

# **PERSONAL STUDY** **THE**

**PERSONAL INVESTIGATION**  
**PERSONAL STUDY**  
**EXTENDED CRITICAL LINK**

**THE NEXT FEW  
WEEKS**

**WHAT WILL BE THE FOCUS OF YOUR ESSAY?**  
**PERSONAL STUDY PLAN**

**FOCUS OF YOUR ESSAY**

**FIND A QUOTE TO DISCUSS / DEBATE**

**HOW DOES THIS RELATE TO YOUR PRACTICAL PROJECT**

**LIST RESEARCH MATERIAL (SECONDARY SOURCES)**

**LIST 3 - 5 PIECES OF WORK YOU WILL ANALYSE AND WHY**

**PRIMARY SOURCE\***

**POSSIBLE CONCLUSION**

# FOCUS

**THE DECISIVE MOMENT\_ DOES IT EXIST? WHAT IS THE DECISIVE MOMENT**

**ANSEL ADAM + ED BURTYNSKY \_ CAN THEIR WORK CONVINCe THE VIEWER TO CHANGE THEIR VIEW ON THE CLIMATE CRISIS**

**“Somebody referred to what I do as subliminal activism, which I like”**

**DOCUMENTING THE CITY**

**EXPLORING HOW PHOTOGRAPHY HAS BEEN USED AS A WAY TO DOCUMENT SOCIAL AND ECONOMIC CHANGE**

**ABBOTT \_ ATGET (ARCHITECTURE ROUTE) OR MEYEROWITZ, MARTIN PARR (STREET) OR ANTHONY HERNANDEZ (SOCIAL & ECONOMIC)**

**PHOTOGRAPHY \_ SCIENCE OR ART**

**EXPLORING THE WORK OF MUYBRIDGE, EDGERTON, PIPPIN, MAREY (BLINK OF AN EYE EXHIBITION) HOW THE PROCESS OF PHOTOGRAPHY HAS LED TO A BLURRING OF THE LINES BETWEEN WHAT IS CONSIDERED ART AND SCIENCE.**

# FOCUS

## ALTERNATIVE PROCESS\_ DO YOU NEED A CAMERA TO MAKE A PHOTOGRAPH?

WHY NOT MAKE IT DIGITAL?

## WHAT IS THE PHOTOGRAPH?

EXPLORING THE WORK OF SATO, WESLEY, SUGIMOTO, HOW DO THESE PHOTOGRAPHERS PUSH THE BOUNDARIES OF WHAT A PHOTOGRAPH IS

## HUMAN FORM

EXPLORING THE WORK OF BRANDT, COPLANS, SAVILLE, HOW DO THESE PHOTOGRAPHERS USE THE CAMERA TO DOCUMENT AND FRAGMENT THE BODY

## PHOTOGRAPHY\_ EVIDENCE & TRACE

VOYEURISM, SURVEILLANCE, RECORDING EVIDENCE

## NIGHT

IF PHOTOGRAPHY IS CONCERNED WITH LIGHT, WHY ARE SOME PHOTOGRAPHERS OBSESSED WITH THE LACK OF IT? DISCUSS

# THIS WEEK

**PERSONAL STUDY PLAN**

**COMPLETE PINHOLE FACTFILE & IMAGES**

**COMPLETE CRITICAL LINK ONE**

**REVISIT COMPOSITION VIDEO**

**LEVEL SELECTIONS\_STAGE 1**