



Open  
College  
of the Arts

## Formative feedback

Student name	<b>Michael Green</b>	Student number	<b>515037</b>
Course/Unit	<b>Landscape</b>	Assignment number	<b>1</b>
Type of tutorial	Audio-Visual		

### Overall Comments

*NOTE: David's Notes added in italics.*

Thanks for the great hangout this morning I enjoyed chatting with you immensely. Here are the notes I took as we chatted.

### 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**

Photos for Ass 1 Too picturesque not sublime.

*It's not that they are 'too' picturesque, just that the images are a reflection of the age of enlightenment ideal of 'Beauty', rather than 'The Sublime'. Picturesque would be somewhere in between (see Gilpin if interested). However, I wouldn't get overly hung up on these overly rigid terms of categorisation. As a maker, you can benefit from an awareness of them without having to let them drive your practice.*

Gilpins River Wye.

Fay Godwin. Light. Forest of Dean.

*Godwin's image from the Forest of Dean 'Russell's Enclosure' is particularly interesting as it is used in both the Forest of Dean book and her later 'Forbidden land', but presented in such a way as to have very different meanings.*

Area for me to improve "Critical Evaluation".

*This feedback is actually a good example. Try to think of your feedback as critical reflection – a discussion about the relative strengths and weaknesses of your work in the context of wider practice and ideas about practice. Where above you site your work as part of the Sublime (and I argue it is a more accurate reflection of the ideas encapsulated in Burke or Kant's 'Beauty'), you could extend that discussion to say why. In your initial submission you might have gone to the original text sources and identified the ways in which your work visualised the written ideas. A straight forward approach is to write about the ways in which your work fulfils the brief, as well as ways in which it could have gone further or, conversely, why any such opportunities were noted but put to one side as not appropriate for the current project. As it stands, your critical reflection in your submission is often too technical rather than contextual.*

## **Coursework**

### **Demonstration of technical and Visual Skills, Demonstration of Creativity**

*We will discuss coursework more in the next feedback session*

## **Research**

### **Context, reflective thinking, critical thinking, analysis**

*There is a list of useful sources in the suggested reading that can form the basis of you building your critical reading and writing on your blog*

## **Learning Log**

### **Context, reflective thinking, critical thinking, analysis**

*If you are not already, I strongly recommend you take an active role of the OCA student forum and attend some study visits. These will help you work on your critical reflection skills alongside other students.*

## **Suggested reading/viewing**

### **Context**

John Davies photos of Sheffield.

Don McCullen *Somerset Landscapes* in either his book *The Landscape* or any of the various websites that have featured his later work. A good example of critical evaluation would then be to review these in light of his earlier war photography to identify how those well versed in photographic history read his pictures differently than, say, those of Fay Godwin.

Book: *Yosemite in Time* Mark Klett, Byron Wolfe and Rebecca Solnit. This is an interesting development from Klett's earlier collaborations that led to the 2004 *Third View* project, which is also very much worth viewing both online and in book form.

Keith Arnatt. *Wye Valley (A.O.N.B.)* and *Forest of Dean* Interestingly exhibited alongside Godwin's at the Arnolfini in Bristol following a joint commission to make the (very different) pictures

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Telephone masts taken in infrared foliage light mast dark. A comment about one of my level 3 students who has made these images

Wordsworth's influence on the very early calls for conservation in Britain (often over emphasised in histories of the National Parks movement but his *Guide to the Lakes* is interesting in how it characterises inhabitants as part of the landscape to be enjoyed by persons of pure taste... This ties in with your second image that shows this is very much a 'lived in' landscape)

Look for Lewis Bush on Twitter. His methodology in using found images is useful.

Edward Burtynsky – *Manufacturers Landscapes* DVD Note that he does not only use drones, as can be seen in the DVD.

Anna Minton -*Ground Control* – the growth of private spaces and includes photographs by John Davies.

## Pointers for the next assignment

On Essay narrow subject better 2000 words not many so keep it simple.  
Perhaps think about one image.

Tutor name	David Wyatt
Date	16 <sup>th</sup> September 2019
Next assignment due	15 <sup>th</sup> October 2019