



Open
College
of the Arts

Formative feedback

Student name	Simon Chirgwin	Student number	512973
Course/Unit	PH5LPE	Assignment number	1
Type of tutorial	Written / Audio-Visual		A/V

Overall Comments

The slide show was an excellent way in to the narrative of exile, memory and the frustration of lockdown. There were issues surrounding the clarity of what you were saying and how the two parts fitted together that were resolved in our discussion.

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

I really like the film/slide-show that evoked nostalgia and early memories. Connecting the current images to these (as pairs seen together, in addition to the slide show?) was an issue to the links; one that the viewer needed to be able to remember the first set, while viewing the second.

Otherwise the concept was well-grounded, the 'sublime' was the contrast between idyllic summers on Orkney and the reality/frustration of being kept away by lockdown,

within the suburban London/Essex environment. The parallels worked well between images and the text helped to bind the two, often in a lyrical, or poetic way.

Student notes:

SC says (on blog) that the contextualisation (and exercises) are overwritten; DT says that while all the material is there, it is confused (and fails to mention that SC was born and grew up in Orkney - which is an important piece of context to have left it out...

What is there should be less diaristic - there is writing about writing, and writing about which camera has been used - it should point a new viewer towards what it going on. (DT)

DT liked the slideshow - straightforward emotional response to sound effects and the way the images slotted in and out.

We talked about how present the pairing and comparisons between the paired images - online diptych presentation meant the images were too small; but not sure whether titles were enough to make a link.

(SC slightly shamefaced to have lost most of the titles drawn from Romantic poetry (only one left was 'fearsome symmetries' from Blake's *The Tyger*) but to have left in the reference...)

DT picked up SC on a comment that the London images are 'a bit flat' - they possibly do work on the level of the sublime in that they draw you in, while at the same time pushing you away.

The picture of the Walthamstow clock tower works and. - like the slideshow - manages to evoke an earlier (poss nostalgic) normality (wavy roofs of arcades; mock heraldic detailing; Festival of Britain typefaces) identifiable from both DT and SC's past.

The second Walthamstow picture - of a view of a housing development - was thought not to work - title suggested towering over you, while the building leaned back (though this could be charitably related back to the equivalent Orkney picture from Rackwick) - probably weakest of set....

Also discussed were two possibilities for A5/Self-Directed projects (in lieu of the transitions project which has been cut from the version of the courses SC is taking.

1: Examining the area that I could experienced within half an hour's exercise during lockdown; by bike, SC could get as far as Epping forest in the East, the butcher's shop in Harringay to the West, up into Hertfordshire (not Herefordshire! - a Scottish education leaves little by way of knowledge of English counties...) and down almost to the Thames via the (North South) Lea Navigation. SC may use some of this up for the A2 Journey though...

2: Something around the listed buildings mentioned as not already having a picture on the creative Commons by the Wiki Loves Monuments competition, run every September. (The E17 list is here - <https://wlmuk.toolforge.org/#/q/Q2321784> - in map form). Taking its starting point, the stuff around Atget taking pictures of a vanishing Paris from the Barbara Krauss essay looked at in Exercise 1.2.

DT commented that English Heritage commissioned photographers to record all listed buildings in England around the millennium; DT took part and sent a link to his contribution: <https://historicengland.org.uk/images-books/archive/collections/archive-history/images-of->

[england/](#) - 35 sites commissioned per roll of film (supplied) with the final frame used to catalogue the pictures taken on that roll

Coursework

Demonstration of technical and Visual Skills, Demonstration of Creativity

Good research and analytical skills demonstrated in critiques. Initial summary of what landscape means to you is objective and concise, which bodes well for self-reflections.

Research

Context, reflective thinking, critical thinking, analysis

Good research and writing. As you acknowledge, some citations are incomplete, especially page numbers.

Example you used for Ex1.5 shows how you're thinking objectively of the primary concept, relating this to your experiences, not only within the bubble of photography, but with a broader understanding.

Learning Log

Context, reflective thinking, critical thinking, analysis

L log is complete, well-constructed and clear to read. Analysis and criticality are well developed.

Suggested reading/viewing

Context

Take a look at *Basic Critical Theory for Photographers* by Ashley La Grange. There's a free download at

https://www.academia.edu/32073497/Basic_Critical_Theory_for_Photographers.pdf?email_work_card=view-paper

It's an analysis of many works that are often recommended and cited. Not necessarily the only, or best analysis, of course; but it has interesting viewpoints that can open up the texts to further thoughts.

See Teju Cole's lament on travel, homesickness and a longing to travel ('fernweh'), set in the Alps <https://mackbooks.co.uk/products/fernweh-br-teju-cole> & https://www.youtube.com/watch?time_continue=3095&v=OupS5BS-a2l&feature=emb_title

Summary

Strengths	Areas for development
<ul style="list-style-type: none">• Slide show works very well to position your longing for 'homeland' within past images and sounds• New images show good parallels with	<ul style="list-style-type: none">• Seeing the two sets of images separately could make it difficult to compare them• Mention your direct connection to

<p>original ones</p> <ul style="list-style-type: none"> • The two strands echo the sublime notion of attraction to another place and of repulsion. • Captions serve to add interest and to bring Orcadian shots to life, while almost comical in the Walthamstow images, thus highlighting their differences 	<p>Orkney</p> <ul style="list-style-type: none"> • Text could be more concise
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Please inform me of how you would like your feedback for the next assignment: written or video/audio.

Tutor name	Derek Trillo
Date	13/04/2021
Next assignment due	04/06/2021 (suggested)