



Formative feedback

Student name	Joanne Coates	Student number	509752
Course/Unit	PH2 Landscape	Assignment number	2
Type of tutorial	Written		

Overall Comments

This work is ambitious in terms of the narratives you're dealing with, and the references you have pulled out in your text are considered and poignant, but in places the series seems disjointed. There's a focus on rubbish piles but these are interjected with civic monuments and the images of rough sleepers, and I'm not sure the latter work in this context as you're not really able to represent these people in a fair and meaningful way – I'm thinking perhaps instead you could go full pelt on the idea of 'monuments' as a thread, as this starts to get interesting, visually comparing the statues and their immediate setting with the 'everyday' monuments of the city and finding the sculptural quality in such moments, like the rubbish piles and telephone boxes you have photographed for example.

Assessment potential

Assignment 2

I understand your aim is to go for the Photography Degree and that you plan to submit your work for assessment at the end of this course. From the work you have shown in this assignment, providing you commit yourself to the course, I believe you have the potential to pass at assessment. In order to meet all the assessment criteria, there are certain areas you will want to focus on, which I will outline in my feedback.

Feedback on assignment

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

Take a little more time when writing up your assignment, to decide what is most important for your 500-word write up, as you're over 200 words over this recommendation. Most of your working should be in separate planning posts, revisit the 'Learning Log' section of your feedback from A1 for guidance and let me know if anything is unclear.

I know this might be tricky, but if there's any way for contact sheets to enlarge to a larger scale on screen, this would be really helpful for me in suggesting alternative images if needed. For example, from this initial submission, I would consider swapping or cutting image 5 and 6, opting for images more along the lines of your monuments idea... such as image 0L8A0572 (it is really hard for me to judge if this image would work however, as the thumbnail is so small). Take some time to review your contacts again, with the idea of 'everyday monuments' in mind... how do we define what a monument is? Could a telegraph pole be a monument or is it a structural/visual device... if the composition has a strong central totem/or subject, could this visually look monumental. I also think it would be worth considering the strengths and weaknesses of image 7 in the sequence, for me, it stands out as being under-exposed so technically not as strong as your other images, and I'm not sure what it is adding to your series in a more conceptual or poetic sense.

I really think there's an effective series in here and you're ideas are coming together, I just think with one second revisit of the edit with a more coherent message in mind, will help tighten up the identity of the set and create quite an inventive take on a journey through the city as a subject.

Coursework

Demonstration of technical and Visual Skills, Demonstration of Creativity

Improved presentation of exercises here and thoughtful responses. I think for Ex2.2/Part 1, I thought the most successful was your image 'The Scars of Stupidity', I think the image with the well exposed shadow area under the tree, is quite mysterious and the composition is uncluttered whilst also textural. It really makes you stop and ask questions about what might have happened on this site, and why the traces of fencing are as they are. The content in the image is less literal and more open to interpretation. In Ex2.2/Part2, it's great you were able to get through the whole film, well done for persevering, however I don't feel your reflection gets to the crux of the brief, as in it feels like more of a plot overview, rather than really thinking about the 'road', how it functions in the narrative and how it is depicted and what that might mean.

Research

Context, reflective thinking, critical thinking, analysis

Great to see your documentation of your research trips, including some London photography exhibitions and the NEC talks, this again, shows a clear passion for learning more about photography processes and contexts. Your summaries offer your opinion on the work and the themes they are exploring, however, try to always back up a statement with how you came to make that judgement...aim to be less descriptive about the photographer's biography and use your time really hone in on what element of their work was most compelling, delve deeper into one image that epitomizes the way you felt about the work. Use it as an example and break the image down – revisit 'Research' feedback in A1 report for further guidance on this.

I suggest the above to help you find a way to start practicing and building up this skill in a manageable way as not only will it help you with critical writing, it will considerably benefit your practical work also. If you do rework any posts can you include links to them in your next assignment submission email, so I can be directed to the changes you have made?

Learning Log

Context, reflective thinking, critical thinking, analysis

The 'Assignment 2 – First Thoughts' post underneath your final assignment is really helpful in charting your ideas development, however as suggested at A1, it would be really helpful for you to create another post or two for the planning stages of your assignments which shows the middle of the process and decisions such as those outlined previously. I know it's hard to introduce new routines and levels of documentation, but it will help you to create more concise final statements and is the best place for your process to be evidenced to assessors.

Suggested reading/viewing

Context

Did you look at and reflect on any of the work suggested in A1 feedback? Todd Hido, Dan Holdsworth or Julian Fullerton Batten?

With regards to the idea of everyday monuments, I think it would be worth looking more closely at the following works, considering how does an object look 'monumental' in an image? Think about composition, colour, scale of subject, surrounding visual information...

Peter Fraser's [Two Blue Buckets](#)

Paul Bulteel's [Cycle and Recycle](#)

Robert Voit's [New Trees](#)

In May, PhotoLondon was held at Somerset House, explore some of the artists that were represented and see if any relate to your ideas: <https://photolondon.org/exhibitors/>

Also a great resource for photographic inspiration is <https://www.photomonitor.co.uk>

Summary

Strengths	Areas for development
<ul style="list-style-type: none">Continuing to engage well with course materials, research points and exercisesTaking steps to address feedback about presentation and pulling most relevant quotes from researchCarrying out independent research to inform your thinking	<ul style="list-style-type: none">Start to take actions, however incremental, to build up visual analysis/researchConsider selecting assignment subjects you can revisit for more than one shootCreate assignment planning posts so final assignment write ups can be more targeted and concise

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

Tutor name	Helen Warburton
Date	23 May 2019
Next assignment due	19 July 2019