



Formative Feedback

Student name	Jenny Stork	Student number	522494
Course/Unit	Context & Narrative: Assignment 1: Two sides of the story	Assignment number	PH4CN-1
Type of tutorial	Audio-Visual	3.30 Google hangouts 23.03.2020	

Overall Comments

Addresses a current social issue with two 'points of view' but also references the technical and cultural 'codes' of photography itself (through the use of conflicting point of view, or *p.o.v.* shots). Explanation of your work in the written evaluation needs a little re-structuring: **content:** homelessness, **form:** strategy of POV shots presented as Landscape/Portrait dichotomy format images to allude to the 'two sides of the story'; **context:** documentary 'ways of seeing' and 'giving power back to the subject' (Photo-voice) challenging perviously held assumptions of the genre itself (reformist and 'paternalist' way of looking 'down' upon destitution). Some 'lead in' on ideas of documentary as Machine Made/Social Practice.

Work on expression and analysis of images and speculation as to their 'meaning'. Perhaps above the requirements of level 1 but do relate the images to Barrett's different contexts before further study on representation as a *process* (to prepare you perhaps for level 2 units. - documentary in particular) and some further image analysis methodologies - semiotics building up to the analysis of *viewer positioning* and power documentary as a 'discourse. Name digital files so they don't get lost and caption images with a numbering sequence. Some consideration of re-sequencing will come from this, using recommendations from Jörg Colberg. For a diagnostic assignment though, its well formed and realising a novel approach to the depiction of an issue challenging clichés.

Assessment potential

Assignment 1

You may want to get credit for your hard work and achievements with the OCA by formally submitting your work for assessment at the end of the module. More and more people are taking the idea of lifelong learning seriously by submitting their work for assessment but it is entirely up to you. We are just as keen to support you whether you study for pleasure or to gain qualifications. Please consider whether you want to put your work forward for assessment and let me know your decision when you submit Assignment 2. I can then give you feedback on how well your work meets the assessment requirements.

Feedback On Assignment

Demonstration of technical and Visual Skills, Quality of Outcome, Demonstration of Creativity

- Strong, refreshing interpretation of the brief and the beginnings of addressing the complex debate on reality/realism (see Bate) and the *documentary impulse* as well as experiment with novel strategies with which to depict this issue.
- Formally: there is a 'disjunct' between the 'objective' passer by images which are rendered realistically and the 'p.o.v.' shots from the homeless vantage point (more saturated). This is useful but may detract from engaging the viewers with the content.
- Sometimes its better to realise the images in a machine made way - alluding to the 'self-referential' (its also about photography) (see Street Photography: Walker Evans and Philip-Lorca diCorcia) and let the conflict emerge through juxtaposition.
- Leading on from above - work on the sequencing via an editing process which involves:
 - 1. Contact sheet (editing out the technically imperfect).
 - 2. Small jpegs (preferably 6 x 4 prints) to edit - for example DSC_0830a and DSC_0832a are essentially the same image. Same content. Arguably, all the images with the guy with the green sleeping bag are 'one' image?
 - 3. Naming the files in their preferred sequence for submission to tutor/ feedback.
 - 4. Revising before assessment.
- Sequencing/Narrative needs practice alongside research (Colberg, 2012) we could use a Zoom meeting (perhaps in assignment 2) to look at re-ordering next sequences through form and shape - as we would be able to view desktops with small jpegs.

Coursework

Demonstration of technical and Visual Skills, Demonstration of Creativity

- Technically images are fine: sharply focussed. Reflect on how you made these images in your blog and reference this (i.e. a Harvard in text linked to a bibliography) which shows the assessor how you've drawn from recce or test shots to apply this technique to the assignment. i.e. could you have used hyper-focal distance to simply set the camera on a 'zone' and capture the passers by in the street or 'set up' and let them walk in.
- surreptitiouslyContact sheet download not working (404 error).
- Do include a PDF of the contact sheet as it looks really annotated and productive - i.e. showing the assessor your decision making capabilities - reasons for selection (editing out technical issues and beginning to sequence the images). Reference this in evaluation thus (Stork, 2020); Bibliography: <https://contextandnarrativewritingpoetry.files.wordpress.com/2020/03/contact-sheet-a1-two-sides-of-the-story.pdf>

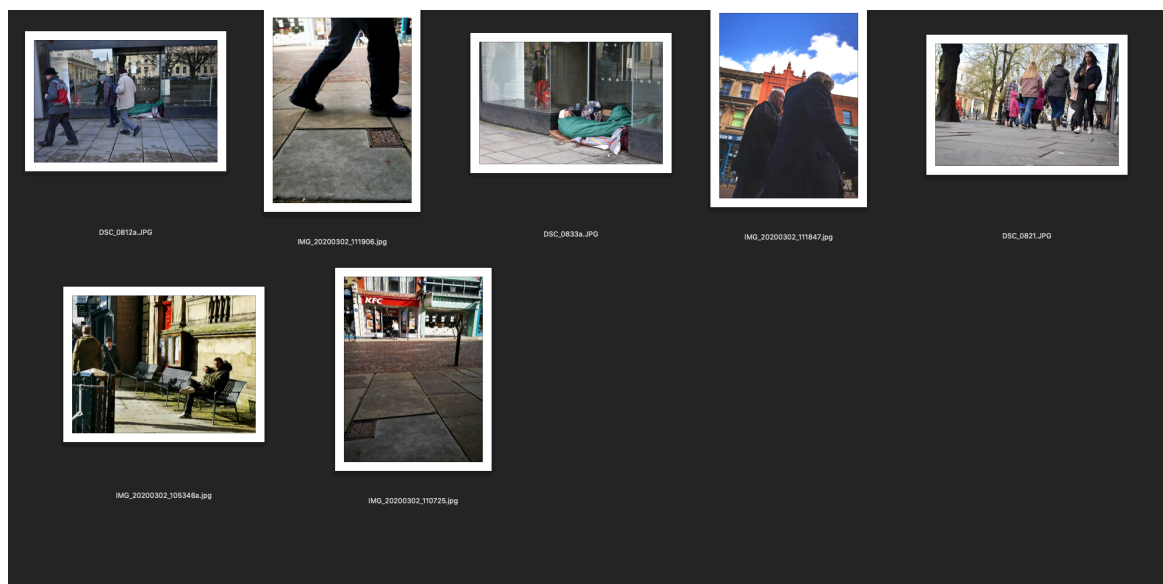
Research

Context, reflective thinking, critical thinking, analysis

- I would avoid personal speculation, its a documentary project which is about a social issue but also about the strategies and 'representational regimes' of photography itself.
- For example, 0832a does show 'interaction between both sides, the look of hope on the man's face ' but that's not the intention fo the assignment as such. Also 'look of hope' is your assumption.
- Outline in the research and analysis perhaps in this order:
 - Content: Different ways to depict / contrasting practitioners (analysis in terms of genre and function). See - *Readings*
 - Documentary impulse from history i.e. photojournalist: 'outside looking in'
 - Codes: Use of vantage point, point of view shot (from cinema studies)
 - Expanded Context: 'Photo Voice' (Germain et al) - allowing 'the poor' to represent themselves or ay least show how/what they see.

Learning Log

Context, reflective thinking, critical thinking, analysis



- Reflect on sequencing methods and editing (see Colberg) Portrait v landscape format (technical codes) and genre (space/place/ portrait).
- Possible sequence **above** based on alternate portrait/landscape; objective/personal p.o.v take out the images that 'have the same content' and inverting image 2.
- Re-caption 'high street_JS001, 002 etc.

Suggested Reading/Viewing

Context

Context: Consider the main readings on this concept (if you haven't already done so).
Walker, J (2009) Context as a determinant of photographic meaning **PDF Enclosed**.
Barrett T (1986) Photographs and Contexts **PDF Enclosed**.

Documentary as Social Practice: Changes in Documentary Practice / Photo Voice

'If a billion persons with a cellphone camera have greater proximity to breaking news events as well as to quirkier manifestations of the human condition, then the photojournalist and documentary photography, having lost their privileged societal perch, must rethink their approaches, both destabilised and liberated by this wrenching moment of shifting paradigms'.

(Ritchen, 2013)

- Ritchen, F. (2013) *Bending the Frame*, Photojournalism, Documentary and the Citizen, Aperture Foundation, New York.
- Sealy, M. (2012) quoted in Juliangermain.com. (2019). Julian Germain "No Olho da Rua - In the eye of the street" project . [online] Available at: <http://www.juliangermain.com/projects/no-olho.php> [Accessed 23 March 2020].

Street Photography Alternatives: Placing the camera (on a tripod) and allowing people to walk into the frame (might help less conspicuous when making the 'objective' images/ Passer by

- David Company. 2020. 'Anonymous And Incognito: Walker Evans' - David Company. [online] Available at: <https://davidcompany.com/anonymous-and-incognito-walker-evans> [Accessed 23 March 2020].
- Lorca diCorcia, P. (2014). The Hepworth Wakefield: Photographs 1975 - 2012 . [online] Available at: https://www.youtube.com/watch?v=So_FK4qnz5Q [Accessed 21 March. 2020].

Analysing Images: Discourses.

Consider as you progress through the course to add to 'simple' image analysis sheets:

- Rose, G. (2001), *Visual Methodologies*, Sage Publications Ltd. this is above level one really but as you mentioned you are 'dipping in'

Sequencing Images

- Colberg, J. (2012). *Conscientious Extended / How to make a Photobook*. [online] Available at: http://jmcberg.com/weblog/extended/archives/how_to_make_a_photobook/ [Accessed 23 March 2020].
- Colberg, J. (2017), *Understanding Photobooks*, The form and Content of the Photobook, Focal Press. I can send a PDF summary of his points.

Pointers for the next assignment / assessment

- Continue Learning log that records your 'artistic journey and matches assignment with critical readings.
- Use image analysis sheets (form, content, context) to allow meaning to emerge. **PDF Enclosed.**

Please inform me of how you would like your feedback for the next assignment: written or video/audio.

Strengths	Areas for development
Novel approach and strategy for documenting this issue.	Research on 'machine/automatic recording (Walker Evans/Richard Mosse). Name the strategy (pov/photo voice)
Narrative based on conflict /diacotomy with alternate p.o.v. emerging.	Work on sequencing and avoiding speculation on meaning (formal saturation can be confusing as its not constant with intent).
Contact print and annotated decisions	Foreground this even more and send PDF along with images so I can see them (limited on blog)

Tutor name	Garry Clarkson
Date	23 March 2020
Next assignment due	23 May 2020