

# **GCSE Art & Design Exemplar Materials – Photography, Personal Portfolio and Externally Set Assignment**

**2011-2012**

**Version 1.0**

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# Introduction

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Welcome to the GCSE Art & Design exemplar materials, we are providing a range of exemplars and commentaries that we hope will be useful in helping you to develop your own teaching and assessment practice.

We have included exemplars from two mid-range candidates so that all teachers can gain a better grasp of the standard required. All the work used here is real candidate work and we hope you'll find it interesting to be able to see a variety of work from different schools which will give you ideas that can help you develop your own course.

This set of materials will focus on the GCSE Photography endorsement and will contain example work from both the Personal Portfolio and Externally Set Assignment units. The work shows the creative journey of development and experimentation all the way through to final outcome. Alongside this will be comments from the Chief Examiner explaining the value of each item included and how this contributed to the marks awarded.

We hope that you find this a useful resource in approaching your assessment and delivery of GCSE Art & Design.

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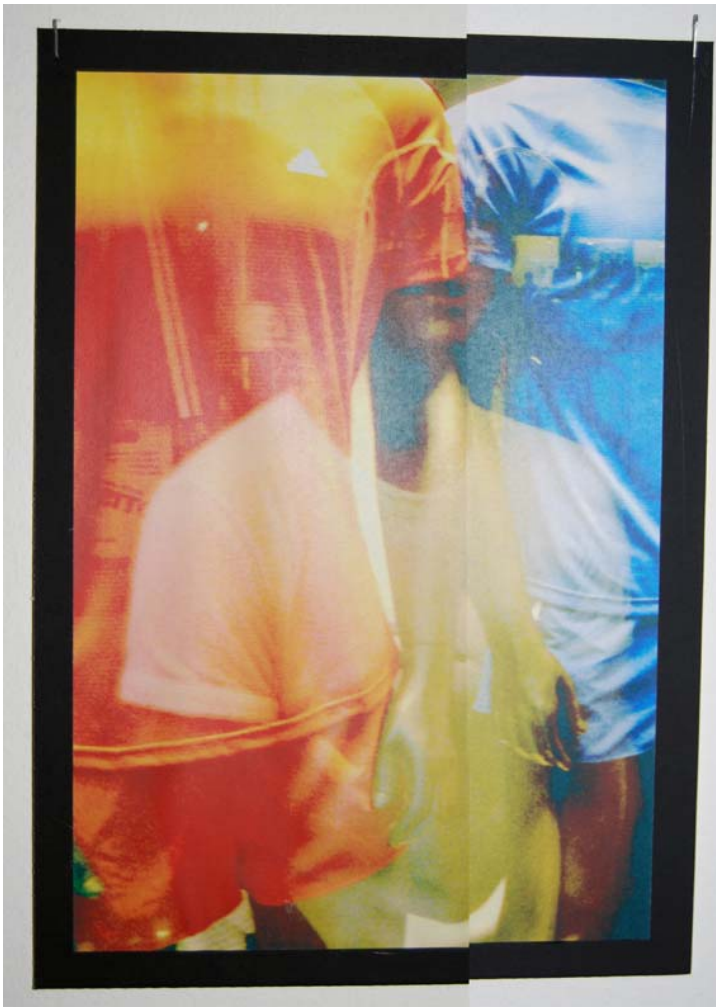
## Unit 1 - Personal Portfolio

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### 40 Marks



This sequence of images, including the three on the following page, shows a series of final outcomes produced by the candidate for this portfolio.



Assignments to produce as many as  
**20** pictures using **PHOTOSHOP**  
 and your **OWN** sources (the pictures you  
 take, magazine cuttings, you set the direction  
 = your own interpretations of the artist  
 you choose. You may do exactly as the  
 artist you have chosen or something  
 much like it.  
**Good Luck!**

Judy Natal



(All about the mind)

Tommy Mintz

Jerry Velsmann



(Crosses like roots)

Thomas Mezzanotte



(Time and space perception)

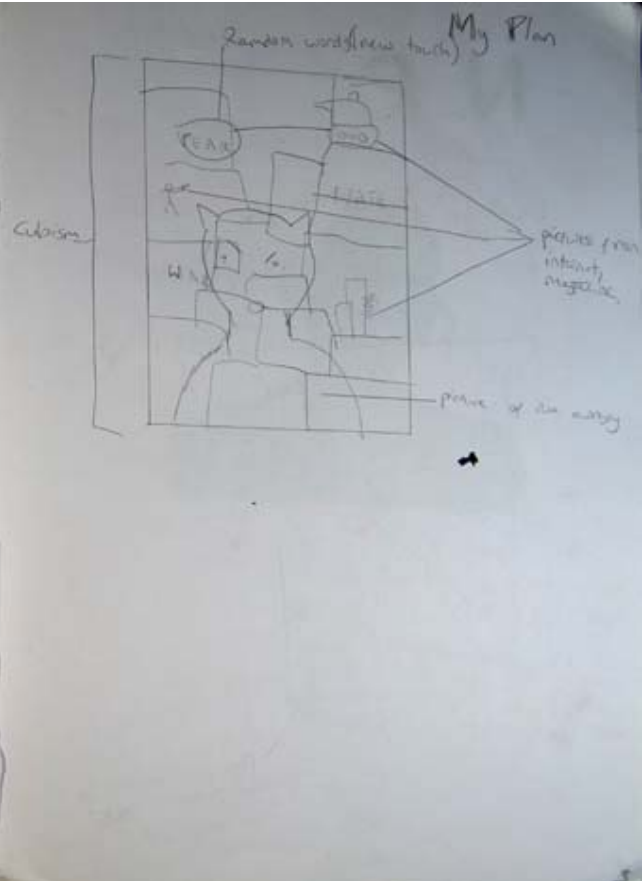


(Layers of the mind)

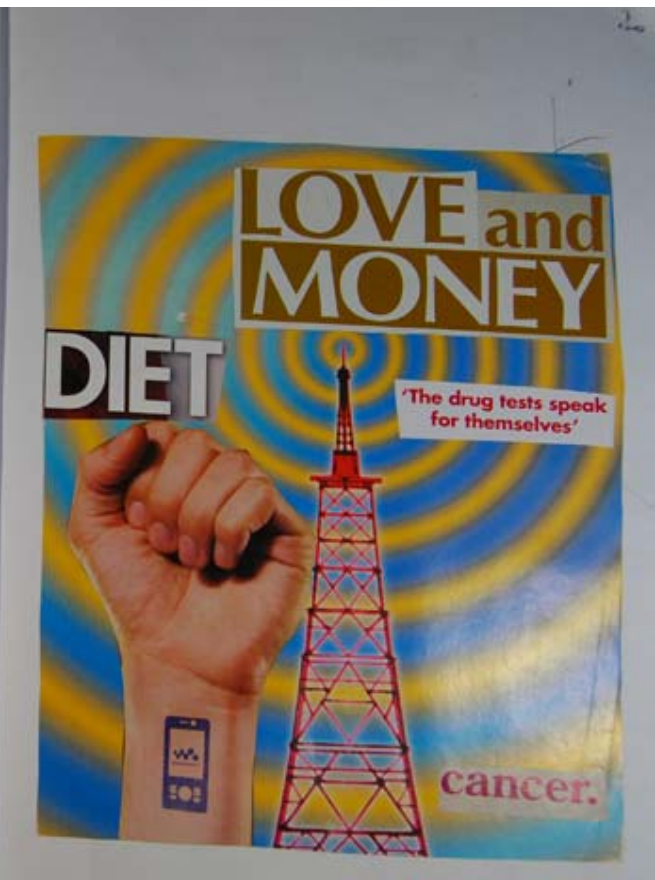
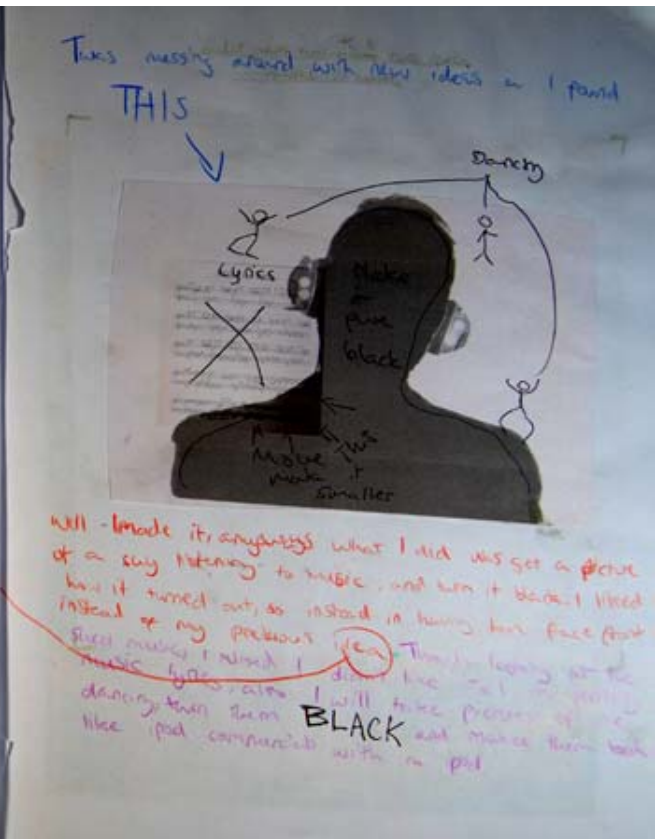
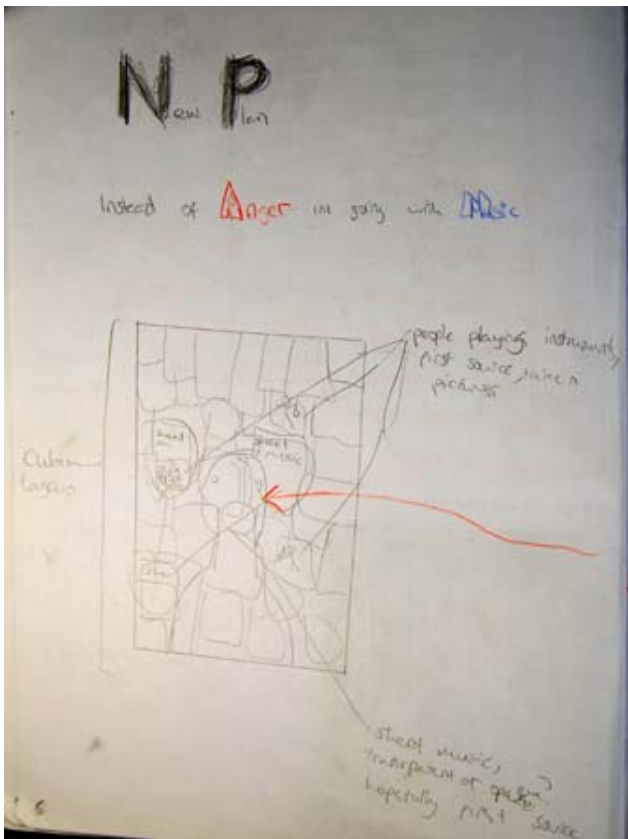
In the end I chose Judy Natal and  
 Tommy Mintz why of making pictures  
 Natal intrigued me with his interpreting of the mind,  
 and Tommy Mintz movement piece looked pretty  
 cool. Judy Natal also used cubism, no high light  
 importance of each thing in the picture, and added  
 pieces of random things he found in books, making  
 everything look so symbolic  
 unshown, more significant

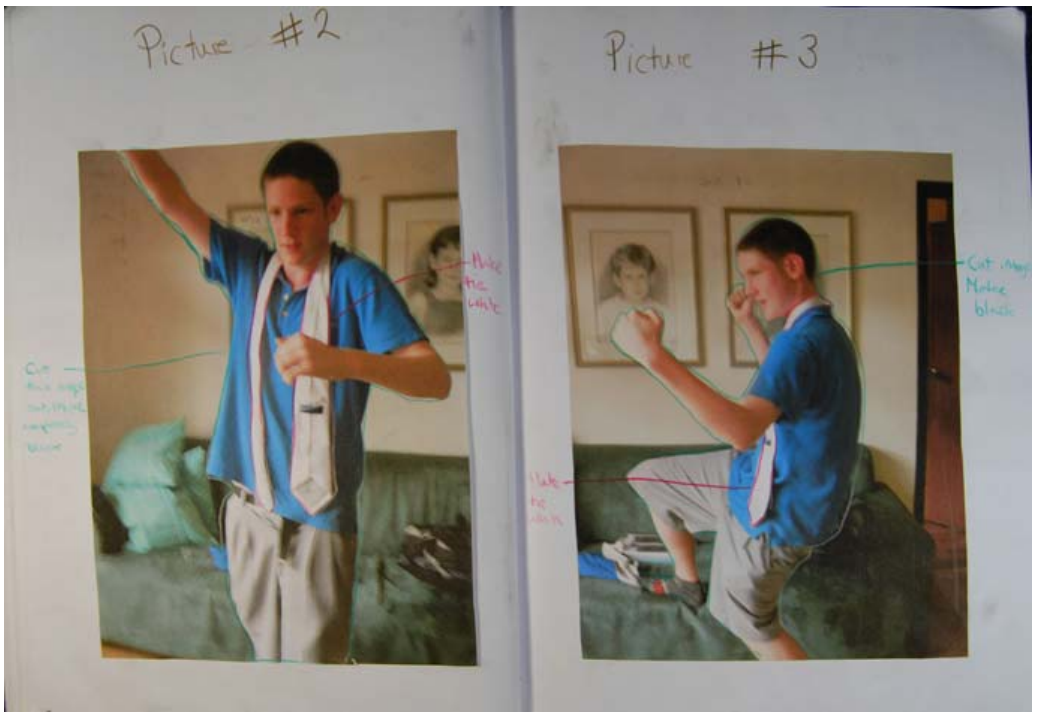
Cubism  
 (showing less  
 important things)

I like the cubism, but I  
 will choose to adapt everything  
 else to my own

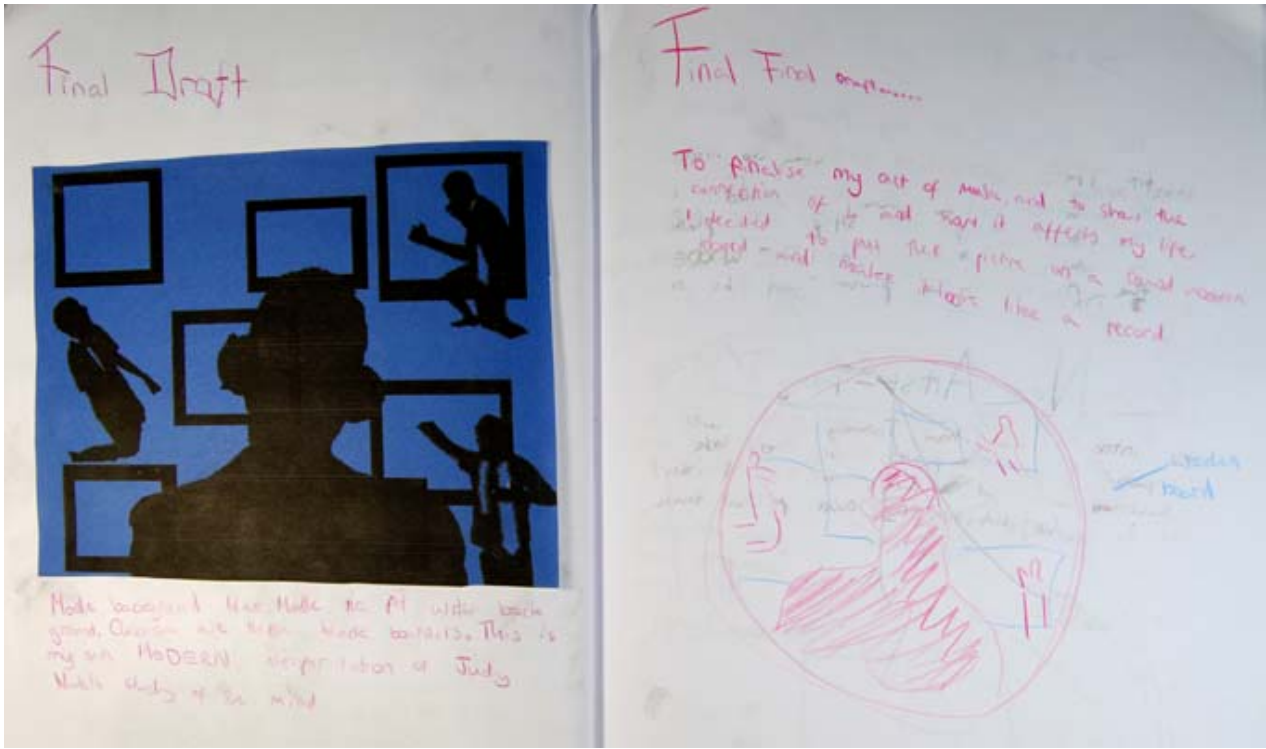


The starting point for this portfolio of work is illustrated in the images on this page and the next which show the work of four practitioners to which the candidate responds in developing their work.





This provides visual evidence for AO3 showing the candidate conducting first-hand photographic research.

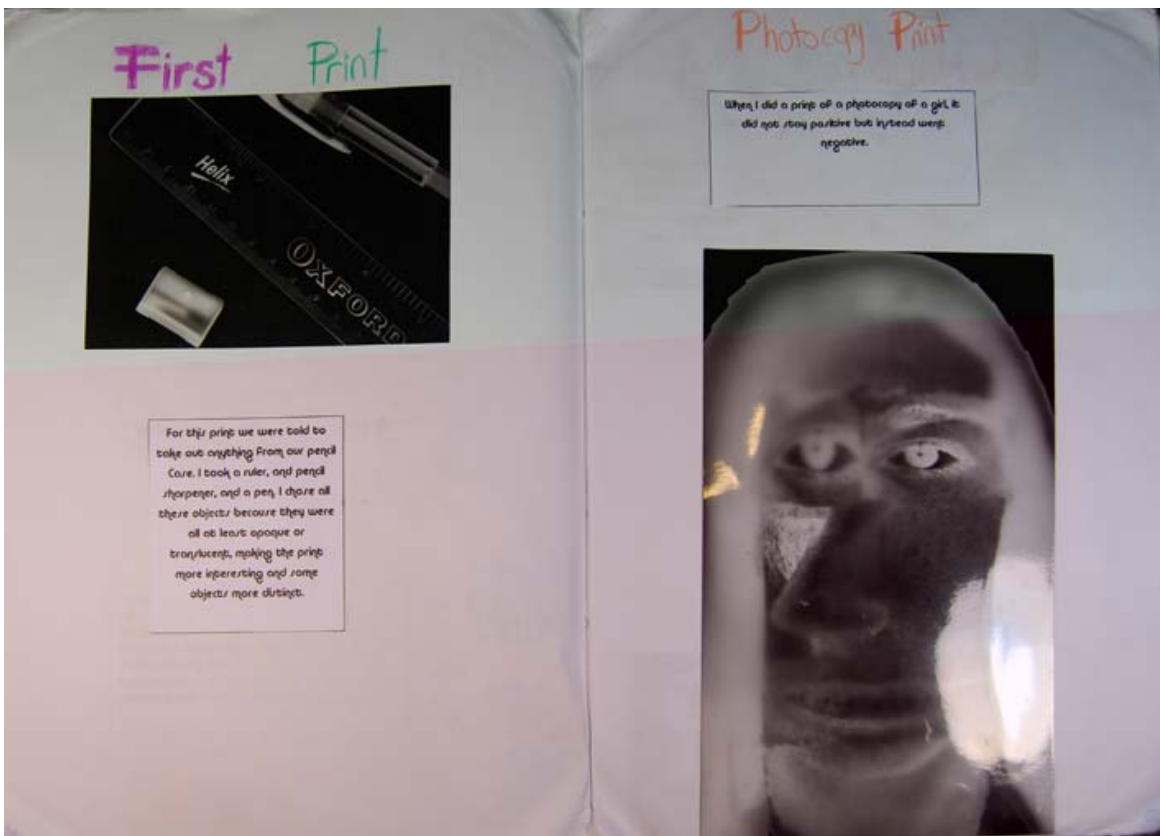






The candidate has used the images from the previous page to inform the production of these final outcomes.

The following set of images show the candidate exploring the work of others alongside processes and techniques.



For this print we were told to take out anything from our pencil case. I took a ruler, and pencil sharpener, and a pen, I chose all these objects because they were all at least opaque or translucent, making the print more interesting and some objects more distinct.

When I did a print of a photocopy of a girl it did not stay positive but instead went negative.



Man-Ray

This Rayogram was clearly inspired by two people kissing, he did incorporate hands, and however the other materials are distant to me. This makes me think of two people kissing, as I said before.



## Mechanical

*-adjective*

1. having to do with machinery: a *mechanical failure*.
2. being a machine; operated by machinery: *mechanical toy*.
3. caused by or derived from machinery: *mechanical propulsion*.
4. using machine parts only.
5. brought about by friction, abrasion, etc: *mechanical bond between stones*; *mechanical erosion*.
6. pertaining to the design, use, understanding, etc., of tools and machines: *the mechanical trades*; *mechanical ability*.
7. acting or performed without spontaneity; spirit, individuality, etc.: *a mechanical performance*.
8. habitual; routine; automatic: *Practice the step until it becomes mechanical*.
9. belonging or pertaining to the subject matter of mechanics.
10. pertaining to, or controlled or effected by, physical forces.
11. (of a philosopher or philosophical theory) explaining phenomena as due to mechanical action or the material forces of the universe.
12. subordinating the spiritual to the material: *materialistic*.



*noun*

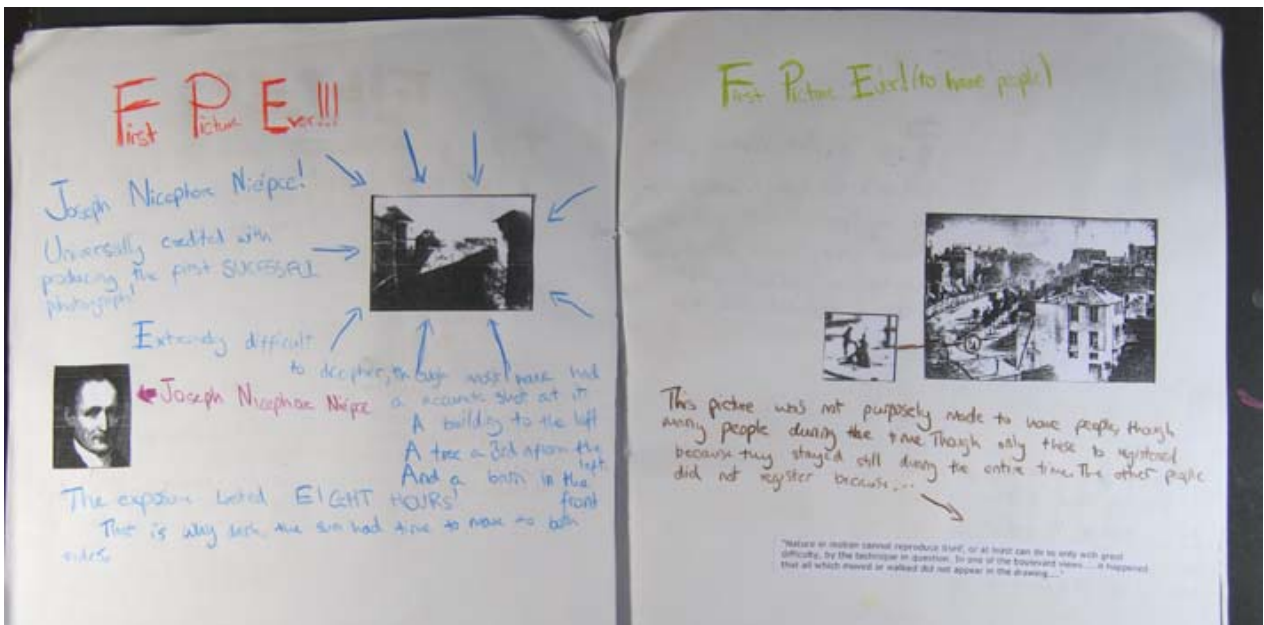
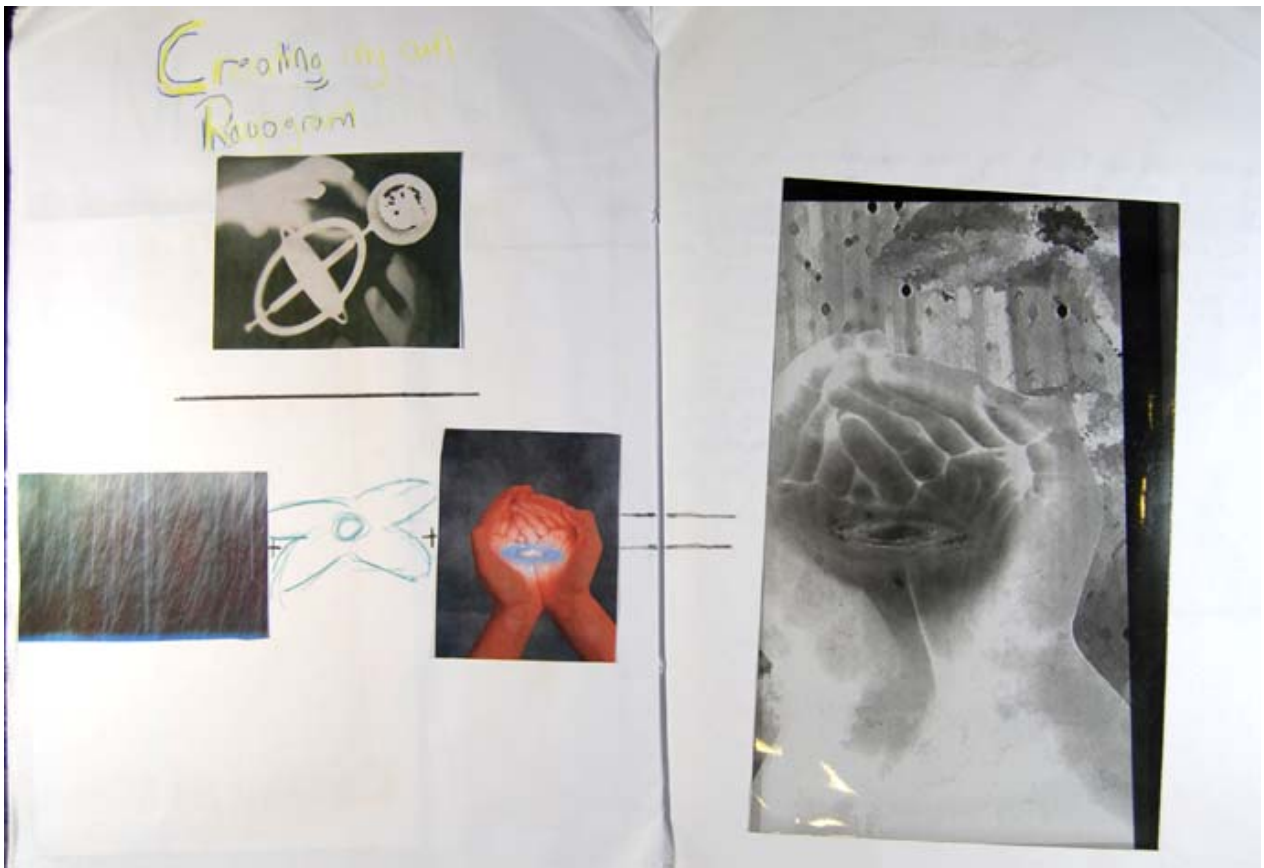
13. a mechanical object, part, device, etc.
14. Printing: a sheet of stiff paper on which has been pasted artwork and type proofs for making a printing plate; *paste-up*.
15. Obsolete: a skilled manual laborer, as a carpenter or other artisan.

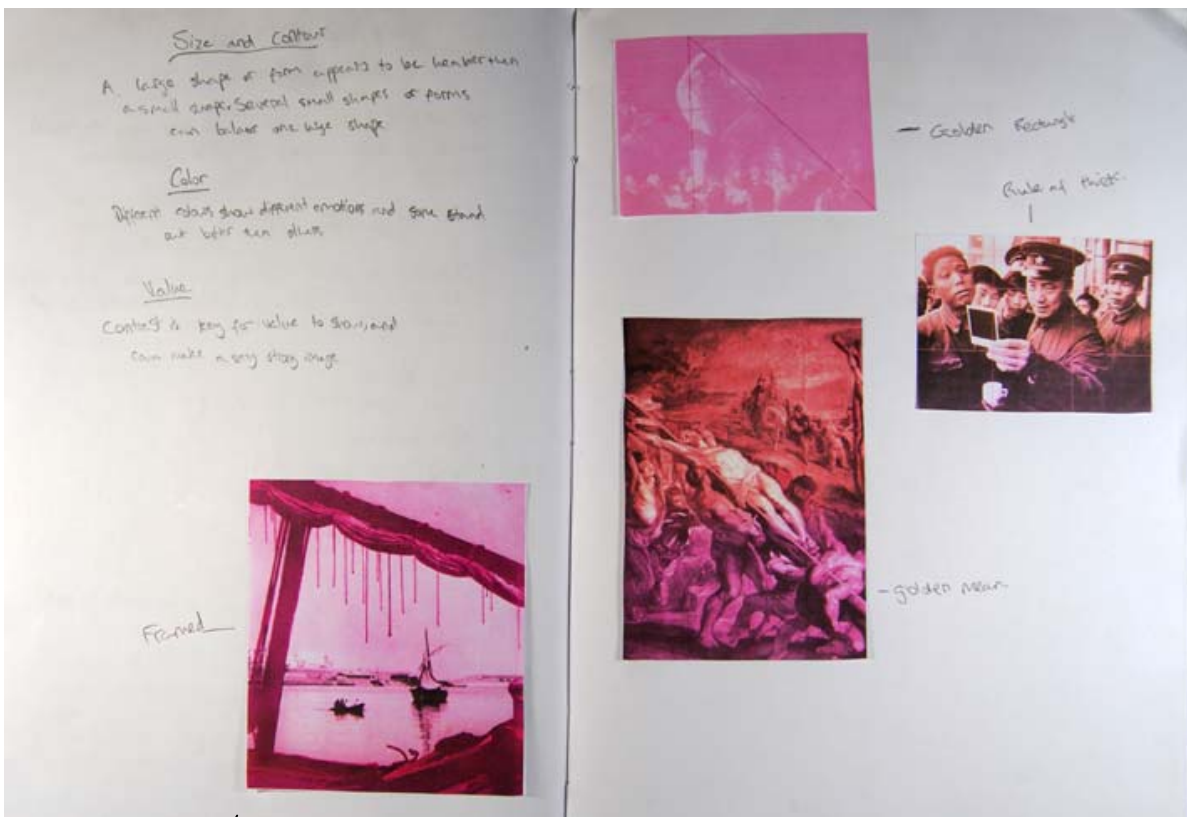
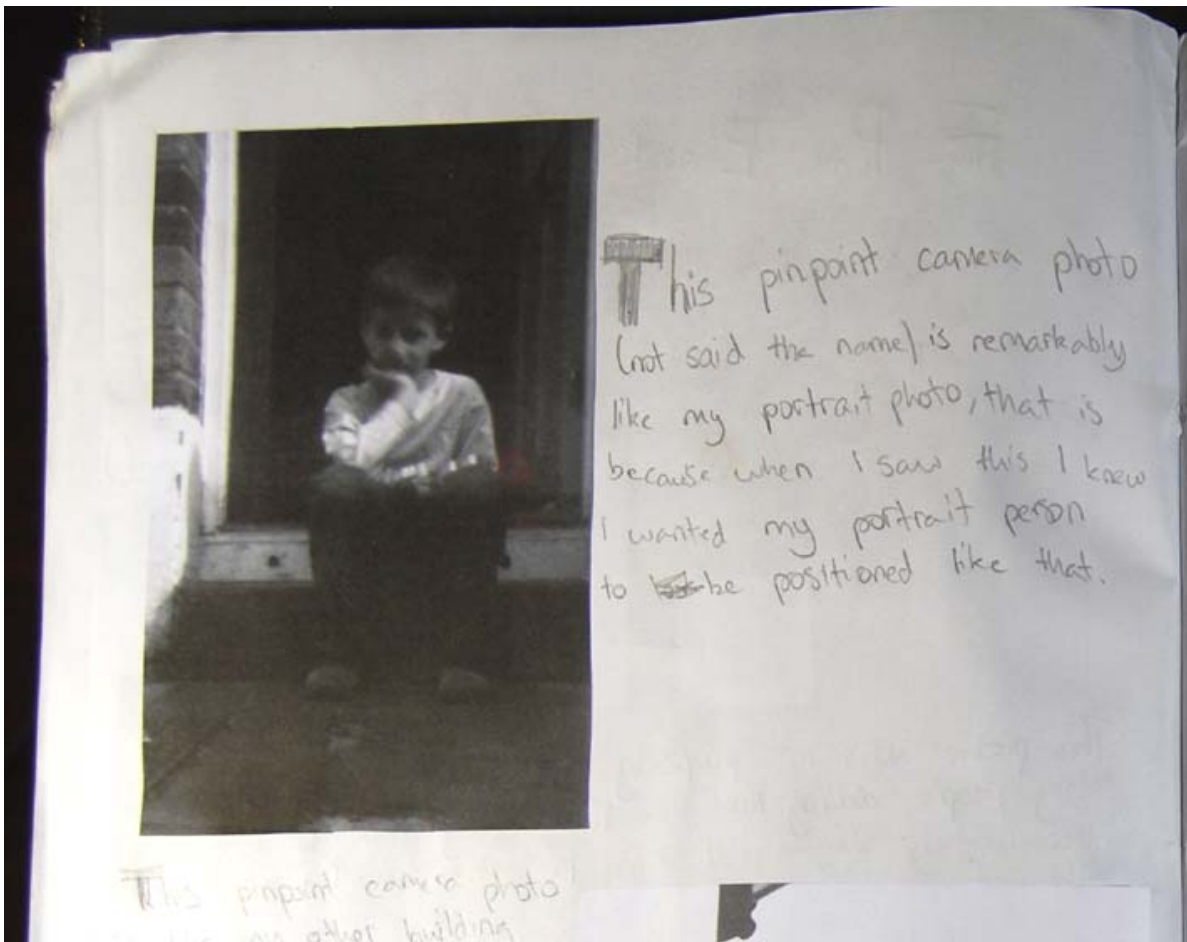
## Natural

*-adjective*

1. existing in or formed by nature (opposed to *ARTIFICIAL*): *a natural bridge*.
2. based on the state of things in nature; constituted by nature: *Growth is a natural process*.
3. of or pertaining to nature or the universe: *natural beauty*.
4. of, pertaining to, or occupied with the study of natural science: *conducting natural experiments*.
5. in a state of nature; uncultivated, as land.
6. growing spontaneously, without being planted or tended by human hand, as vegetation.
7. having undergone little or no processing and containing no chemical additives: *natural food*; *natural ingredients*. Compare *ORGANIC* (def. 11).
8. having a real or physical existence, as opposed to one that is spiritual, intellectual, fictitious, etc.
9. of, pertaining to, or proper to the nature or essential constitution: *natural ability*.
10. proper to the circumstances of the case: *a natural result of his greed*.
11. free from affectation or constraint: *a natural manner*.
12. arising easily or spontaneously: *a natural courtesy to strangers*.
13. consonant with the nature or character of.
14. in accordance with the nature of things: *It was natural that he should sit back*.





Here the candidate is looking at the work of others to explore compositional devices that inform final outcomes.



Still Life

Urban

(Self)-Portrait



Photography First prints

Negative contact prints

I put the negative strips in the enlarger with the contact print underneath and left it exposed for 8 seconds. I did this to see which photographs would look best to print

This one is also good, I'll use for evocation picture and cut out the balloon. This one...

... and this one did not come out. Reason unknown

I chose this one because I like the positioning of the balloon in its upright

note: spots but don't need touch-up

The candidate now moves on to producing first-hand visual research to support the development of their ideas.



The candidate produces a series of final outcomes supported by their investigation of composition.

## Cindy Sherman

Cindy Sherman usually deals with stereotypical female roles, she does "make the self a family and world" and this is always changing. Some of her work is made to be seen by the viewer. I think for the most part, I think Cindy Sherman's work does the thing to get a person to look at a world that they would normally not see. This is only a part of her work.



## Eugène Atget Gentlemen's Fashions



## Eugène Atget

Eugène Atget was born in France in the 1870s. I find his work to be interesting and original content. I think his photo 'Avenue des Capucines' made the year of his death (1927) to be most significant. He makes a scene so clear and captures inside the shop or actually outside the shop looking inside. He did this by playing with the positions of the camera and the glass reflections. I thought this idea could be put to play with and that I can do it myself. Next I would put people outside doors into a shop with permanent and make it be like they are wearing mannequin clothes.



Eugène Atget  
Avenue des Capucines  
Paris  
1927

Photographers provide a contextual starting point for a project with the theme "inside". The candidate has carefully selected Eugène Atget as their key reference for the project.

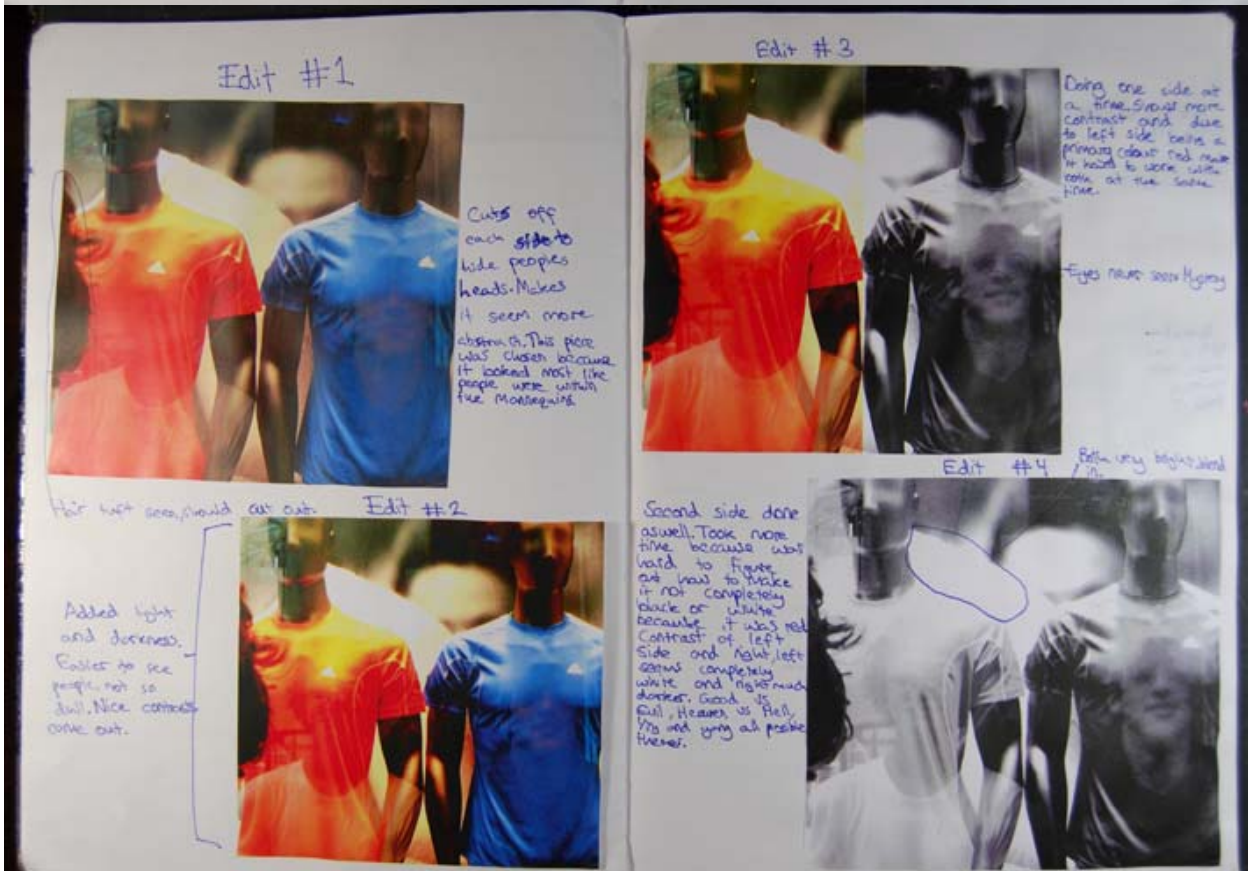


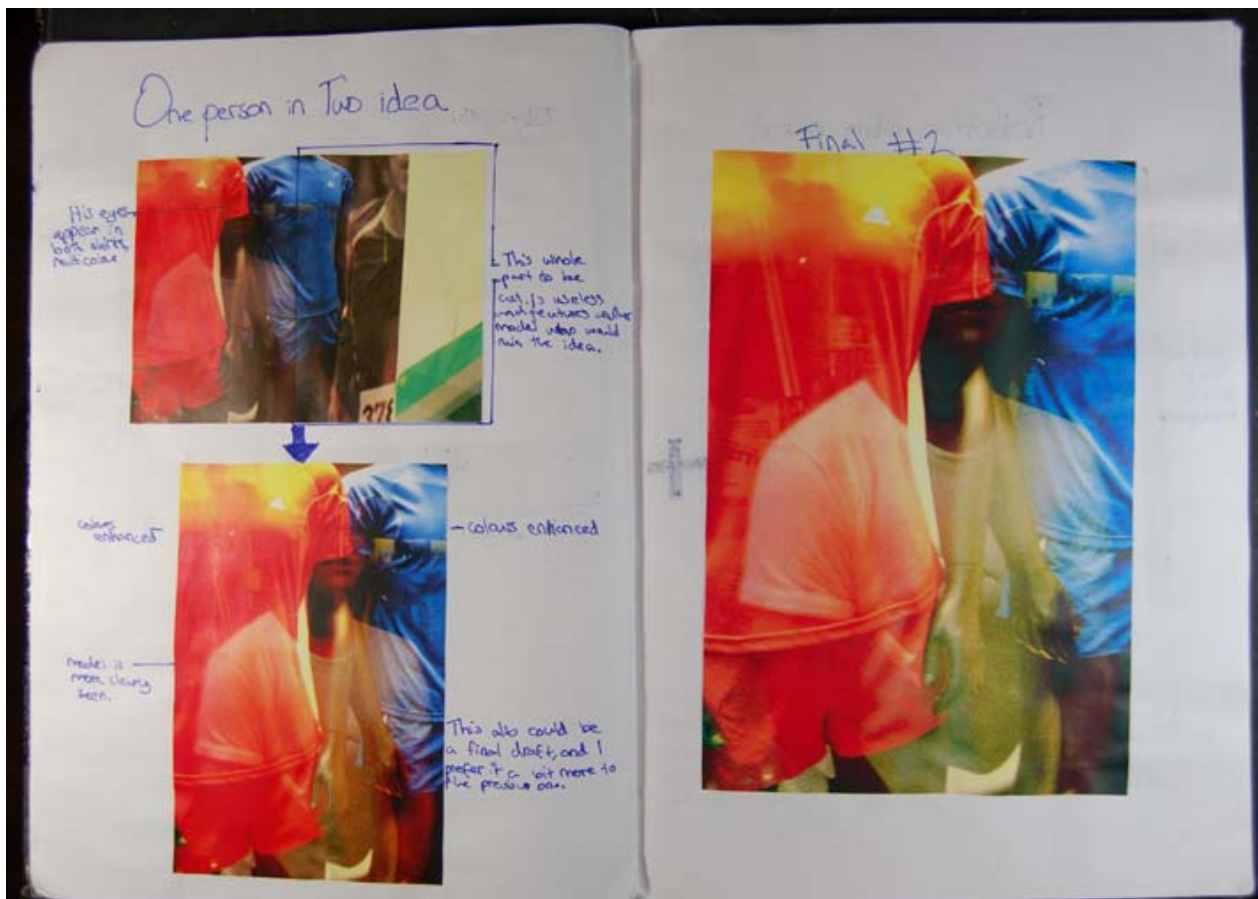
Secondary sources have been collected to inform the development of the candidate's own work.





The candidate has taken a series of photographs and used them to experiment with a variety of compositions. This provides clear evidence to support assessment decisions for AO2 and AO3.





Here and on the previous page we can see exploration and development of the final outcomes using image manipulation software to layer and enhance different images. This shows evidence for AO2.







This series of appropriately realised final outcomes have been informed by the candidate's contextual research.

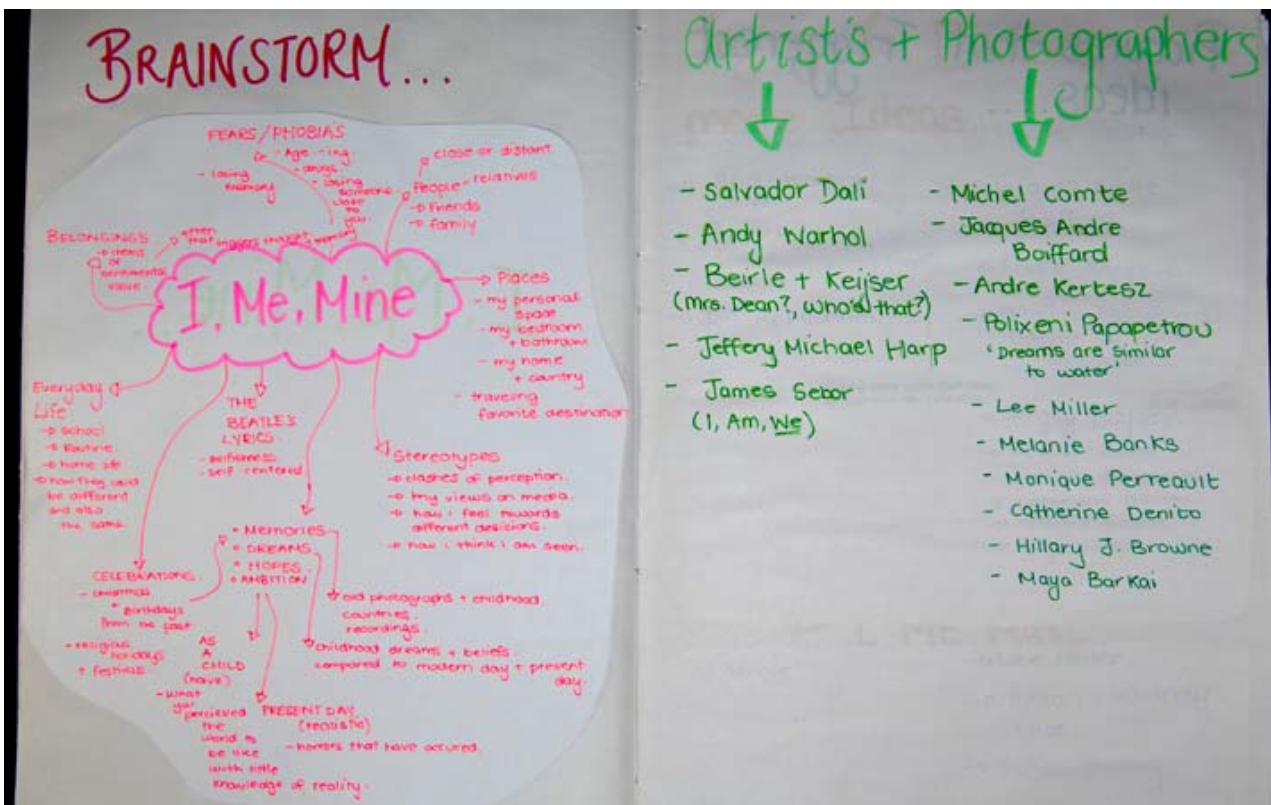
**Final mark:**  
AO1 - 10, AO2 - 10, AO3 - 10, AO4 - 10  
Total - 40

# Unit 2 Externally Set Assignment

48 marks




This outcome is a response to the theme "I, me, mine".




In these notes we can see written, but not visual evidence of the candidate suggesting possible avenues for research and development of ideas.

## Pictures that Triggered ideas....




Artist + photographer unknown

-> This relates to memory, the black and white gives a dreamy vivid effect. The hands are focused and sharp which represents reality. The foreground is a little less sharp as they have clouds that also create and emphasize dream like imagery and also the sea and boat links to relaxation which relates to dreams + sleep



photographer - MICHEL COMTE

-> This photograph relates to memory and fear. The use of the side profile is effective as it reveals the location where the brain is situated and where memories occur. Also the black and white creates a dreamy effect



the internet

-> photographer - ? - model Charlotte Rampling

-> The bury effect relates to memory as they are usually visually disjointed, this image is a good example. The make-up and colours can represent different moods and different flashbacks that can occur in memories and dreams

## Trying to Discover more Ideas...

All thru' the day I me mine, I me mine, I me mine.  
 All thru' the night I me mine, I me mine, I me mine.  
 Now they're frightened of leaving it.  
 Ev'ryone's weaving it,  
 Coming on strong all the time,  
 All thru' the day I me mine.

all about me! — I-I-me-me mine, I-I-me-me mine, I-I-me-me mine, I-I-me-me mine. — repeated phrases used - mirrored

about selfishness

All I can hear I me mine, I me mine, I me mine.  
 Even those tears I me mine, I me mine, I me mine.  
 No-one's frightened of playing it.  
 Ev'ryone's saying it,  
 Flowing more freely than wine,  
 All thru' your life, I me mine.

— Being your own person 'freely'

I-I-me-me mine,  
 I-I-me-me mine,  
 I-I-me-me mine,  
 I-I-me-me mine.

All I can hear I me mine, I me mine, I me mine.  
 Even those tears I me mine, I me mine, I me mine.  
 No-one's frightened of playing it.  
 Ev'ryone's saying it,  
 Flowing more freely than wine,  
 All thru' your life I me mine.

I, ME, MINE

-> Beatles lyrics

The candidate is responding to photographs and lyrics that connect with the theme.



**1st IDEA** → **MEMORY**

→ focusing on Salvador Dali's technique...  
 → a little background information on Dali.

Birth name: Salvador Domingo Felipe Jacinto Dali i Domènech

Birth date: May 11th 1904 in Figueres, Catalonia SPAIN.

Died: January 23rd 1989 in Figueres, Catalonia SPAIN.

Dali was a skilled draftsman, best known for the striking and eccentric images in his surrealist work. His painting skills are often attributed to the influence of Renaissance masters. Dali's expansive repertoire includes film, sculpture and photography in a collaboration with a range of artists in a variety of media.

Dali picked up a passion for luxury and love for oriental clothes to a self-styled 'Arab lineage' claiming that his ancestors were descended from "the moors".

Dali was highly imaginative, and also had an affinity for partaking in unusual and grandiose behaviour, in order to draw attention to himself, and his eccentric manner drew more attention to him publicly than to his artwork.

**Pictures that interest me... By Dali.**

→ When I was looking for artists that sparked my imagination and that linked to my first idea of Memory, Salvador Dali was one that I thought was interesting, so I gathered a few pictures that I believed were / are related to my first experiment and investigation.

**connecting to...**

→ likes the use of the side profile \*

→ This painting gives off a representation and links toward memory.

→ The side profile is my favourite part of the image as it is the area where the brain is situated and where memories are triggered.

→ Also, the droopy material makes the fact that memory is not precise.

→ This image relates to memory or my perception of it anyway.

→ the clouds / setting gives off a very dreamy distant atmosphere as does memory. The colours in the background are also related to memory as they are unclear / ambiguous.

→ The hair glass and melting clock represent time, and as it is melting it emphasizes that the time the memories are set are unprecise.

→ This painting also shows signs of memory as it shows a melting earth, vaguely unclear = memory. With human/males getting sucked / stuck inside it. earth represents - brain/mind / head. humans = memory.

→ stretching out, bits of memory escaping remembering parts but not the whole thing.

→ isn't so clear, sets the scene of the memory, must have significance.

→ This is another painting that interested me as it relates to memory through my perspective.

→ human head, revealing the place where memories occur, cloudy effect replacing hair shows ambiguity of the remembrance.

→ repetition enforces that it is related more to memory than a dream as it is able to be remembered frequently.

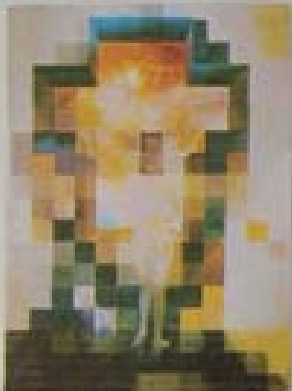
↓ \* like this idea.

In these two images and on the following page the candidate is starting to investigate the work of Salvador Dali as a possible contextual link with her own work. This provides evidence for AO1.

# Pictures that interest me... by Dali



- > This painting is very interesting as it conveys memory in a very positive way and also it has strong colours and
- > The eyes are human and all these left are small images of a giant human face in the middle and even smaller ones this to me represents a family memory and also a memory of me.
- > Using a human face, like me.



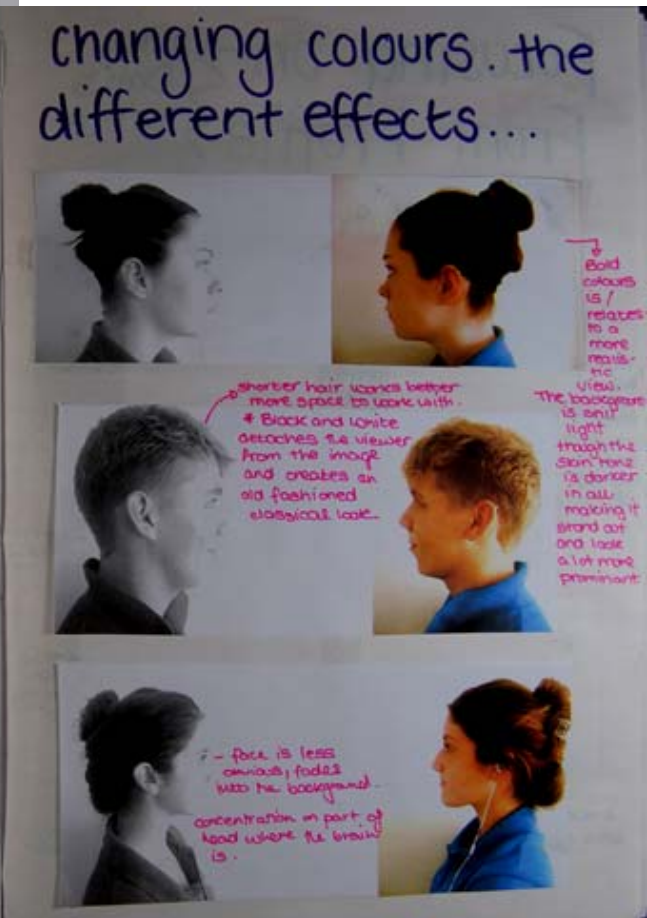
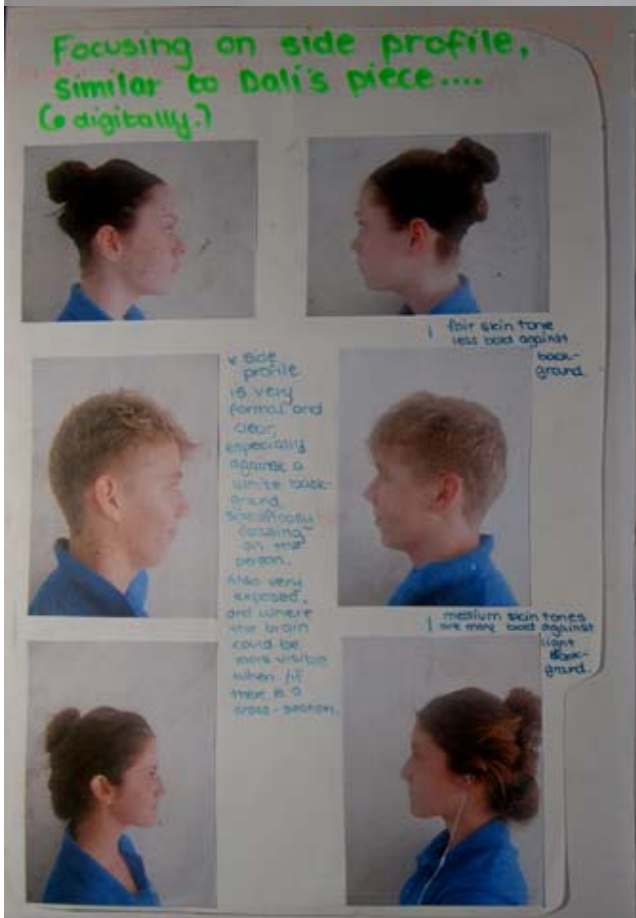
- > This links to memory mainly because of the blurred/unclearness of the image. The blur also creates an atmosphere of a man's head. The smaller images within the man's head contain a woman and what looks like a hill above her head. Also the placing of the smaller images construct a cross.
- > The colours in this picture are very scattered and don't completely combine or make a pattern, which also relates to a dispersed dream/memory.



- > This picture/painting is probably my favourite.
- > The dots represent the earth which constructs a woman's face. They can be seen as small parts of a memory or different memories being brought into one.
- > The colours are very soft which creates a calm ambience, so I think it's very beautiful.
- > French face.



The next three pages show the candidate conducting appropriate visual research to support the development of their personal response to the theme.



## Focusing on Front Profile

alike Dali's piece

-digitally taken.

## Using Film

↳ front profile



- This was my first test strip
- > Time of each exposure 2 seconds
- > Aperture setting: f/6
- > Best time output = 7 seconds

↳ I thought this was a pretty successful test strip, so I decided to go straight into doing a smaller film time exposed piece. I chose to do this photo because I liked how the hand is touching her head as if she is trying hard to remember something, possibly a memory. As mentioned before memories are either clear or unclear as they are mostly disjointed and unprecise so this photograph shows a different aspect of memory as it looks like she is struggling to remember it, like it wasn't a pleasant one that she has lost judging by her facial expression.

## Linking Salvador Dali's Technique to a Photoshoot...

↳ After writing a thorough Art Critique on one of Dali's <sup>pieces of</sup> work, I noticed that he had a very distinct technique, and a lot of his paintings are set outside. This made me think up an idea for a shoot, which was taking pictures outdoors with a film camera to capture the manipulation and lighting alike a few of his pieces. By doing this I had one of my friends Melissa model for me in a bunch of trees, they were palm trees so the lighting was extremely exquisite as they created various lines, similar to the painting 'sleep' as a majority of the lines were straight. The shadows also brought across a dreamy, majestic atmosphere.

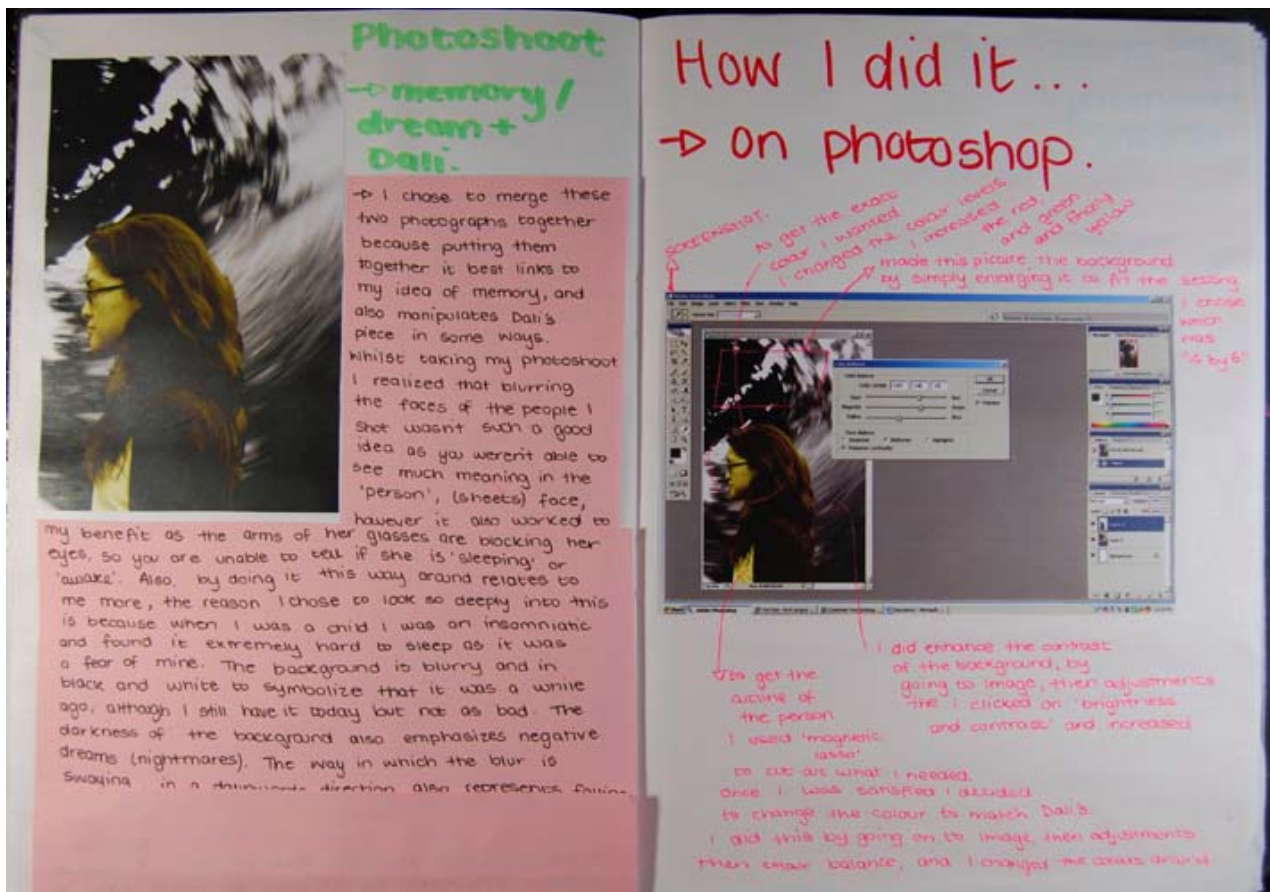
I decided to do another test SMP as my full exposed photograph wasn't so successful, although the two test SMPs were very similar. The exposure transition changed from 3 seconds each exchange to 2 seconds and the filter changed from three to 4.



Exposure time for full exposure was 12 seconds. The shadows came out very nice and clear and the contrast was extremely clear as I put a higher numbered filter in which was 4.5, which shows a great variety of dark grey, light grey, white and black. The body language in this picture is extremely appropriate as it links to the theme of dream and memory due to the relaxation. The lighting in this photograph is exactly how I hoped it would turn out, particularly on her face as it is all natural and it created many different shadows.



The candidate has taken a series of photographs and used them to experiment with a variety of compositions. This provides clear evidence to support assessment decisions for AO2 and AO3.



One of the research photographs is selected and manipulated to reflect the candidate's interest in the work of Salvador Dali.

## 2nd Idea - LIKES + DISLIKES - AS A CHILD

LIKES	DISLIKES
-▷ Ballet	-▷ sleep
-▷ sports	-▷ snakes
-▷ balloons	-▷ clowns
-▷ dolls	-▷ cluster -mess

→ After looking at memories and I mentioned my sleeping disorder which was very difficult for me and was very controlling. It lead me onto looking at my likes and dislikes as a child. This has made me gather my interests and disinterests and put them in a clear table revealing what I enjoyed when I was younger. First I decided to look at my likes specifically Ballet, dance.

The candidate revisits memories as a central focus for her response to the theme.



## Looking for Artists

→ When I was looking for artists to use for my next idea. I came across an interesting one that inspired me to do my next idea. I really liked his technique. The artist is called Luiz Miguel Ramis Monforte.

## INFORMATION ON MONFORTE.

Name: Luiz Monforte from Brazil.

An artist and professor of art. He makes the diskette a matrix and then builds it up by a rhythm of alternating construction and deconstruction, drawing upon fragments of his residual MEMORY, using his free and volatile cybernetic tool - privileging his digital composition by fixing it to high-quality legitimate support. He is able to print a range of amazingly vibrant and elaborate colours rarely attempted by this technique. His artwork is scanned directly onto his digital palette. This is a new medium which very few have mastered in such a valid way.

## Picture that inspired me ... by Monforte.

→ As I was looking through a series of his pictures I came across this particular piece of artwork that really interested me. The use of colour was extremely striking and also the content of the picture represents his past life and interests similar to what I am looking at, my past likes... e.g ballet I decided to write a critique on this photograph. Well juxtaposed photographs Art Critique below

### ART CRITIQUE

#### DESCRIBE

This picture / image - graph was constructed and created by Luiz Monforte. The use of colour in this piece of art is extremely bright with a variety of vibrant colours and contrasts. As there are many pictures within this one big piece all

this is called a artefacto da imagem "translation" "the image of art"



## INTERPRETATION

I don't exactly know how to interpret this piece of photography by Monforte as I already know his purpose and the reason behind it, which is his heritage. He has a double shot, two repetitive pictures of an elderly woman. Maybe this represents and symbolizes the way in which he thought of his mother. Also there are many flowers and trees shown within this photograph maybe those were / are some of the things his mother liked. The recurring colour brown and orange in the picture may represent the amount of hard work or farm work that he had to do. There is also a picture of a cow so maybe he lived somewhere like a farm.

A new contextual link is considered with Luiz Monforte to support the further development of her response.

# Plan for a photoshoot:

What → pictures of dancing only with females.

→ Where - against a black background that way it is more focused. easier to blend.

Why? → want to portray my likes through Ballet. in an innocent way, to show my adolescence.

Who? → preferably females. → as it relates to me more directly.

## RELATING TO MONFORTE'S STYLE. PHOTOSHOOT → THUMBNAILS = 1<sup>st</sup> - DANCE



2009 001 black background creates a focus on the body language + outfit.  
2009 002 great positioning = professional.  
2009 003 smile = quite childish.  
2009 004 again very cheeky looking creates a young feel.  
2009 005

→ At first I decided to only take pictures of a girl, however later on I realized I wanted to show some versatility and when I did ballet which I did for 8 years I also did it with males in my class so thats how I was brought up with dance.



2009 021 smile! = childhood carefree.  
2009 022 again black background creates a focus on the body.  
2009 023 different body positioning.  
2009 024 looks difficult professional body language.  
2009 025

## Experimenting, using Monforte's technique.

→ with previous dance photos.

this was my first experiment inspired by Luiz Monforte.

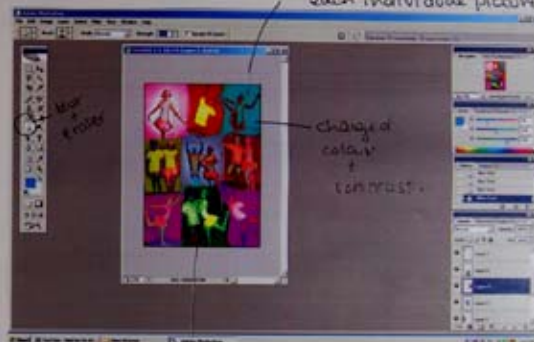


I wanted to relate it to my adolescence there for I used a lot of pinks and reds.

I mixed the colours around like him and merged the pictures some being softer than others.

## How I did it on PHOTOSHOP

I did this by editing each individual picture.



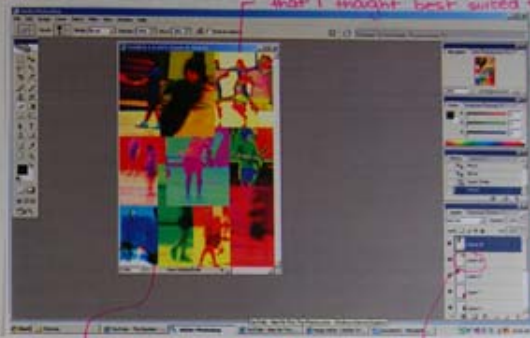
merged them together by using blur and the eraser tool.

# USING MONFORTE'S TECHNIQUE → FOR SPORT SHOOT



→ This was one of my experiments influenced by Monforte's technique of the picture I critiqued. Representing younger children playing sport. Something I loved doing as a child.

# HOW I DID IT → PHOTOSHOP

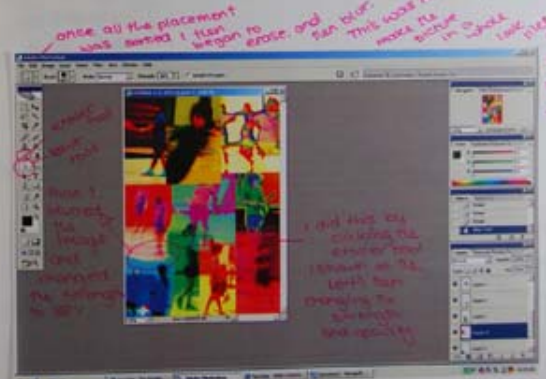


according to colour and size.

I carefully placed each picture (layer) in the order I thought looked best.

firstly I edited all the pictures that I thought best suited the topic.

I did this by changing the colour by using 'colour balance' in 'adjustments' then I went to 'curves' and upped the contrast.



once all the placement was sorted I then began to erase and pan blur.

This was to make the picture in 'shape' look like a lot of various ones.

ANOTHER IDEA - OFF THE LIST

→ I didn't really want to stick with dance so I decided to move onto another topic on my likes and dislikes list. I have always loved playing sport. I still do today. That's why I decided to focus on that. I did this by photographing younger children playing sport and merging them (juxtaposing) to fit into the same technique as Monforte.

## Photoshoot - PLAYING SPORT (children)

- not doing much, lazy.
- about to hit the ball with the racket lots of colour.
- lots of quick movement blurred, again quite a nice variety of colour.
- running nowhere most likely getting excited.
- again running lots of energy.
- didn't mean to shoot in B&W quite like it links back to memory!
- more movement blur.
- standing still, although they're still fidgeting.
- children not taking it seriously, messing around.
- blurry to create that disjointed feel + also movement of sport.
- again blur creates an effective sort of movement vibe.
- again movement very fast movement in fact. = sort of energy.
- black and white create a disjointed and effect. All of these pictures are...

MORE THUMBNAILS →

## THE SAME TECHNIQUE HOW → IN BLACK & WHITE



→ Once I saw the previous one was such a success I decided to do a second one, but this time I wanted to do it in black and white as it makes it seem aged and distanced from today. This also links to my theme of memory. The fact that the images

are all blurry and merged also makes it look detached from reality. I made it the same way as I did the previous one.

In the images on this page and the two previous pages the candidate carries out further visual research in support of different directions for her response. Image manipulation software is used to experiment with visual effects and composition inspired by Monforte. This is good evidence for AO2, AO3.

# PETER LINDBERGH

Date of birth: November 23, 1944.

Lindbergh was born in Lissa, Surrey and grew up in Duisburg. He went to art school and studied painting, but began photography in 1978 and established himself as an advertising photographer. He moved to Paris in 1978, to concentrate on high-fashion, he photographed many top models including, Naomi Campbell, Linda Evangelista and many others, as well as other projects with Karl Lagerfeld, Giorgio Armani and more. His photographs have been published by magazines such as Stern and Vogue. He is considered to be one of the world's preeminent fashion photographers and is credited with helping create the supermodel phenomenon of the 1990's.

In these images and on the subsequent page the candidate researches the work of Peter Lindbergh which goes on to inform her own development and experimentation.



Boxing is often seen as a masculine sport so to have a model wearing a fashionable gown with heels, boxing gloves and a flag is quite interesting, very unlikely in fact. The colours in this are extremely bold and vibrant. I like how

the background is quite plain, there isn't much going on in the background that way the focus is on the fashion/clothing.



Archery is again another so-called 'masculine' sport. I like this picture as she looks extremely professional and concentrated, although she is dressed head to toe in designer clothes. The background reminds me of the ~~2002~~ <sup>2004</sup> I did when imitating Ball's piece 'Sleep'.



This is a very interesting picture as the woman who usually ~~she~~ throw the weights in the Olympic games are extremely macho and rather large, unlike this model/actress. Instead of throwing a weight she is throwing a designer handbag.



Ice-skating is seen as being a very feminine & elegant sport that requires a lot of skill and concentration. Although unlike the other pictures she doesn't look as professional as she should for a sport like this. This does however relate to my idea previously of childhood likes and dislikes. As in the sport montage the children were acting very much like this carefree and positive.


I also like the blank background in this.



Gymnastics is a very difficult sport which involves long hard dedication, much like ballet, what I used to do when I was a child, also relating to my previous idea. She looks extremely concentrated in this and her body language/positioning is


extremely well thought out and balanced. The colours in this are not as bright as the previous pictures and I like the blank/plain grey/blue background behind her.

→ I like the two pictures I chose. Quite a nice series of pictures clear made like poses.




→ The use of black background is effective as it doesn't take away from the outfit instead exploits it.

went to canvas size and made the width bigger




curves boosted the colour and contrast.

→ Again the black background is very effective as it emphasizes the colour and the outfit. Although this picture contains a little too much black as the outfit is black, but you are able to see it slightly as it has lots of sequence on it. The thing I like most about this picture and the one below is because the rugby (NFL) ball is the main focus, emphasizing the sport I enjoy.



## Photoshop

I used the same technique as I did with the previous picture.



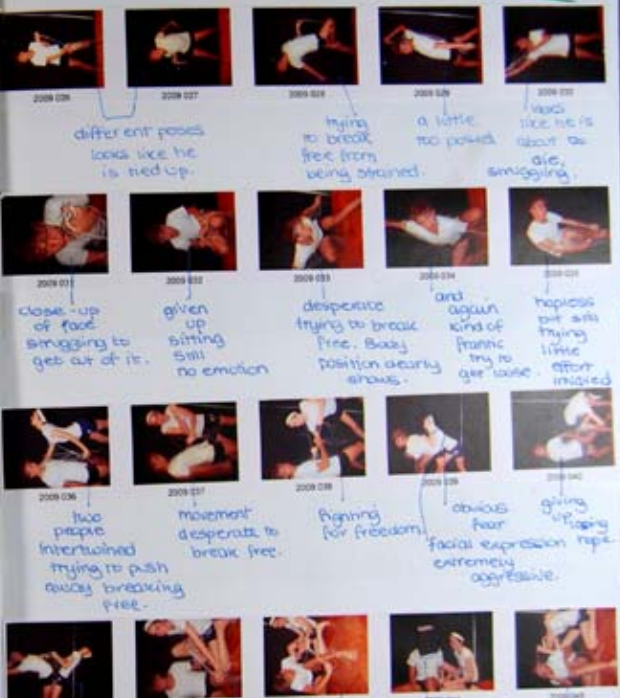
→ The black background works well with this outfit as it is a big contrast against the white shirt and shoes. The printer made this image come out extremely bold and too dark.

→ I like the different levels in this picture as it kind of looks like she is falling after trying to take a shot. However it is still posed intentionally.

## Photoshop

Again like the previous pictures.

## PHOTOSHOOT - dislikes / restrained



2009 026 different poses looks like he is tied up.

2009 027 trying to break free from being restrained.

2009 028 a little too posed.

2009 029 looks like he is about to die, smugging.

2009 030 close-up of face struggling to get out of it.

2009 031 given up sitting still no emotion

2009 032 desperate trying to break free. Body position clearly shows.

2009 033 and again kind of frantic try to get some.

2009 034 hopeless but still trying little effort mislead.

2009 036 two people intertwined trying to push away breaking free.

2009 037 movement desperate to break free.

2009 038 fighting for freedom.

2009 039 obvious fear facial expression extremely aggressive.

2009 040 giving up trying.

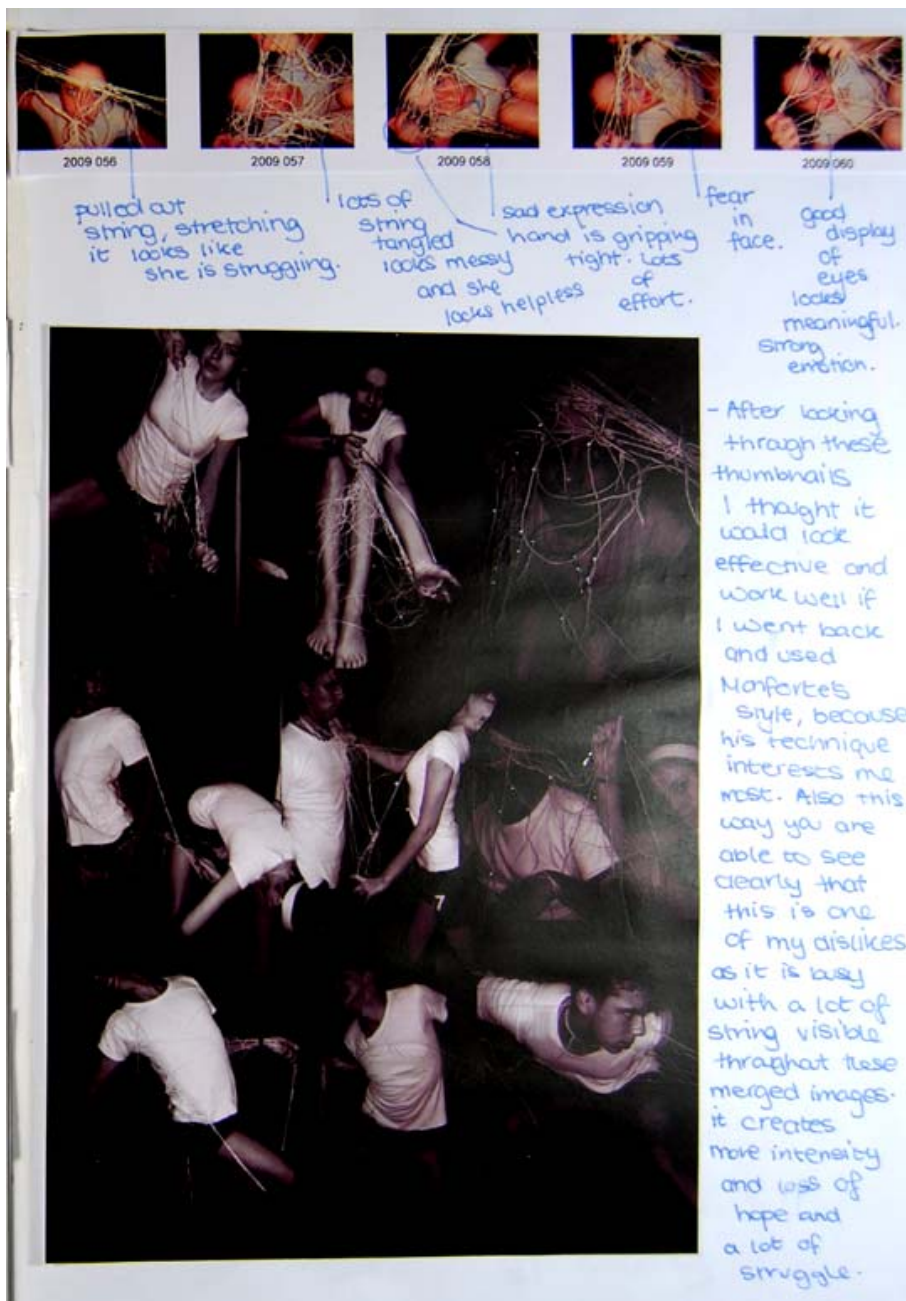
2009 041 pulling away working together still in panic.

2009 042 giving up sitting back.

2009 043 wanting to my get free.

2009 044 "I don't know!"

2009 045 panicked completely head down hopeless.



On this page and the next we see the candidate revisiting Monforte to help her move towards the final composition of her outcome.

## Final Piece - using photo shop



I decided to merge the smaller pictures and make them blend into the background following Manfrotte's technique however I made them black and white because my final piece is based on my dislike (Fear) so I didn't think it was very positive and being

black and white shoes that as the colours are dull, the contrast is high emphasizing the rope - being restrained = my fear.



I gathered the pictures I thought best worked for this piece. Then I changed each of there

opacity to around 48% and carefully cut each one with the magnetic lasso. Once I finished that I changed the size to what I thought was an appropriate one and arranged in a certain order. From standing to gradually falling. I then went to the 'curves' application and changed it so the contrast was high then I desaturated them, changing it to Greyscale.





The candidate presents an imaginative final outcome with an emerging sense of personal style.

**Final mark:**

AO1 - 12, AO2 - 12, AO3 - 11, AO4 - 13

Total - 48