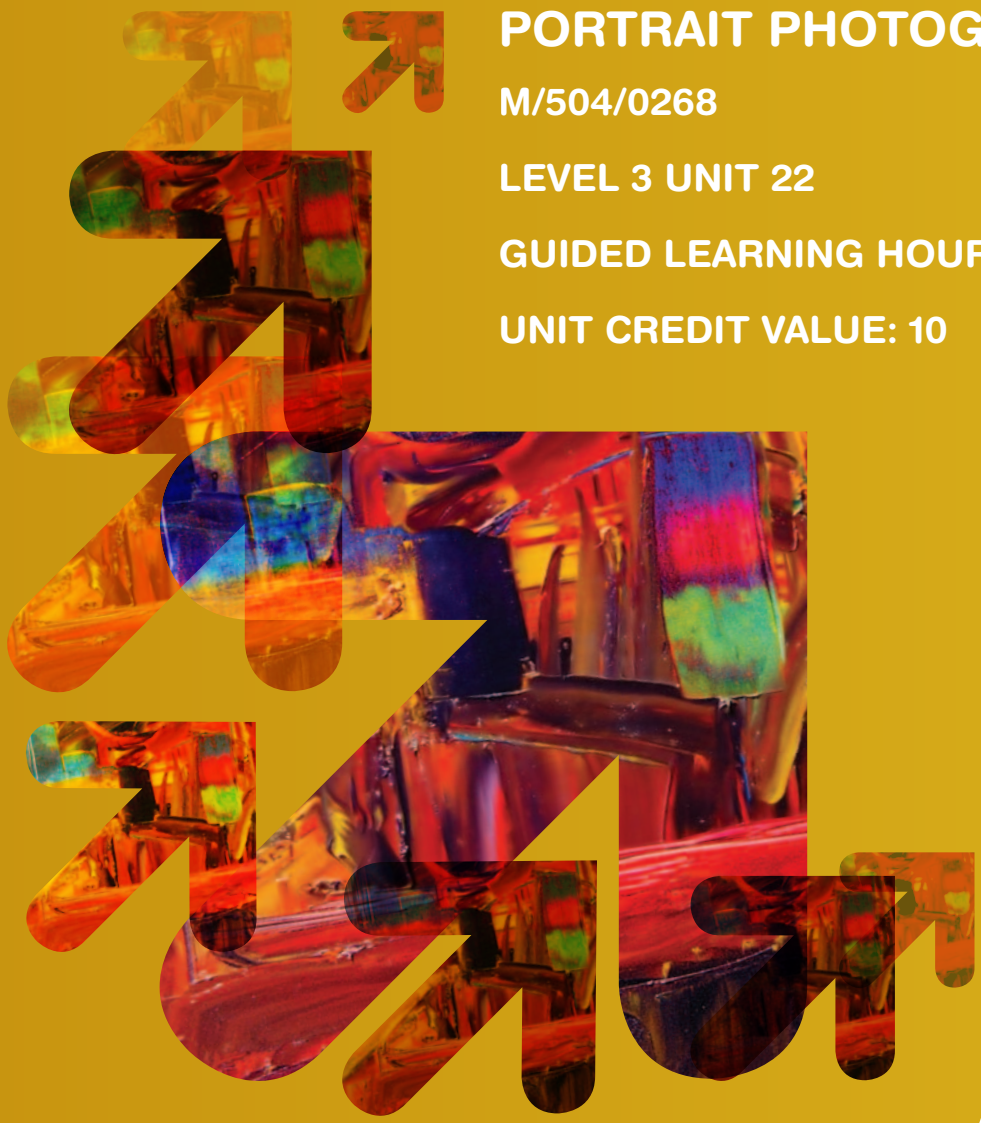
Cambridge TECHNICALS

Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL

CERTIFICATE/DIPLOMA IN

ART AND DESIGN



PORTRAIT PHOTOGRAPHY

M/504/0268

LEVEL 3 UNIT 22

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10

OCR

PORTRAIT PHOTOGRAPHY

M/504/0268

LEVEL 3

AIM OF THE UNIT

By completing this unit, learners will be able to produce a range of personal photographic portrait images inspired by the work of professional photographers. They will be able to produce, and plan how to exhibit, a final range of portraits using a personal approach.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO) The learner will:	Pass The assessment criteria are the pass requirements for this unit. The learner can:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand the photographic techniques and processes used by professional portrait photographers	P1 Learners investigate the different ways in which portrait photographers use photographic techniques and processes to produce: a) black and white portraits b) colour portraits c) experimental or innovative portraits	M1 Learners carry out focused and in-depth investigations into at least one chosen professional portrait photographer	
2 Understand the contexts and genres in which professional portrait photographers work	P2 Learners investigate the different contexts in which a range of professional portrait photographers work, and identify the characteristics and/or features of their genre	M2 Learners compare contemporary and historical portrait photographers considering the effects of time, place, subject and approach	
3 Be able to use photographic techniques and processes to produce a variety of photographic portraits	P3 Learners demonstrate photographic techniques and processes to produce a range of competent black and white photographic portraits, inspired by their investigations		
	P4 Learners demonstrate photographic techniques and processes to produce a range of competent colour photographic portraits, inspired by their investigations		
	P5 Learners demonstrate photographic techniques and processes to produce a range of competent experimental or innovative photographic portraits, inspired by their investigations		
4 Be able to work within a context or genre to produce photographic portraits	P6 Based on a chosen time, place, subject, approach, or genre learners produce at least six competent photographic portraits.	M3 Learners demonstrate proficient skills in the successful production of good quality photographic portraits.	D1 Learners demonstrate advanced skills in their approach to a photographic portrait project. The finished photographic portraits produced are generally of a high quality

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Understand the photographic techniques and processes used by professional portrait photographers

a) portrait photographers who work in black and white (e.g. Brian Griffin, Sebastio Salgado, Bill Brandt, David Bailey, Julia Margaret Cameron, Irvine Penn etc.). For example, their use of:
   - lighting/tone
   - composition/framing
   - angle of shots/vantage point
   - subject matter/use of props
   - background/depth of field

b) portrait photographers who work in colour (e.g. Cindy Sherman, Dijkstra Rineke, Chuck Close etc.). For example, their use of:
   - brightness/contrast/hue and saturation
   - traditional colour process versus digital
   - composition/framing (horizontal, vertical)
   - angle of shots/vantage point
   - subject matter/use of props
   - background/depth of field

c) portrait photographers who use experimental or innovative techniques (e.g. Rankin, Man Ray, Tom Phillips, David Hockney, James Porto, Samoamax etc.). For example, their use of:
   - manipulation/layering /filtering
   - combinations of techniques
   - innovative techniques.

Understand the contexts and genres in which professional portrait photographers work

Consider for example:

- Contexts: time, place, subject, approach
- Genres: documentary/photo journalism, wedding, studio, fashion etc.

Be able to use photographic techniques and processes to produce a variety of photographic portraits

For example:

- use investigations into the context and genres of balck and white portrait photographers and the techniques and processes they use, to identify a personal approach
- use invetsigations into the context and genres of colour portrait photographers and the techniques and processes they use, to identify a personal approach.
- use investigations into the context and genres of experimental or innovative portrait photographers and the techniques and processes they use, to identify a personal approach.

Be able to work within a context or genre to produce photographic portraits

For example:

A series of portraits could be taken around:

- a single character or characters connected by interests, themes etc
- reinterpretation of existing portrait by other artists/ photographers
- self-image

Consider how the content and style of images defines the subjects character within the study.

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

P1/P2 requires learners to investigate in some depth the work of a wide range of portrait photographers who work in different ways establishing an understanding of how and why they work as they do, and then bring what they have learnt to their own photographic practice. Learners use their invetsigations to inspire the production of a range of black and white photographic portraits **P3** a range of colour photographic portraits **P4** and a range of experimental or innovative photographic portraits for **P5**. Research can be carried out through books, gallery/exhibition visits, internet etc. Evidence for **P1** and **P2** could be integrated.

For **P6/M3/D1** the learner should adopt a personal approach, for example, one that has perhaps emerged from work done in **P1 – P5**, and produce a portfolio of portraits for an exhibition. This work should reflect an understanding of how content and style of images defines their character within the study.

Portfolio evidence of the selected portrait images for each assessment criteria and the final range for an exhibition, should be supported by annotated studies, suitable evidence of investigations, development work, trial/ test images etc. in for example, sketchbooks, journals or notebooks that record thinking, decisions made, techniques used etc.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for Tutor use. The resources in this section were current at the time of production.

Books

Testino, Mario. Kinmonth, Patrick (2002)	*Portraits*
Avedon, Richard. Roth, Paul. Henry, Frank.	*Portraits of Power* Goodyear – Steidi (2008)
Allen, J. J. (2003)	*Lighting and Exposure Techniques for Outdoor and Location Portrait Photography* Amherst Media
Marr, Don. (2004)	*Beginner's Guide to Photographic Lighting: Techniques for Success in the Studio or on Location* Amherst Media ISBN-13:9781584281337

LINKS TO NOS

Skillset – Photo Imaging (2007)

PI – 7 Undertake photographic assignments

PI – 16 Undertake technical adjustment of images

ENTO – Health and Safety Standalone Units

HSS1 Make sure your own actions reduce risks to health and safety



CONTACT US

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