

Unit 32: Experimental Imagery in Photography

Unit code:	K/502/5235
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

The aim of this unit is to extend learners' creative and technical skills in investigative approaches to manipulating photographic materials, processes, procedures and subject matter. Understanding of how photographic imagery can be manipulated and challenged is central to this investigation.

● Unit introduction

Artists and designers use technology, both new and traditional, to push the boundaries of image making, by exploring new ways to use materials, techniques and subjects. Diverse photographic media have often been brought together with this aim. This approach is considered a valuable and creative means of communicating intentions.

This unit extends learners' creative and technical skills through the development of research skills and investigative approaches to manipulating materials, processes, procedures and subjects. This could be considered supplementary to the accepted range of conventional techniques. The development and understanding of photographic processes, and how photographic imagery can be manipulated and challenged, is central to this investigation.

Learners will be encouraged to develop an individual and creative response to applying techniques in varying combinations in order to originate new methods of working. They will use their experiments to produce innovative examples of new methods of producing exciting photographic imagery.

This unit covers the key areas of research, evaluation, practical experimentation, selection and production. There will be opportunities for learners to challenge the context in which photographic imagery exists and to test different techniques, refine their ideas and select appropriate processes with which to make finished work. As learners recognise the potential of experimental approaches to the medium, they will develop their ideas towards imaginative and creative outcomes. Learners will research into the work of current professional practitioners to develop their understanding of contemporary approaches as well as to inspire and inform their own studies.

Knowledge and understanding gained in this unit can be applied across a range of disciplines such as graphic design, 3D design and fine art. A key factor in the unit is for learners to achieve a workable balance between technical considerations and creative intentions.

● Learning outcomes

On completion of this unit a learner should:

- 1 Be able to explore and test techniques, materials, processes and media
- 2 Be able to create images through selecting techniques, materials processes and media to meet intentions
- 3 Understand experimental imagery in photography
- 4 Be able to evaluate and refine developmental work to produce outcomes.

Unit content

1 Be able to explore and test techniques, materials, processes and media

Explore: practical experiments eg trials, tests, samples, prints, print-outs; research information, techniques, traditional, non-traditional, digital, design software, relevant textbooks, magazine articles, internet resources

Range: different ideas, techniques; potential, specified limits, processes, span, scope, extent, limits, bounds, confines, parameters

Techniques, materials, processes and media: eg darkroom-based (liquid emulsion, printing out, hand-colouring, toning, tinting, posterisation, sabattier, infrared, baseboard print distortion, combination, sandwich printing, emulsion lift, emulsion stripping, image transfer, gum bichromate, salt, gum oil, bromoil, cyanotype, collotype, platinotype, photograms), digital (image manipulation, 3D software, projection onto fabrics, buildings, sequences, moving image, installations, interactive, collaborative)

Other techniques: eg pinhole, exposure effects, multiple exposure, lighting techniques, strobe, mixed, projection lighting

2 Be able to create images through selecting techniques, materials and processes to meet intentions

Create images: images eg contact sheets, test shots, different exposures, combined images, final work; recording eg files, sketchbooks, notes, annotations; process eg ideas, developments, storyboards, annotated computer print-outs, conclusions

Intentions: constraints eg theme, brief, activity, potential, plan, proposal, message, communication, idea; outcomes eg final work, interim production

3 Understand experimental imagery in photography

Contexts: circumstances eg settings, events, places, locations, interior, exterior, lighting, mood; situation eg background, scene, frame of reference; contextual relationships eg other photographers, historical, contemporary, traditional, non-traditional, commercial, graphic, fine art, moving image

4 Be able to evaluate and refine developmental work to produce outcomes

Evaluate: ideas eg analysis, results; critical language; technical terms; qualities eg aesthetic, technical; intention, audience

Refine: modify eg develop, further experiments, re-work ideas; formal elements eg line, tone, contrast, shape, pattern, surface; visual language eg designs, compositions, cropping techniques, form, structure

Outcomes: eg final work, series, meet the brief; supporting work eg test pieces, samples, tests, interim pieces, print-outs

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 explore and test techniques, materials, processes and media [IE, CT, RL, SM, EP]	M1 effectively and coherently explore and test techniques, materials, processes and media to meet intentions	D1 independently and imaginatively review evaluate and develop innovative outcomes.
P2 create images through selecting techniques, materials and processes to meet their intentions [IE, CT, RL, SM]	M2 effectively analyse developmental work to implement purposeful outcomes.	
P3 discuss experimental imagery in photography [IE, CT, RL]		
P4 evaluate and refine developmental work to produce outcomes. [IE, RL]		

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

This unit extends learners' creative and technical skills through the development of research skills and investigative approaches to manipulating photographic materials, processes, procedures and subjects. The development and understanding of how photographic imagery can be manipulated and challenged is central to this investigation.

Tutors delivering this unit need to consider how best to provide an appropriate choice from the wide range of traditional and digital photographic techniques and processes. Learners need sufficient information on this range of techniques and processes and need to familiarise themselves with the photographic media and materials available at the centre.

Tasks set for this unit should encourage learners to extend their research and known techniques, to support the development of experimental approaches to creating photographic imagery. Learners will benefit from working to a specific theme or brief on which to focus their research and ideas.

Exploratory skills and risk taking are a key part of this unit and learners must demonstrate and document their experiments in combining photographic imagery and media, materials and techniques. Learners should keep a record of all discussions with tutor/s and present an ordered body of research in their sketchbooks or work journals. Learners may need support in tackling the technical difficulties involved in achieving their creative, experimental intentions.

Learning outcome 1 can be delivered through a sequence of studio-based tasks that introduce specific aspects and techniques that challenge and extend how imagery can be made. Initial tasks should enable learners to extend their creative and technical skills by researching and experimenting with materials, processes and procedures, supplementary to conventional photographic techniques. The ability to break away from orthodox thinking is a valuable asset that enables learners to produce original images.

It should be stressed that learners can either develop variations of existing techniques or evolve new techniques of their own.

Learners need to observe all relevant health and safety guidelines when using photographic studios and darkrooms.

Learning outcome 2 builds on the experiences in learning outcome 1. Learners should use the results of their explorations to select appropriate techniques to develop their ideas to meet the brief or their stated intention. As learners refine their ideas they should review and evaluate their progress and the quality of their ongoing work. This may take the form of annotated print-outs, test pieces, technical notes and development of ideas collated in sketchbooks, worksheets or files. Learners should record both creative and technical information regarding their choice of working practices. They should avoid focusing on purely technical considerations at the expense of creativity.

Learning outcome 3 develops understanding of the context in which imagery can be found and used. Tutors should provide learners with access to sufficient contextual research facilities and resources. Accessing the work of professional practitioners through visits to galleries and studios will play a vital part in informing and inspiring learners' developing ideas. Records of the potential situations in which ideas and imagery could be presented should be evidenced and evaluated.

Learning outcome 4 has strong links with learning outcome 3 as the evaluation and presentation of the final outcome will be dependent on it being sited appropriately, for example combinations of materials, projection of imagery onto other imagery or surfaces, the presentation of imagery in a controlled setting, reduced lighting and mounted work as appropriate. Through their interim evaluations and presentations to the group and other audiences, learners should identify the technical issues and strengths together with the aesthetic qualities and fitness for purpose of their developmental studies and final work.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
<p>Introduction to the brief/explore aims and requirements of the unit.</p> <p>Project launch and suggested breakdown of tasks for brief including:</p> <ul style="list-style-type: none">• exploring and experimenting with approaches to recording and developing elements of surfaces to produce final series of experimental imagery• planning the development of the brief• considering: constraints, potential, message or communication of idea, possible outcomes and interim production.
<p>Assignment 1: Image Exploration from the Local Environment</p> <p>Learners do initial experimental photographic work for surfaces brief:</p> <ul style="list-style-type: none">• develop imagery and make first contact sheets• analyse and refine of imagery• evaluate of early work with peers and tutorial.
<p>Investigating relevant contexts and other sources including:</p> <ul style="list-style-type: none">• researching information from the internet, selected textbooks and magazine articles about experimental image creation in photography• visiting photographers galleries and workshops• extracting relevant information about circumstances, mood, frame of reference for contextual relationships between selected photographers' experimental approaches to image creation for different purposes• using research to inform/inspire practical developments, experiments, trials and tests.
<p>Assignment 2: Exploring and Testing Photographic Techniques, Materials, Processes and Media</p> <p>Learners do further exploration and image taking from the environment:</p> <ul style="list-style-type: none">• experiment further with traditional and unusual combinations of techniques such as sandwich printing, emulsion lift, emulsion stripping and image transfer• explore potential of digital working: scanning and computer manipulation in appropriate software• evaluate potential use and suitability of selected approaches.
<p>Independent working.</p>

Topic and suggested assignments/activities and/assessment

Producing photographic work including:

- analysing contact sheets
- exploring ideas further through selecting different techniques and processes
- analysing and selecting best ideas for refinement, adaptation and modification
- meeting creative intentions outlined in plan or proposal
- keeping records of plans, ideas, experiments and developments using files, sketchbooks with supporting notes, annotations and evaluations.

Assignment 3: Developing Work to Produce Outcomes (learner initiated)

Learners: analyse results and critically evaluate aesthetic and technical qualities:

- re-work ideas with consideration for improving qualities of visual language skills to meet the intention and the intended audience
- produce final experimental photographic imagery.

Presentation of ideas and final imagery (learner initiated) including:

- selecting and preparing work for presentation
- collating completed images to meet the brief and supporting work such as test pieces, samples, tests, interim pieces, print-outs
- planning, and creating a presentation of the work as a whole
- present, appropriately to different audiences.

Review of unit and assessment.

Assessment

Evidence for this unit will be generated through tutor observations and documentation of practical activities, documented discussions, seminar group reviews, and evidence of learner participation in preliminary research. Learners should evidence their ongoing experiments through worksheets, sketchbooks and notebooks, annotating their ideas and providing technical documentation of their progress towards subsequent presentation of the final work.

For P1, learners must explore a basic range of techniques and processes. They should show a basic level of skill in the work, and decisions prompting creative developments may have been tutor driven. Evaluations may be evident but limited in scope.

For P2, learners must select a technique based on their explorations with the tutor's assistance. Learners should show a basic understanding of the potential of processes and techniques to produce experimental imagery. Considerations may be purely technical rather than a balance of technical and creative.

For P3, learners should have some knowledge of the potential contexts in which their work can be presented and seen. They will have researched information from contextual sources and presented basic information relevant to their developing ideas. This is likely to have been tutor driven.

For P4 learners must show evidence of evaluation throughout the learning process. There should be some indication of purpose, but the exact choice of techniques may be tutor led. Techniques used may enhance imagery in a limited manner. Final outcomes should be presented appropriately. (There is a very close link here with P3.)

For M1, learners must show some confidence in exploring different combinations of experimental techniques and processes. The work produced should show skill and understanding of the potential for development. There should be evidence of personal intention as well as reference to contextual influences in learners' ongoing reviews and evaluations. Learners must show knowledge and understanding in selecting appropriate techniques to meet their intention. They should have identified a personal response is be supported by relevant experimental technical and creative skills.

For M2, learners must show independence in researching and applying different presentation techniques appropriate to the context of their ideas. There should be evidence of a balance between creative considerations and skilful application of appropriate technical guidelines. Evaluations should be evidenced throughout the creative process, through notes and annotated studies in an appropriate format.

For D1, learners must show an in-depth understanding when exploring techniques and processes. Exploratory practical studies should show innovative experimental qualities and a high level of technical skill, which should consistently evident across their work. Learners should demonstrate fluency in proposing creative applications and their conclusions reached should be clearly expressed. Their final work should be exciting and show highly effective skills in imagery enhancement. Learners' creative and aesthetic intentions should be fully integrated and realised.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
PI MI DI	Assignment 1: Image Exploration from the Local Environment	Fine art photographer exploring a theme.	Portfolio containing research (primary and contextual), experimental tests, development of ideas, final work and analysis of ideas and final work
PI, P2, P4 MI, M2 DI	Assignment 2: Exploring and Testing Photographic Techniques, Materials, Processes and Media	Photographer evaluating new techniques.	Witness statements: Reports of progress from work experience placements.
PI, P2, P3, P4 MI, M2 DI	Assignment 3: Developing Work to Produce Outcomes	Photographer working to a brief.	Self-evaluation evidenced through statements, notes and annotated sketchbooks/worksheets. Evidence of visual studies from portfolio of ongoing and final work.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Art and Design sector suite. This unit has particular links with the following unit titles in the BTEC Art and Design suite:

Level 1	Level 2	Level 3
Introduction to Experimental Imagery	2D Visual Communication	Darkroom Applications
Introduction to Photographic Image Making	Working with Photography Briefs	Photography Media, Techniques and Technology

National Occupational Standards

This unit also provides development opportunities for some of the underpinning skills, knowledge and understanding of the following National Occupational Standards:

Skillset Sector Skills Council

Photo Imaging

- P1 Store and Retrieve Photographic Equipment and Material
- P2 Organise and Carry Out Photographic Assignments
- D1 Create Original Artwork for Digital Images
- D2 Carry Out Specified Image Scanning
- D3 Plan and Produce Scanned Images
- D4 Carry Out Specified Image Editing
- D5 Plan and Produce Edited Images
- D6 Prepare for, and Produce, Image Output.

Essential resources

Learners require access to an appropriate range of studio facilities, processing equipment and specialist chemicals. For some processes, specialist equipment may not be available and a degree of improvisation can often provide a suitable alternative. Access to an interior lighting studio facility is a requirement for interior/studio photography.

It is essential that learners have access to computers with appropriately updated design software. These must be suitable for in-depth experimental image manipulation that will be required to support learners' digital ideas, technical development and expertise.

Access to design studios for photographic analysis of process and progress and for group teaching and evaluation sessions, including ideas origination and development, is essential. Facilities that include both specialist and general learning support materials, including books, journals and periodicals, are vital for research purposes. Access to the internet is required for imagery investigation generally and for historical, cultural and contemporary contextual research.

Employer engagement and vocational contexts

Centres should develop links with practising photographers to deliver assignments to learners or to provide work experience.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example, to support the vocational content of the unit and programme.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local and regional Business Link – www.businesslink.gov.uk

Skillset, the Sector Skills Council for Creative Media (www.skillset.org), provides details (www.skillset.org/careers) on careers and the industry and has plus a regularly updated news and events page.

Indicative reading for learners

Textbooks

- Airey T – *Creative Photo Printmaking* (Amphoto, 1997) ISBN 978-0817437251
- Belissi E and Langford M – *Langford's Advanced Photography* (Focal Press, 2007) ISBN 978-0240520384
- Carr K T – *Polaroid Transfers: A Complete Visual Guide to Creating Image and Emulsion Transfers* (Amphoto, 1997) ISBN 978-0817455545
- Ephraums E – *Creative Elements: Darkroom Techniques for Landscape Photography* (Amphoto, 1995) ISBN 978-0817437169
- Failing P – *Abstract Color Photographs: Arthur Grossman* (University of Washington Press, 1998) ISBN 978-7805863009
- Fawcett-Tang R – *Experimental Formats 2: Books, Brochures, Catalogs* (Rotovision, 2008) ISBN 978-2888930235
- Frost L – *The A-Z of Creative Digital Photography* (David and Charles, 2006) ISBN 978-0715322994
- Hedgecoe J – *The Photographer's Handbook* (Ebury Press, 2000) ISBN 978-0679742043
- Ingledew J – *Photography* (Laurence King, 2004) ISBN 978-1856694209
- Kelby S – *The Digital Photography Book Volume 2* (Peachpit Press, 2008) ISBN 978-0321524768
- Langford M – *The Darkroom Handbook* (Ebury Press, 1998) ISBN 978-0852231883
- Martin J and Colbeck A – *Handtinting Photographs: Materials, Techniques and Special Effects* (North Light Books, 1989) ISBN 978-0891343035
- Peterson B – *Understanding Exposure: How to shoot great photos with a film or digital camera (updated)* (Amphoto, 2004) ISBN 978-0817463007
- Renner E – *Pinhole Photography* (Focal Press, 2008) ISBN 978-0240810478
- Scopick D – *The Gum Bichromate Book: Non-silver Methods for Photographic Printmaking* (Focal Press, 1991) ISBN 978-0240800738

Journals

- Aperture*
- Art Monthly* – Jack Wendler
- Artforum International*
- British Journal of Photography* – Incisive Media
- Camera International*
- Creative Camera*
- Creative Photography*
- Creative Review*
- Dazed and Confused*
- Emulsion Lifts and Creative Techniques*
- Insight*
- Portfolio*

Websites

en.wikipedia.org/wiki/Henri_Cartier-Bresson	
www.bjphoto.co.uk	British Journal of Photography
www.eastmanhouse.org	George Eastman House: International Museum of Photography and Film
www.karenbrett.com	
www.lauriecampbell.com	One of Britain's top wildlife and landscape photographers
www.masters-of-photography.com	Photographers such as Man Ray, Ansel Adams, Diane Arbus, Walker Evans; Victorian portraits; New York street photography; images of the Ethiopian famine
www.nmpft.org.uk	National Museum of Photography Film & TV
www.npg.org.uk	National Portrait Gallery
www.npg.siedu/exh/cb/index.htm	Portraits by Henri Cartier-Bresson of Coco Chanel, Truman Capote, and William Faulkner
www.nypl.org/research/chss/spe/art/photo/photo.html	200,000 photographic images; a survey of processes
www.pbs.org/ktca/americanphotography	American Photography: A Century of Images – Public Broadcasting Service
www.photonet.org.uk	Photographers Gallery
www.sebastiaoalgado.com.br	Sebastiao Salgado
www.womenphotographers.com	Women's photographic portfolios

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Independent enquirers	exploring and testing a range of techniques, materials, processes and media creating images through selecting appropriate techniques, materials and processes to meet their intentions describing the contexts in which imagery exists evaluating and refining developmental work to produce outcomes
Creative thinkers	exploring and testing a range of techniques, materials, processes and media creating images through selecting appropriate techniques, materials and processes to meet their intentions describing the contexts in which imagery exists evaluating and refining developmental work to produce outcomes
Reflective learners	exploring and testing a range of techniques, materials, processes and media creating images through selecting appropriate techniques, materials and processes to meet their intentions describing the contexts in which imagery exists evaluating and refining developmental work to produce outcomes
Team workers	exploring and testing a range of techniques, materials, processes and media creating images through selecting appropriate techniques, materials and processes to meet their intentions describing the contexts in which imagery exists evaluating and refining developmental work to produce outcomes
Self-managers	exploring and testing a range of techniques, materials, processes and media creating images through selecting appropriate techniques, materials and processes to meet their intentions describing the contexts in which imagery exists evaluating and refining developmental work to produce outcomes
Effective participators	exploring and testing a range of techniques, materials, processes and media describing the contexts in which imagery exists evaluating and refining developmental work to produce outcomes.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Independent enquirers	<ul style="list-style-type: none"> researching the brief; selecting contexts and sources for recording exploring experimental approaches to photographic media originating and developing experimental approaches in creating photographic imagery reviewing and refining ideas towards completed work planning and preparing presentations of final photography designs
Creative thinkers	<ul style="list-style-type: none"> recording from sources and contexts in different creative ways using media, materials and processes experimentally and imaginatively originating and developing creative photographic imagery working on final photography design ideas presenting work to different audiences creatively and imaginatively
Reflective learners	<ul style="list-style-type: none"> evaluating the different stages of project development reviewing research material and ideas and receiving feedback at tutorials and crit sessions presenting experimental photographic imagery to different audiences
Team workers	<ul style="list-style-type: none"> working with the group to analyse the brief and develop plans for research and ideas for development taking part in group evaluations and feedback sessions working on final displays or exhibitions and presentations
Self-managers	<ul style="list-style-type: none"> working independently to further their research studies planning the development of their work to meet the project brief researching the contexts surrounding their ideas and use of experimental media developing ideas and regularly reviewing their progress selecting best ideas and deciding on ways forward planning and preparing presentations
Effective participators	<ul style="list-style-type: none"> participating in group discussions and evaluations working on group projects taking part in presentations.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	scanning and digitally developing experimental approaches to photographic media using software to develop experimental photographic imagery researching contextual and other information for the development of ideas for photography brief making timed presentations
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	planning project briefs and where and how software might be used when appropriate evaluating outcomes and the appropriateness of medium
Manage information storage to enable efficient retrieval	researching from internet sources; downloading information; creating folders for storage and retrieval
Follow and understand the need for safety and security practices	undergoing induction period – introduction to the ICT centre and systems and working practices
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching internet sources for contexts surrounding their photographic ideas and use of media; selecting from their research, developing own response informed by research
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	researching information for different briefs and activities evaluating results of using digital research methods
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records 	designing digitally using scanners inputting and formatting information from sources
Bring together information to suit content and purpose	developing photographic design ideas and imagery digitally importing visual and textual information relevant to brief/activity
Present information in ways that are fit for purpose and audience	using digital means to plan, create and give presentations to different audiences
Evaluate the selection and use of ICT tools and facilities used to present information	assessing their progress and commenting on the appropriateness of their selection of ICT tools and facilities eg use of software

Skill	When learners are ...
Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	<p>recording visually: scaling, timing, measuring</p> <p>using perspective and other methods of projection</p>
Identify the situation or problem and the mathematical methods needed to tackle it	<p>using and measuring ratios of chemicals used for experimental effects on image creation</p> <p>using software to observe and modify experimental approaches to photographic imagery</p>
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	<p>discussing the project brief</p> <p>describing the physical characteristics of different photographic materials and processes</p> <p>contributing to group discussions and the sharing of ideas</p> <p>evaluating their own and others' photography designs and finished work</p> <p>presenting to target audiences</p>
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	<p>researching, reading, selecting text and images annotating, commenting and comparing</p> <p>using contextual texts and images to relate to their own photography ideas</p> <p>evidencing understanding through discussion, crit sessions, evaluations and presentations</p>
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	<p>evaluating results of photography designs to meet the brief</p> <p>annotating recordings and ideas for judgement of qualities and appropriateness in the use of selected photographic media, materials and techniques</p> <p>analysing and evaluating selected artists' images for the purpose of developing their own work, using personal judgements and relating research to their own ideas</p> <p>preparing presentations of final work.</p>