Component 2 Photography
Standard Mark – 24
Performance Level 2: Basic

	AO1	AO2	AO3	AO4
Mark	6	6	6	6
Performance Level	2	2	2	2
	Fully basic ability	Fully basic ability	Fully basic ability	Fully basic ability

Keywords from the taxonomy:
Deliberate, Methodical, Superficial, Unrefined, Simplistic, Tentative

Moderator commentary

This Photography Component 2 submission consists of an A3 sketch pad, and an A2 sheet with six photographic outcomes in response to the Externally Set Assignment theme of 'Power.' Images of the work selected here reflect the characteristics of work at the top of Performance Level 2, Basic ability, with a mark of 24/72.

The preparatory period begins with the candidate producing a written mind map that explores the power of the environment, people, buildings and the natural world. The candidate presents a deliberate selection of secondary source images based on 'the power of cars,' with a particular interest in motorsport vehicles. Inspired by these images, the candidate explores the work of motorsport photographer Stephen Morgan, supported by biographical annotation and quotations from the photographer himself.
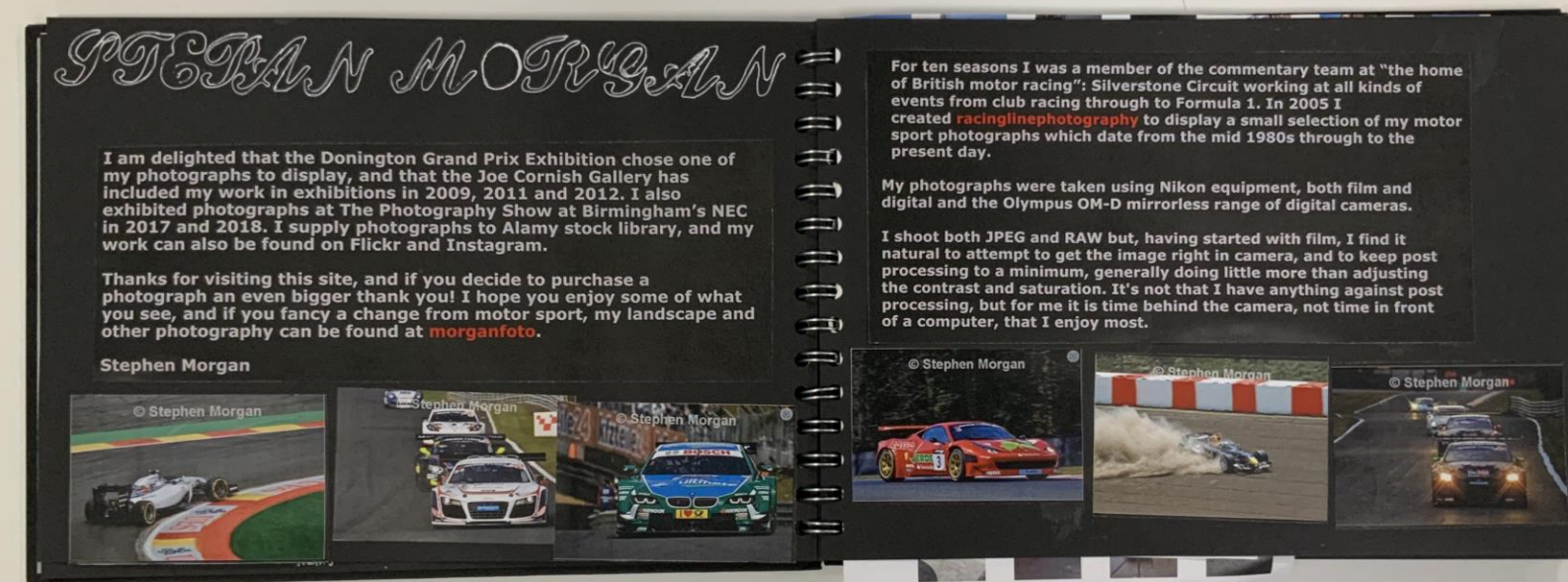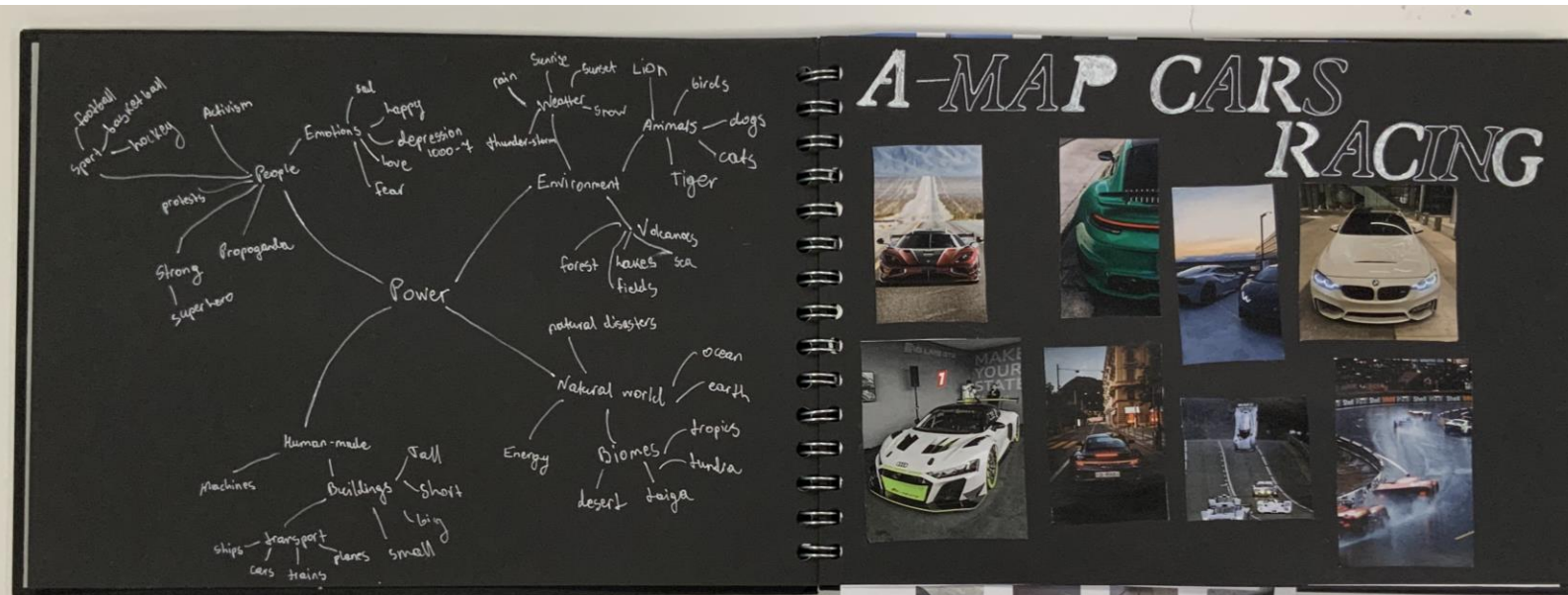
The candidate methodically explores the work of architectural photographers Julius Shulman and Andrew Prokos, responding with a photoshoot of traditional and contemporary architecture from multiple perspectives. These images are then edited, with the candidate converting the original simplistic colour photographs to black and white using their phone.

Throughout the submission annotation is mostly superficial, with large sections of descriptive prose from websites or brief notes by the candidate, such as: "These photos were made by me on a phone and a camera. I have used mid and low vantage points. I did photos of high and big skyscapes, so they look powerful."

In preparation for the final outcome, the candidate further develops their ideas by digitally editing the photographs, isolating the cars and layering them onto the building images.

Although some aspects of the work are unrefined, there are tentative signs of a personal concept emerging through the candidate's creative responses. Over the course of a 10-hour period of sustained focus, the candidate digitally edits six photographs of various car brands, integrating their own images of buildings and cars. They also experiment with new filters and layers, which were not present in the preparatory stage.

In order for the submission to move into Performance Level 3, Emerging Competent, the candidate should demonstrate the ability to develop broader ideas and growing control in the exploration and experimentation of photographic media, techniques and processes.

Mind map (Power):
- People — Activism, Emotions (sad, happy, depression, love, fear), sport, football, basketball, hockey, protests, Strong, Propaganda, superhero
- Environment — Weather (rain, Sunrise, sunset, snow, thunder-storm), Animals (Lion, birds, dogs, cats, Tiger), forest, lakes, sea, fields, Volcanoes
- natural disasters
- Natural world — ocean, earth, Biomes (tropics, tundra, desert, taiga), Energy
- Human-made — Machines, Buildings (Tall, Short, big, small), transport (ships, planes, cars, trains)

A-MAP CARS RACING

STEFAN MORGAN

I am delighted that the Donington Grand Prix Exhibition chose one of my photographs to display, and that the Joe Cornish Gallery has included my work in exhibitions in 2009, 2011 and 2012. I also exhibited photographs at The Photography Show at Birmingham's NEC in 2017 and 2018. I supply photographs to Alamy stock library, and my work can also be found on Flickr and Instagram.

Thanks for visiting this site, and if you decide to purchase a photograph an even bigger thank you! I hope you enjoy some of what you see, and if you fancy a change from motor sport, my landscape and other photography can be found at morganfoto.

Stephen Morgan

For ten seasons I was a member of the commentary team at "the home of British motor racing": Silverstone Circuit working at all kinds of events from club racing through to Formula 1. In 2005 I created racinglinephotography to display a small selection of my motor sport photographs which date from the mid 1980s through to the present day.

My photographs were taken using Nikon equipment, both film and digital and the Olympus OM-D mirrorless range of digital cameras.

I shoot both JPEG and RAW but, having started with film, I find it natural to attempt to get the image right in camera, and to keep post processing to a minimum, generally doing little more than adjusting the contrast and saturation. It's not that I have anything against post processing, but for me it is time behind the camera, not time in front of a computer, that I enjoy most.

JULIUS SHULMAN

Julius Shulman was born in Brooklyn to Ukrainian-Jewish parents on October 10, 1910, and grew up on a small farm in Connecticut before moving to Los Angeles while still a boy. He briefly attended the University of California, Los Angeles and the University of California, Berkeley, and earned pocket money by selling his photographs to fellow students. In 1936 he returned to Los Angeles, where he was enlisted by a friend, working as a draftsman for Neutra, to take photographs of a new, Neutra-designed Kun Residence in Hollywood with his amateur Kodak Vest Pocket camera. When Neutra saw the pictures, he asked to meet the photographer and proceeded to give him his first assignments which assisted Shulman in launching his career in architectural photography. Shulman opened a studio in Los Angeles in 1950, by that time drawing much of his work from magazines based in New York. He remained in business full-time until the late 1980s. In 2000, Shulman gave up retirement to begin working with business partner Juergen Nogai.
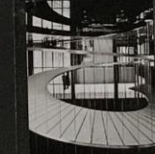
ANDREW PROKOS

Andrew Prokos is a New York City based fine art and architectural photographer. His fine art photographs incorporate architectural elements and sweeping natural and urban views which are often composed of numerous 100 megapixel high-definition images. Employing this method allows him to capture an astonishing level of detail in the large-format prints which he produces for clients and collectors around the world.

A master of long-exposure photography technique, Andrew utilizes exposure times of up to ten minutes to capture his subjects. The resulting images have an ethereal quality which elevates them from the world as we see it. Andrew's most recent work also includes experimental photography series such as Inverted and Metropolis Abstracted, which utilize abstraction and negative imagery to convey a bold new vision of place.

Andrew's photography has been widely published, and awarded at the Prix de la Photographie, Paris (Px3), the International Photography Awards (Lucies), American Photography 31, Latin American Fotografia, Neutral Density Awards, the Epson International Pano Awards and others. His work has been exhibited at the Museum of the City of New York, Palm Springs Art Museum, 21_21 Design Sight museum in Tokyo, Banco do Brasil Culture Space, and in galleries and corporate fine art collections in the USA and Europe.

Andrew regularly accepts commissions for clients in advertising, property development, design and industry. Prior commissions include photography for Cisco Systems, Evraz, HBO, and the New York City Economic Development Corp. Andrew is a voting member of the American Society of Media Photographers. He welcomes inquiries regarding photo shoots, fine art print sales, exhibitions, and image licensing requests.

RESPONSE PHOTOSHOOT

This photoshoot is the response for Julius shulman. I have edited them black and white to respond him. I have used low and mid vintage

PHOTOSHOOT RESPONSE

This photos were made by me on a phone and a camera. I have used mid and low vantage points. I did photos of high and big skyscrapers so that they look powerful.
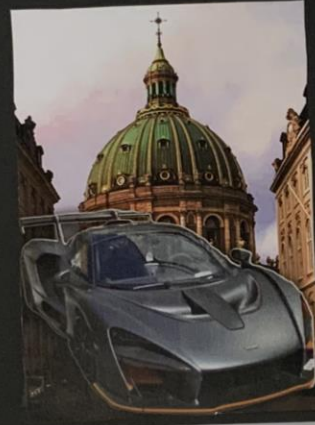
These photos are also very good for my final idea with cars. I will later use different filters to make them look better.

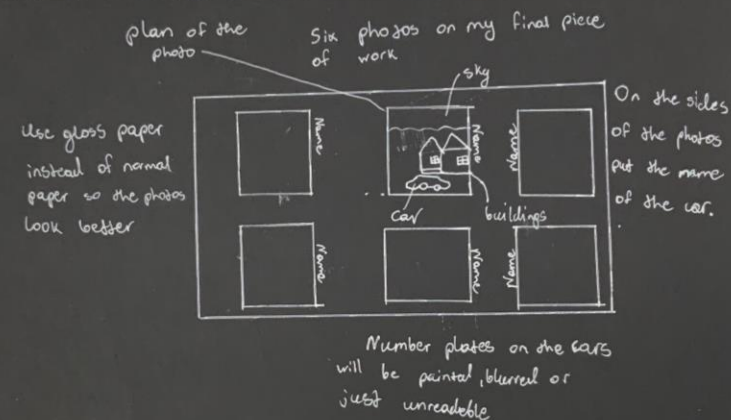# DEVELOPING IDEAS

This style of editing I will use in my creams
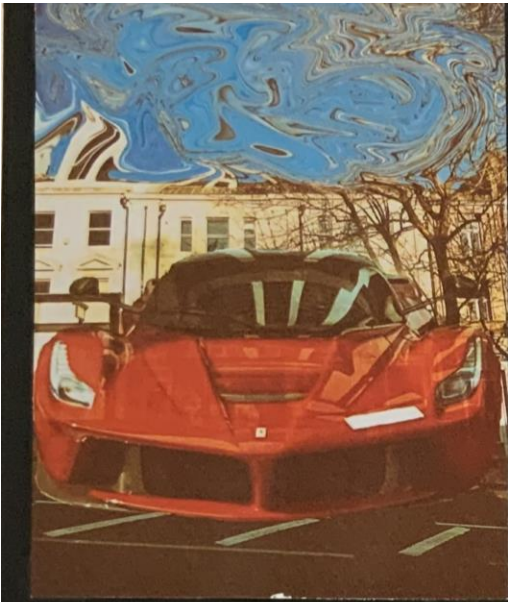
EXAM PHOTOSHOOT

For this photo exam I did a photoshoot of 48 photos. Photos of the buildings will be connected with photos of the cars. I will cut out the car from it's original photo and put it onto a photo of a building. I will leave
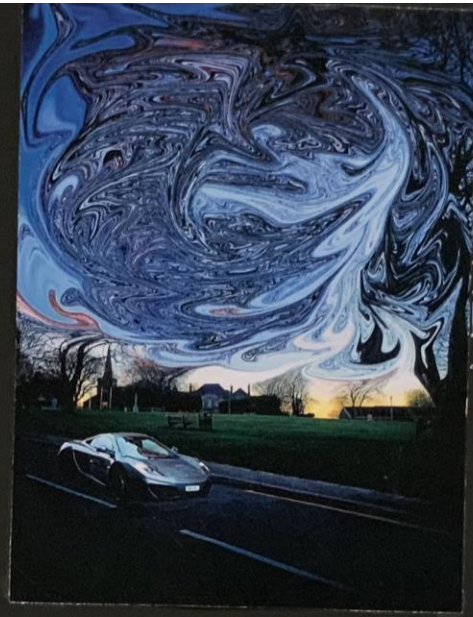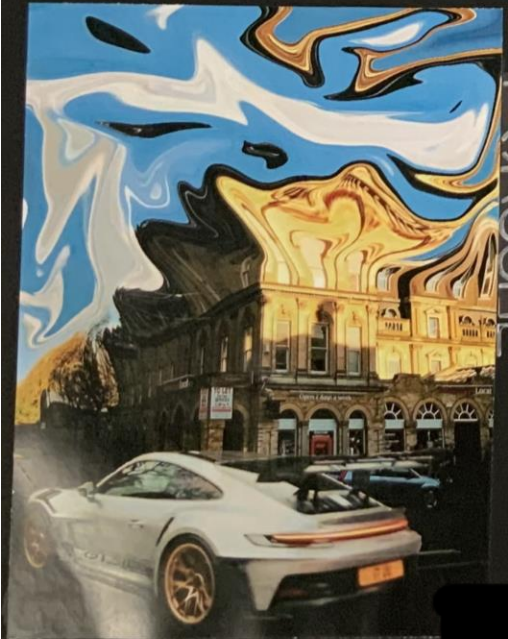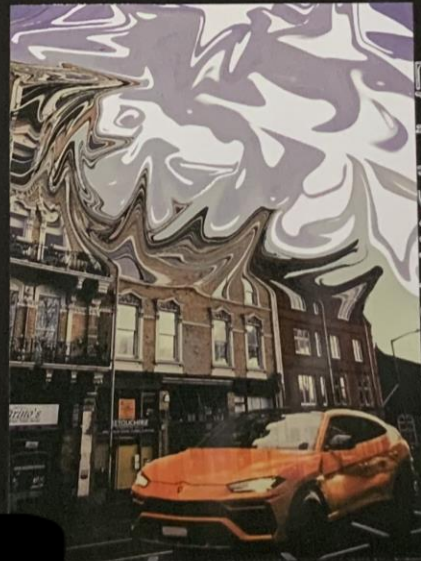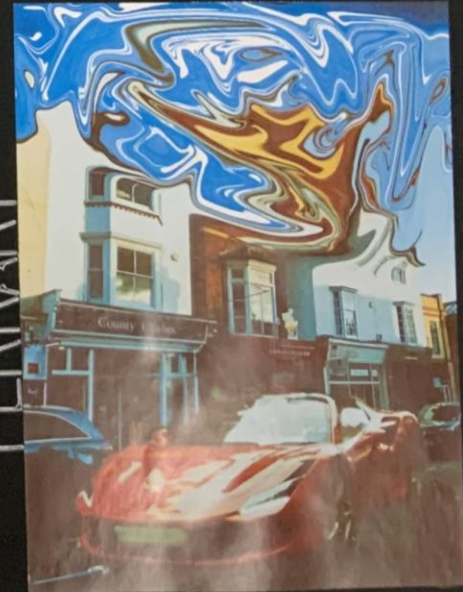
EXAM SUMMARY DIAGRAM

plan of the photo

Six photos on my final piece of work

Use gloss paper instead of normal paper so the photos look better

sky

car   buildings

On the sides of the photos put the name of the car.

Number plates on the cars will be painted, blurred or just unreadable