Record your ideas in an appropriate format, for example, mind maps, thumbnails, annotated drawings, or notes.

Identify **four to six art works** from artist models (at least 2 x artist models) listed on your resource sheet who are relevant to this task. Relevance could include subject matter, stylistic concerns, conceptual aspects, and techniques or processes. Consider artists' works from all fields of art practice, not just photography. Include a range of approaches with different types of outcomes. If you did not include still life in the introductory unit, see artist list below for possible models.

In your research, focus on making decisions about the type of still life and specific objects that you want to use in your photographic drawings.

PHOTOGRAPHIC CONVENTIONS:

COLOUR LINE NEGATIVE SPACE REPETITION COMPOSITION
DEPTH OF FIELD PATTERN VIEWPOINT PROXIMITY TEXTURE LIGHTING

Tasks:

1. *Generate images from subject matter -*

Identify the approaches to still life that particularly interest you and gather props and objects to photograph.

Complete a photo-shoot (36 photos) of your still life objects using a range of pictorial and photographic conventions. Conventions include visual information from your earlier research on particular artists, as well as pictorial and technical conventions (for example, placement of objects, scale of objects, viewpoint, depth of field, selective focus, lighting, composition, tonal range, colour, format and editing). You should cover SIX photographic pictorial conventions in this photoshoot – so about 6 photos for each convention.

Make a contact sheet and then make **12 prints – each A6 in size** of your most successful images. Use **bullet point annotations** (points outlining features of specific pictorial elements) to critique these eight images. **Evaluate the strengths and weaknesses** of your images in relation to identified still life and photographic conventions.

Explain how you could further explore **conventions appropriate to still life**. This reflection is critical to show an in-depth understanding. You may need to look at more artists at this stage to add to your understanding of subject matter, as well as compositional and technical considerations.

**Hand in your work so far printed in your A3 clearfile for a
 FORMATIVE ASSESSMENT –
 Thursday 6th March by 3.15pm – Week 6**

2. Shoot further images based on critical reflection -

Complete a **second photo-shoot of the same still life objects**, (24 – 30 photos) and make a contact sheet. For this shoot you should either change the setting and/or the arrangement of your still life.. ie. adding or taking objects away. You should cover at least FOUR of your original pictorial conventions that you explored in Task 1 but from a different perspective. This could be viewpoint, lighting or proximity.

Select another 12 images and enlarge to A6 size. Use **bullet point annotations** to comment about your use of photographic conventions, techniques and materials, as well as how successful the images are in relation to photographic techniques and the genre of still life.

Demonstrate that you are using photography skills purposefully and fluently.

3. Third Photoshoot – extension of photographic conventions

For your third and final photoshoot of your still life composition you will take another 20-24 images. You can use the same setting as Task 2 or you could revisit the setting you used in Task 1. Again explore the FOUR conventions that you used in Task 2. Select and enlarge to A6 your best EIGHT images – two for each convention.

At this stage you may use digital manipulation techniques to enhance your images. This may include vignette, contrast correction, adjusting saturation or photomontage.

Make notes in your clearfile and include examples of any relevant technical manipulations. Refer to artist models for any technical explorations you undertake.

4. Select and present a final series of photographic drawings -

Print your best TWELVE images from your three photoshoots.

Works may be different sizes; some will be small sets of works that create a series and others will communicate more resolved ideas and individual images. The layout should be clearly considered and planned.

Hand in your practical presentation printed in your A3 clearfile that includes the critical reflection of your work –

- What worked well and you thought was your most successful images – this could be exploring one or two specific photographic conventions
- What you think you could improve on or extend further in your work – perhaps in the next internal assessment or your folio.

Print all your work and submit in your A3 clearfile for assessment by -

Final Summative Due Date: MONDAY, 7TH APRIL by 3.15pm – Week 11

- **Checklist for submission –**

TASK	EVIDENCE	COMPLETION
Preparatory Study 1. Generating Ideas Completed for Formative Assessment – Week 6	- Still Life and artist model study - Contact sheet – min 36 images - 12 images with annotations – A6 - Critical Evaluation 3 – 4 pages A3	
2. Second Photoshoot – revisiting photographic conventions	- Contact Sheet – min 24 images - 8 images with annotations – A6 - Notes on possible refinements and pictorial elements 3 – 4 pages A3	
3. Third Photoshoot – Extension of photographic conventions	- Contact sheet – min 20 images - 8 images with annotations – A6 - Notes on individual conventions, strengths and possible improvements 3 – 4 pages A3	
4. Final Presentation – 12 best images from your study	Presentation of final 12 images – range of sizes 8 x 12, A6, A5 Notes on what worked well and what could be improved on/extended further 2 x A3 pages	

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.

STILL LIFE ARTIST MODELS -

Painters:

- 17th-century still life paintings
- Chardin
- Cota
- Cezanne
- Morandi

- Richard Diebenkorn
- Wayne Thiebaud
- Laurie Simmons
- Lisa Milroy
- Peter Madden

Photographers:

- Man Ray
- Josef Sudek
- Andre Kertesz
- Edward Weston
- Paul Outerbridge
- Tina Modotti
- Margaret Watkins
- Florence Henri
- Eileen Cowin
- Peter Peryer
- Anne Noble
- Fiona Pardington
- Lilo Raymond
- Bauhaus group
- Audrey Flack
- Starn brothers
- Laura Letinsky
- Joachim Froese

