

INDIVIDUAL/COLLABORATIVE PROJECT PLANNING GUIDELINES & CHECKLIST

Week	Contents	Tasks	Evidence	Done
Week 1	Preliminary planning, exploration of ideas and sources of ideas for Individual Collaborative Project. (ICP)	Notes from "Photography" by John Ingledew pg 104-105 Examine different photographic projects in Ingledew pg 106-113 Examine more projects from Ingledew pg 114-120	Notes and reflections in Journal	
Week 2	Examine the concept of the artist/photographer and explore the work of some famous artist/photographers, Group f64, Man Ray, David Hockney Examine modern artists using photography such as Shirin Neshat, Catherine Yates, Sarah Lucas, Andreas Gursky.	Notes from Ingledew pg 120-123 Internet research to find examples of works by the artists mentioned Notes from Ingledew pg 125-125 Internet research to find examples of works by the artists mentioned Evaluation of a selective work using SUBJECTIVE, STRUCTURAL, CULTURAL and POT MODERN frames	Notes and reflections in Journal	
Week 3 & 4	Introduction to the scope and limitations of the ICP for Making	Reference to Task Specification Sheet and requirements for Making (see below) Your Body Of Work should consist of: 10-15 mounted images, printed in photo quality.(For Chemical/digital works) OR A video/slide show between 4 and 6 minutes running time OR Collection of Works (Chemical/Digital) 10 - 15 mounted images with digital images printed in photo quality) OR Collection of Works (Chemical and or Digital with Video) 5 - 8 mounted images with digital images printed in photo quality and a film/video running 2-4 minutes) OR Collection Of Works (Digital/Video) as a video/PowerPoint presentation between 4 and 6 minutes running time. You must also submit your Journal, with all artists statements, process notes and experimental works as well as your evaluation of your works.	Notes and preliminary reflections in Journal.	
	First stages of planning the ICP	Students create first draft of their proposal, focusing on the media area and theme. Submit to teacher for checking. Students then research photographers who have explored similar themes and/or used similar media/techniques.	Notes in journal Submitted draft plan	

WEEKS 5 & 6	Introduction to the scope and limitations of the ICP for Historical & Critical Study	<p>Reference to Task Specification Sheet and requirements for Critical and Historical study (see below)</p> <p>As part of your Individual/Collaborative Project you are required to include 'some related critical and historical studies'. (Syllabus document p45)</p> <p>As part of developing your works you need to investigate the work of different photographers. These explorations will form part of your Journal.</p> <p>Your investigations should include specific and detailed reference to at least TWO photographers and their bodies of work, as well as providing both a critical and historical evaluation of ONE major piece from each.</p> <p>This task should be presented as a separate document rather than in your Journal for your Individual/Collaborative Project, which should also document your own ideas/processes and practice.</p> <p>You should draw clear links between your practice and that of the photographers that you are studying.</p> <p>You could present your work as a Powerpoint, a short video, a website a magazine style article, a printed Word document or any other form negotiated with your teacher.</p>	Notes in Journal Preliminary reflections in journal	
		Second stage of planning the ICP		
WEEK 7	Final stage of proposal development.	Students redraft their first proposal, including reference to the photographers studied for the Historical/Critical section, and refine their ideas for the making task. Submit to teacher for approval. Teacher amends where appropriate and makes suggestions. Students redraft for final proposal	Notes and preliminary images/works in Journal Submitted second draft of proposal	
WEEKS 8-10	Students work, in consultation with the teacher on the production of their ICP.	Individual ICP meetings between students and teacher. Where the proposal is discussed and the teacher signs off on the final proposal.	Notes, preliminary images/works and reflections in Journal Submitted final draft	
END OF TERM 4				
WEEKS 1-5	Students continue to work, in consultation with the teacher on the production of their ICP.	Individual ICP meetings between students and teacher. Students continue to work on and develop their ICP's	Notes, preliminary images/works and reflections in Journal Submitted final draft	
ICP PROGRESS MARK – FORMAL INTERVIEW (PRAC EXAM EQUIVALENT)				

WEEKS 6-10	Students continue to work, in consultation with the teacher on the production of their ICP.	Individual ICP meetings between students and teacher. Students continue to work on and develop their ICP's	Notes, preliminary images/works and reflections in Journal Submitted final draft	
END OF TERM 1				
WEEKS 1 & 2	Students submit ICP for review.	Individual ICP meetings between students and teacher. Students and teacher discuss progress of ICP and discuss ways in which it can be approved	Almost finished ICP and Journal	
WEEK 3	Students work on Final Stage of ICP	Finishing off ICP. Final selection, printing of works etc	Final Works, Journal, notes etc	
WEEK 4&5	ASSESSMENT TASK	Submission of the final ICP Students hand up completed and mounted folio as well as Historical/Critical Study WEEK 5 Finalising of mounting and presentation of works for Lights Up Exhibition	Submitted ICP	