

BTS PHOTOGRAPHIE

ANGLAIS – U. 2

SESSION 2008

Durée : 2 heures
Coefficient : 2

Matériel autorisé :

- l'usage d'un dictionnaire bilingue est autorisé.

L'usage de la calculatrice est interdit.

Dès que le sujet vous est remis, assurez-vous qu'il est complet.
Le sujet comporte 3 pages, numérotées de 1/3 à 3/3.

DOCUMENT A

Right to shoot ?

Extract from Digital Photographer - career track : " Issue 50 ".

Seen as one of the more sensitive areas, photographing children, either in private or public areas, is a delicate matter. Obviously being under the age of consent any rights to shoot a child need to be signed away by a parent or guardian. Are the rules/laws surrounding the photography of children any different to those that are applied to adult ? For modelling children, those being photographed regularly by professionals for financial gain, these are other issues to take into account. Bonnie Breen at child agency Bizzykids says : " there are additional rules and regulations with young models because they are under 16, it's part of the Child Employment Act – all children under the age of 16 must have a licence to work, which is issued by their Local Education Authority. This law is in place to protect the child, whilst also protecting the client. In order to obtain a licence, the agency must provide the authority with a copy of the child's birth certificate, letter from their GP and the parents must sign for their consent. "

School photography is something that, as some photographers now promote themselves on the Internet or sell images online, has also become growing concern. The Professional Schools Photographers Association recently discussed the possibility of producing a Code of Practice. This will provide schools and local authorities with a set of guidelines that define what a photographer will do and what will happen to the photographs after they are taken. Nigel McNaught of the PMA (the Photo Marketing Association) explains " I would not wish to sensationalise the question of why there should be a Code of Practice, however there are many fears by parents, schools and local authorities about people coming into schools and taking pictures of the children. Some authorities have even made it very difficult for school photographers to operate in their area. It was felt that there is a misunderstanding of the role of the photographer in schools. The Code of Practice will provide schools and local authorities with a guideline that will specify what the photographer will do and how he will do it, as well as what will happen to the pictures after they have been taken. This will re-assure the various parties of the legitimacy of the business. " Most school authorities ask for CRB (Criminal Records Bureau) clearance before they will allow a photographer to work in one of their establishments.

The more pertinent concern is often how the pictures are eventually used, rather than a lack of trust in the photographer and how they conduct themselves while the photography is taking place. McNaught says that this is another area where tighter measures are being introduced :

" the security of access to pictures online is a very real consideration, as many photographers are looking at the benefits of making their pictures available in this way. There are several ways that access can be restricted to only those who are authorised and companies are adopting password and unique number identification systems to ensure integrity and security. "

Digital Photographer.

Write, in your own words, a summary in English of the article entitled "***Right to shoot ?***", in about 180 words. (10 points)

PRACTICAL TECHNIQUE

Black & white landscapes

LEE FROST



Trees

15 We love trees at PM. Not only do they provide the raw materials for your favourite magazine, they also make superb subjects for black & white landscapes.

Trees are effective within a landscape whether they form part of the scenery or take a more prominent role. Look for a small coppice of trees bursting from a hill. Use a long lens to make them stand out, or a wide-angle or panoramic format to include their surroundings, looking for shapes and textures in the scene. If the trees can be shot from a low vantage point, silhouette them against a dramatic, deep blue sky. From a high vantage point, and with a medium to long lens, lines of trees can be compressed to form layers. This can be particularly effective if shot early in the morning with ethereal mists rising or when the sun gets close to the horizon creating long, dark shadows.

For a minimalist feel, search out a single tree. Explore different vantage points and compositions, under and overexpose for high and low key effects; use a wide aperture on a telephoto to separate the tree from the backdrop or shoot against a bright sky for contrast.

JIM LOWE



Photography Monthly, September 2005.

Translate into French from “ We love ” up to “ bright sky for contrast ”. (10 points)