

UNIT 1: COMMERCIAL PHOTOGRAPHY IN PRACTICE MARKING GUIDE

Deadlines:

Students will submit their work via Moodle by 3pm on **20 February 2025**

Students with an ISA will submit their work by 3pm on **6 March 2025**

Students expect to receive marks and written feedback **by 13 March 2025**

Staff marking this unit:

Rachel (6 students)

Susanna (6 students)

Kal (6 students)

Katja (5 students)

Thomas (5 students)

Access to Submissions

Following the submission deadline, each student's work will be visible on Moodle in the Unit 1 Assessment tab. You should be able to download the content from here -

<https://moodle.arts.ac.uk/course/view.php?id=81509§ion=1>

Benchmarking

Soon after 20 February, staff will hold a Moderation Meeting. In advance of the meeting, each member of staff will mark the same 3 submissions:

- Ping-An (Lea) Chen
- Soundarya Thandapani
- Stefan Weil

Please bring to the Moderation Meeting an overall grade for the submission (including plus or minus if appropriate) and a grade from A to F for each of the 4 Learning Outcomes:

Knowledge, Process, Communication & Realisation

These marks will be compared and discussed at the Benchmarking Meeting to ensure all staff mark to the same standards. You do not need to write feedback at this stage but you may find it useful to make some notes for discussion.

The moderation meeting will take place online – March 3, 1pm – 1.30pm

First Marking

Each submission will then be first marked by one of the above named tutors. The specific students you are responsible for marking can be found on the assessment marking spreadsheet – sent in the email along with this document.

Please award each student a mark for each one of the 4 Learning Outcomes: **Knowledge, Process, Communication + Realisation**. Use the letters A, B, C, F, E or F (do NOT use plus or minus).

Award an overall grade for the submission that is the approximate average for the 4 marks for the learning outcomes. The overall grade can include plus and minus:

eg: A+ / A / A- / B+ / B / B- / C+ / C / C- / D+ / D / D- / E / F / F-

As first marker please write 300-350 words of feedback about the submitted work. Please ensure your feedback is supportive and offers the student guidance on what they have done well and how they could push their work forward. Please do not grade based on poor language and grammar, many of our students are dyslexic and/or have English as an additional language.

Enter your 4 Assessment Criteria marks + Final Overall Grade onto the Assessment Marking Spreadsheet.

Please also write these grades on a word document, along with the name of the student and your 300-350 words of feedback.

When you have first marked your students, please email the word documents + your completed assessment spreadsheet to Rachel.

The deadline for feedback and spreadsheet to RLB is 10 March (anytime)

Only mark work that is visible to you in the E-submission. If student's have emailed additional work to you, this can not be taken into account during the marking process. If the work is not there, please do not reach out to them. Our course support team will do this.

Examples of marks:

Marks for 4 Learning Outcomes: Enquiry, Knowledge, Process, and Communication	Suitable overall final mark
AAAA	A+ or A
AAAB	A or A-
AABB	A- or B+
ABBB	B+ or B
BBBB	B
CBCB	C+ or B-
DCAB	B- or C+






EDBD

D or D+

If you are 'first marker', write 300-350 words of feedback using vocabulary in line with the Level 7 Assessment Criteria chart below.

ual:

Assessment Criteria | Level 7

	F	E	D	C	B	A
Enquiry  Engagement in practice informed by comprehensive analysis and evaluation of diverse complex practices, concepts and theories	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
Knowledge  Critical analysis and synthesis of a range of practical, conceptual and technical knowledge(s)	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
Process  Experiment and critically evaluate methods, results and their implications in a range of complex and emergent situations	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
Communication  Articulation of criticality, clarity and depth. Communicating a diverse range of intentions, contexts, sources and arguments appropriate to your audiences	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
Realisation  Advancing the personal, professional and academic standards of production	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence

A+, A, A- = Excellent

B+, B, B- = Very Good

C+, C, C- = Good

D+, D, D- = Satisfactory

E+, E, E- = Insufficient

F = little or no evidence

Please be consistent with language – for example if you have graded a D, please do not describe the submission as Very Good.

Learning Outcomes and Information from the Assignment Brief

The assignment will be assessed against 4 Learning Outcomes which must be evidenced in the work students submit for marking:

On completion of this unit, you will be able to:	How the learning outcomes are to be evidenced in this assignment
Apply effective decision making in the use and control of a range of cameras, accessories, software tools, image manipulations and image storage (Knowledge);	A portfolio of images resulting from briefs set during this unit, these images will evidence your technical skills and the ability to interpret a brief. A digital workbook evidencing your research and progression of skills initiated in response to photographic briefs, technical workshops and the talks / visits programme.
Demonstrate an ability to work effectively to a professional photographic brief and deadline identifying effective approaches (Process; Communication);	A portfolio of images resulting from briefs set during this unit, these images will evidence your technical skills and the ability to interpret a brief. A digital workbook evidencing your research and progression of skills initiated in response to
	Unit 1 of communication photographic briefs, technical workshops and the talks / visits programme.
Research, edit and produce commercial photographic content which demonstrates the appropriate equipment and methods used for studio and location commercial photography. (Realisation)	A portfolio of images resulting from briefs set during this unit, these images will evidence your technical skills and the ability to interpret a brief. A digital workbook evidencing your research and progression of skills initiated in response to photographic briefs, technical workshops and the talks / visits programme.

The students are submitting...

- a. PDF portfolio containing visual responses to unit briefs, the portfolio should be 25 – 35 images, and can contain both images and/or links to moving image/AV work.
 - b. A digital workbook evidencing research and development in response to the brief units. Include documentation of the visits programme and technical workshops – all aspects that are relevant to your learning. Your digital workbook should be 40 – 50 pages.
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If the workbook has more pages than the number specified, please do not mark them down. We are changing this number moving forward. Please mark predominantly on the workbook. The portfolio is a chance for them to pull out what they consider to be the best work, and we are marking them on how succinct and well edited their selection of images in the portfolio document is. The workbook will likely contain the work pulled out for the portfolio document – this is absolutely fine. Something to keep in mind is that the student's have had very little time to bring each brief idea to life. While we should commend them for fantastic research, ideas and hitting the deadline, we should be marking them predominantly on the ambition rather than the production value of the final outcome. We expect a high level of self reflection throughout the workbook.

For further details see: <https://www.arts.ac.uk/study-at-ual/course-regulations/assessment>

Tips for Written Feedback

If you are 'first marker', write 300-350 words of feedback.

Address the student directly as 'You' and 'Your project' (rather than in third person)

Do not use 'Me' / 'My' / 'I' in your written feedback.

Rather than writing 'I think...', write 'You could consider...'

Use a positive and encouraging tone, discussing what is included in the submission, rather than what is missing from it.

Use language that relates to the Level 7 Assessment Criteria chart above.

And only use the word 'Excellent' (or 'Brilliant' / 'Outstanding' / 'Superb' / 'Highly professional' etc) if you are giving marks A+/A/A-.

Start with an overall comment about the whole submission. For example:

A grade: Overall, this is an **excellent** workbook + portfolio showing evidence of hard work, strong technical abilities and the development of a professional style.

B grade: This is a **very good** workbook & portfolio showing evidence of hard work and technical skills.

C grade: This is a **good** workbook & portfolio showing how you have progressed during the course and grasped key technical skills.

D grade: This is a **satisfactory** submission showing some evidence that you have developed your skills throughout the course.

E grade: This is a weak submission, showing **insufficient** evidence of attention to the unit brief.

F grade: This is a weak submission, showing **little** evidence of attention to the unit brief.

Add 2-4 sentences of feedback specific to each of the 4 Learning Outcomes; consider whether the student has shown evidence of each criteria in their workbook and/or portfolio.

SAMPLE WRITTEN FEEDBACK FROM 2023 + 2024

SAMPLE A+ overall

You have an excellent and engaged personal response to research and you share knowledge of contemporary and historical references that have informed and inspired your brief responses. Your workbook is rich and well-informed sharing a diverse investigation of photographic approaches as well as analysis and documentation of technical workshops. Congratulations on including additional analysis of the New Waves and Wellcome collection shows.

You are consistently strong in your brief responses, challenging yourself each time. The participatory approach to the National Theatre brief worked very well. Not only did you work with strangers in a very public place, but you also directed an assistant, and designed the final posters. Your eye for graphic design and art direction, alongside your photographic skills is really a strong USP that you should continue to develop. Shown in the beautiful posters for 'A Sky Without Birds'. It's unusual to have one creative with both of these pathways converging. The portrait that you photographed in a technical workshop of Ville is reminiscent of a Nadav Kander image. You should consider working more in this cinematic, dramatic way in the studio. The documentation of Hannah Bourne Taylor's protest performance was also very successful. You created strong, empowered imagery in a challenging situation of public place, protest and rain. Your ability to respond quickly & creatively to a situation evolving in front of your camera is fantastic, as is your proactiveness in casting local Camden music folk for your Picturing High Streets brief response – resulting in two images being shown at The Photographer's Gallery and taken into the Historic England collection, and your casting of models & a creative team for Interventions... and for the latter, dealing with the challenges that occur when people don't show, or show late and take a long time.

Throughout your in-class presentations and workbook, you are clear, confident yet reflective of your process. It is very useful to see your editing process and the mind-mapping

/ research which occurs when ideas don't come easily, and how they help you to be inspired.

Congratulations on engaging with all aspects of the course, hitting the brief deadlines, while creating exciting imagery and shooting as a freelance photographer in your own right. You have received recognition from Picturing High Streets and Grolsch during this unit, it's now time to build on this and to make you even more appealing to industry. To progress and evolve further, it's time to push yourself further in the studio and to perhaps take studio lighting out onto location – working with bigger teams on location to see what you can achieve. You've tried photo etching and cyanotypes, perhaps give the shooting of analogue imagery a go and also moving image, think about ways in which you can capture moving image content on each shoot.

SAMPLE A overall

In your workbook you have shown excellent documentation of technical workshops, industry visits that have been meaningful and great research that has inspired your brief responses. Particularly impressive is the reference to Cindy Sherman and Ana Mendieta for your self-portrait images, Amy Arbus for Picturing High Streets and Matt Waples, Helena Peterson and Jo Bradford for Bringing the Inanimate to Life. For the latter 4, it would have been useful to see examples of their work that inspired you. It is great to learn how Kalpesh Lathigra influenced your photograms for Interventions. Your critical reflection is excellent throughout; noting shoot processes / issues (ie, when your camera hadn't worked in Chinatown) and feedback from your tutors and peers in relation to all brief responses and taking on board their comments in a considerate way to help you evolve as an image maker.

Your journey of learning and experimenting with analogue processes during this unit has produced excellent result. It's remarkable to see how your work in this area is evolving. It is true that there are some slight focussing issues but you have still managed to get the image of Eve featured on PhotoVogue, into the collection of Picturing High Streets and shown at The Photographer's Gallery. Sometimes a little bit of softness doesn't take away from a great image, particularly when it's show on a screen. Next unit, do work on overcoming this technical issue. You've also learnt how to use Capture One, which will be very useful when shooting commercially. Your picture research skills are evident through your excellent moodboards.

Your 'in person' presentations were consistently excellent. Honest and engaging. Your workbook is clear and considered. Your ability to proactively source a team and produce a shoot, working collaboratively to achieve your vision is astounding. It is clear that your ability to communicate your vision is strong. During the Picturing High Streets process you overcame your fear of approaching strangers and managed to get model releases signed.

You have reached every brief deadline on time, in a multitude of excellent & interesting ways. Your brief responses are very accomplished and alongside your strong work ethic, you are developing an exciting visual voice that will set you apart in industry. Continue to push your analogue experimentation, perhaps mixing with digital. Your photograms are very

interesting – particularly the uniqueness of them in this era of AI development. You are making images that AI cannot, which is a USP for your voice. Do try to make moving image of each of your shoots moving forward. Even if a small piece of considered film, like the disco ball. In terms of your focus on South East Asia, you may find the work of artist Jasleen Kaur interesting.

SAMPLE A- overall

You have shown excellent documentation of technical workshops and industry visits that have been meaningful to you. Going above the requirements by including personal research trips such as the Horror Show, Damien Hirst and Sophie Calle. It has been particularly useful to see where these have informed the work that you have made. Your critical reflection is excellent. You speak honestly and candidly about certain struggles faced, how you've overcome them and what could have been done differently. You've included inspiration references and mind maps (where appropriate) for each brief. These help to evolve your thinking process. Moving forward, try to annotate the inspiration references pages so we understand the work being looked at, and what it means to you.

You have consistently created excellent imagery in response to some challenging briefs, often being experimental and thoughtful with your approach. The egg image from brief 1 is an incredible accomplished piece of work and is now shown on the MA CP course website as a showcase of the great work being made. Putting Yourself in the Picture is an established body of work – showcasing your ability to abstract imagery from real locations, into an ethereal, otherworldly way. Your photoshop skills are excellent in achieving the vision of this work. Your Sky Without Birds work is poetic and thoughtful. You oscillate between a hyper real colourful world & a more muted black and white one. Both with success. The thread that weaves through your practice is a surreal strangeness which you should push further as we go through Unit 4 + Unit 5. Now that you have an understanding of cyanotypes and black & white film, keep experimenting with analogue processes too.

Your 'in person' presentations were consistently very good. Honest and engaging. Your workbook is clear and considered. On occasion, some spelling gets lost but this can easily be improved by using a spell check programme. Please speak to Mark in language support for his advice on this. Your interrogation of AI and the experience of using it is thorough and interesting.

You have reached every brief deadline on time, in a multitude of very good & interesting ways. Several of your brief responses are very accomplished and set you apart in the industry. Your Picturing High Streets work was beautiful, although didn't depict the high street but when you realised this, you returned to shoot more. This shows determination and problem solving. Something commercial clients will appreciate. The moving image piece is fascinating and this bold colour teamed with the surreal motion of inanimate objects is something you could experiment with further.

SAMPLE B+ overall

You have a very good and engaged personal response to research and you share knowledge of both contemporary and historical practice. Your workbook is rich and well informed and shares a diverse investigation of photographic approaches used by the artist's work seen in both gallery visits and by visiting practitioners. For example, you made an excellent reference to Saul Leiter in researching inspirations for the Picturing the Highstreet brief. You have excellent theoretical analysis of the project briefs and respond to each with a unique abstract approach. Your AI Dream proposal is well written and makes interesting points to its use in relation to your own practice. Your workbook is very good, well done. To improve, make sure your bullet points are fleshed out so an assessor can understand all of your notes.

You show very good evidence of experimentation with abstraction which is key to your practice. AI Dream project from Architectural renderings was intriguing and successful. Your work is conceptually led, your ideas are strong, you have demonstrated an impressive commitment to gaining further skills technically and conceptually with excellent feedback on the various workshops. The series Picturing the High street was good, as was Interventions. The ability to include further images would have enriched both intriguing projects. Look at <https://www.personsprojects.com/artists/eeva-karhu?x=works> for further approaches to abstraction

The articulation of your approach and intention in image making is very good and you show an understanding of the briefs through your unique method of storytelling. When working with abstracted forms context and meaning are not as clearly defined and can be more complex for an audience to share your story. However your images are intriguing and can engage an audience and your use of the various technologies show good evidence of a commitment to realising different processes and their appropriate use

The commitment to the course through your practice is very good and it is clear you are engaged with your practice. Your projects were handed in on time which is key when working within a commercial framework. Filmmaking could find an important place within your practice so gaining further technical knowledge would be key. Your work is conceptually led, your ideas are strong. You should continue into your final projects, experimenting with different processes to challenge your image making process both through technology and through traditional techniques.

SAMPLE B overall

You have shown good evidence of technical choices and research methods in relation to the workshops and industry visits programme. It is useful to see how they have impacted the work you have made. We would have liked to have seen additional research in relation to each brief, and critical analysis / reflection about the work that you made. What worked, what didn't work? How did you select your final images? What was the editing process? What would you do with more time, greater budget?

You have approached each brief with excellent commitment and creative flair, working with techniques that are new to you. Your moving image pieces for Interventions are fascinating, as is your interpretation of 'A Curious Herbal' noted by your selection as 1st runner up. The work made in relation to A Sky Without Birds is highly accomplished, logistically, technically and conceptually – visually transcending the fine art, social, political and commercial realms. is particularly successful. Your work for Picturing High Streets was an unusual, thoughtful response – which tonally and stylistically - fits amongst the majority of your other work. An image from this series was included in the Picturing High Streets projection at The Photographer's Gallery, and is now in the archive of Historic England as part of the national live brief. Be sure to put this achievement on your CV.

In person, your brief presentations are engaging and concise, as is your workbook however it's lacking greater inspiration research to underpin the ideas and critical reflection on the process and work made for each brief. Bullet points written in class are great, but some of them aren't understandable at assessment stage. These could have been expanded upon to open up their meaning.

You have shown excellent evidence with your photographic and moving image abilities. We appreciate your proactive commitment to the course and generosity to your peers in class, during this unit. When moving into the next units be sure to make use of all of the tutorials on offer to enhance your concepts and influence your research further. You have achieved excellent recognition from brands – a Curious Herbal, had an image shown at The Photographer's Gallery and your climate crisis work was a lead poster image for the pop up show. It's now time to build upon these achievements during Unit 4 & Unit 5

SAMPLE B- overall

Some good reflection on industry visits and technical workshops but often lacking research to underpin your brief responses and critical reflection of the work you created. Where you have been more successful in the exploration of research is for the 'Sky Without Birds' work, and you've done a little better with the interrogation of Picturing High Streets. Moving forward please try to make research an integral part of your image making process and always reflect on the work that you have made. For example; how do you feel about the work? What feedback did you receive in class? what worked? What didn't? What would you have done differently had there been more time / budget?

You have consistently created very good imagery in response to some challenging briefs, often being experimental and thoughtful with your approach. Where research has been more prevalent the results have been stronger and more considered. For example, A Sky Without Birds and 'Bringing the Inanimate to Life' are both strong and interesting bodies of work. You often have a conceptual, poetic & often emotional response to image making – as we can see with your documentation of planes as meteors.

The 'in person' presentations were considered, clear and engaging but your workbook is lacking research throughout and critical reflection of the work you have made. We

appreciate the documentation of some talks and technical workshops but really – at postgraduate level – this needed to be more in depth. Keep this in mind for future units.

You have reached every brief deadline, in interesting ways. Congratulations. Often you wait for unexpected things to happen before understanding how to move forward. As we progress through the next term – you can go one of two ways... either work with this form of image making as part of your conceptual approach, or intervene and ensure that you make things happen. Food for thought - do you wait for the fog each time, or create the fog yourself? I'd suggest looking into the work of photographic artist Luke Evans <https://www.wallpaper.com/art/luke-evans-photographer-profile>

SAMPLE C+ overall

Bei, this is a good submission and demonstrates progress in your technical abilities, alongside promising ideas and a commendable level of experimentation that you can build upon in the next unit

Your work displays good technical proficiency, and some projects stem from interesting initial references however, they often do not translate into your final images. To enhance your work, broaden your research scope and compile moodboards with a wider array of sources with the aim to incorporate certain concepts more clearly in your own execution.

Your ideas exhibit potential, and you demonstrate a good level of experimentation in certain projects. However, there's a need for clearer integration of your research into your final edits. Some images in your workbook are more successful than your final selection, emphasising the importance of careful image curation.

While you effectively articulate your ideas and thought processes, there's sometimes a lack of depth in the final execution. Although your workbook displays a structured progression of ideas, this coherence doesn't always translate into your final images.

Your enthusiasm for practical experimentation is evident, but final execution and editing could benefit from further refinement. Pay closer attention to framing and consider enhancing colour consistency through post-production to establish a more recognisable and cohesive personal style throughout your portfolio. Strive to translate your concepts into practice with greater precision, focusing on distilling your unique influences and experiences

Continue to challenge yourself, delve deeper into research, and there's no doubt that you'll continue to evolve and refine your artistic vision in Unit 4.

SAMPLE C Overall

Lingchang, this is a good submission and demonstrates improvement in your work and research with each brief, which is promising.

While there's some technical proficiency and satisfactory evidence of research, there's room for improvement in relevance to project briefs and translating research into final images. Focus on curating cohesive moodboards with a wider variety of relevant references for each brief to strengthen your conceptual foundation.

Your night imagery shows promise, but more experimentation is needed to improve technical aspects and idea development. One project stands out - Your 'Reinterpretation of Artworks' showcases great interpretation of the brief and technical ability, particularly in lighting, posing, and post-production compositing. Aim to achieve this level of proficiency in all your projects.

Clearer language and a structured workbook layout are needed to articulate your thought process and project mapping. Ensure proper crediting of reference sources in your workbook for transparency and academic integrity.

While some ideas were executed well, others require further refinement, both conceptually and technically, to enhance cohesion in your portfolio. Continued development over time will contribute to a more unified body of work.

Look to Nick Turpin's series 'On the Night Bus' and Rut Blees Luxemburg's night photography for inspiration and conceptual approaches to photographing at night. Additionally, explore Sam Taylor-Wood's video work 'Still Life' for insights into time-lapse storytelling.

Continue to refine your skills and conceptual clarity, Lingchang. With dedication and continued improvement, your portfolio will undoubtedly evolve over time.

SAMPLE D+

Your workbook shows satisfactory research and an intention to reflect critically on the work you have made but you do not flesh out - beyond a few words - how you feel about the work that you have made. It's important to engage critically with the process and to document feedback given in class in order to improve your work moving forwards. For example, page 6 of your workbook is titled critical shoot reflection but this in fact just describes the staging of your shot. You have occasionally shown some research to underpin the development of your ideas - Coraline for example - but often research isn't credited or annotated, so it's hard to understand the source and what it means to you.

You work with digital cameras in a good way. Your response to All the World's a Stage is interesting in terms of the character creation and staging, as is your conceptual approach to visualising the climate crisis. Your approach to Picturing High Streets was one of the only conceptual approaches that we have seen. It is intriguing and when you bring this type of thought process into your work, it becomes the most successful.

You communicate your ideas in a satisfactory way. Please do make the most of the language support classes and speak to Mark about getting the tools that you need to enhance the written aspect of your submitted assignment work. While you have documented some exhibitions visually, there's no annotation to describe what inspired you from these shows and talks. Also you have provided no documentation in relation to the technical workshops.

We appreciate your additional work on the volunteer exhibition team for the pop up show. Your help was greatly appreciated in realising this quickly turned around show. An image from Picturing High Streets was taken into the Historic England collection and projected at The Photographer's Gallery. This is a great achievement and something you should put on your CV. Your interventions work is interesting. In fact it feels that throughout your work during this unit, you are starting to create a style that focuses on a feeling of early digital technology. There's a raw, gen z feel to it - perhaps this is something you should push to create your distinct visual style? Therapy, which uses photography as a form of healing. We wish you luck with your future work Ziying!