



Open
College
of the Arts

Tutor report

Student name	Timothy O'Sullivan	Student number	512301
Course/Module	AoP	Assignment number	5

Overall Comments

Overall I thought this was a good submission –you have taken what you have learnt through the course and applied it well to produce a conceptually and technically good series of photographs. I had a few small comments on issues that I have made below, but really these were all minor and I am sure you will be successful at assessment.

Feedback on assignment

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

- I felt the edit worked well and provided me with insight into the apple orchard. I do feel you might want to add a strong establishing shot of the wider orchard, but this of course depends on whether there is a suitable vantage point. The picture of the apple works fine in this role as it stands.
- I also thought it would have been interesting to add a picture of the canker before it was cut out, and then you could have run a triptych of images of the canker being addressed within the layout.
- I was also left wondering what happens to these apples when harvested. Are they for cider (I happen to live a few hundred metres away from Thatcher's Cider and we have a lot of apple orchards for them around the village, so it is my normal assumption when it comes to apple orchards...)
- The only image I wasn't totally convinced of was the portrait of Eoin with the wheelbarrow on page 5. This would have been a great place to put a strong environmental portrait with good eye contact –Eoin posing within the orchard. I had a look through the contact sheets and couldn't see a photo that worked so your choices are either to go with what you have or reshoot a portrait.
- You have a number of quite good images of Eoin walking away with his wheelbarrow –this might be an interesting image to finish on, making this

almost a 'Day in the life of...' type series. The current one of the saplings is a bit soft on the foreground and doesn't really close the story well. It could still work if kept small and within the layout but perhaps not as the final image.

- You have done well with the overall structure and obviously took on board the notes I made in the previous feedback regarding the structure of a picture story. I have added some further reading in regard this to the suggested reading to help you as you move toward the next module. The old Digital Photography Practice module has been/ is being retired so you will have the chance to undertake the brand new module, the title of which escapes me but it is about the narrative. I had a brief look through the workbook a few months ago and it is an excellent course that I would recommend above the older Digital Photographic Practice course.
- As I haven't seen any prints I presume you won't be printing for the assessment event. This isn't a problem but you should start printing in the next module to make sure that you have as much time as possible to master the art whilst still a student.

Learning Logs or Blogs/Critical essays

Context

The learning log has progressed well with the blog showing good documentation of your exercises and the offline document showing evidence of your wide reading. The one thing I would not e is to make sure it is absolutely clear at assessment where you want the assessors to look. I would suggest a cover page telling them what is included in the submission and where to look for each relevant section.

Suggested reading/viewing

Context

The Narrative Picture Story

Frank, R. (2008). Special edn. [The Americans](#). Göttingen: Steidl

Fusco, P. and W. McBride (1974). [The Photo Essay](#). London, Thames & Hudson.

Griffiths, P. J. (2006). New edn. [Vietnam Inc.](#) London: Phaidon.

Kobre, K. (2000). 4th edn. [Photojournalism: The Professional's Approach](#). Abingdon: Focal Press

Parr, M. (2009). Revised Edn. [The Last Resort](#). Stockport: Dewi Lewis Publishing.

Peress, G. (1995). [Rwanda -The Silence](#). Zurich, Scalo.

Ray-Jones, T. (1974). [A Day Off, an English Journal](#). London, Thames & Hudson.

Richards, E. (1989). [The Knife and Gun Club](#). New York, The Atlantic Monthly Press.

Ritchin, F. (1990). [In Our Own Image: The Coming Revolution in Photography](#). New York, Aperture.

Salgado, S. (1986). [Sahel, L'Homme en Detresse](#). Paris, Prisma Presse.

Smith, W.E. (1948). Country Doctor. Online. Accessed 20/02/14. Available at: <http://life.time.com/history/life-classic-eugene-smiths-country-doctor/>

Smith, W. E. (1975). [Minamata, a Warning to the World](#). London, Chatto & Windus.

Zwingle, E. and R. Hart (1989). [William Albert Allard: The Photographic Essay](#). Boston, Toronto & London, Bulfinch Press.

Pointers for the next assignment

As this is our final assignment together for this module all that remains is for me to wish you the best with your future photography. If you need any advice before assessment please don't hesitate to get in touch.

Tutor name:	Dave Wyatt
Date	31/10/14
Next assignment due	NA