



A-level

ART AND DESIGN

PHOTOGRAPHY (7206/X)

Component 2 Externally set assignment

2018

To be issued to candidates on 1 February 2018 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2018.

Time allowed

- 15 hours

Materials

For this paper you must have:

- appropriate art/photographic materials.

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** question.
- As soon as the first period of supervised time starts you must stop work on your preparatory work. You may refer to it in the supervised time but it must not be added to or amended.
- The work produced in the supervised time may take any appropriate form.
- You must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this component must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.

Information

- The maximum mark for this paper is 96.
- You should make sure that all digital files are backed up.

Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You may use any appropriate photographic media, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The questions below should be seen as starting points for personal investigations in which you make reference to appropriate critical and contextual material.

Choose **one** of the following questions.

01 Changed spaces

A number of artists, photographers and filmmakers have used their work to explore the function of locations, or purpose of places at different times. William Christenberry, Jane and Louise Wilson and Patrick Keiller have observed the outward appearance of buildings, their history or role. Their work has shown how the purpose or character of such spaces can change over time. Explore appropriate examples and produce a personal response.

[96 marks]

02 Materials

The physical properties of glass, wood, fabric or concrete, have inspired photographers and filmmakers to produce inventive images. Stephen Gill has incorporated street debris in his work. H el ene Binet's photographs of concrete buildings record the qualities of the materials used in construction. The 'Glassworks' series by Fay Godwin records the various qualities of glass. Make reference to appropriate work by others and produce your own response.

[96 marks]

03 Transformation

Artists, photographers and filmmakers have used transformation as a means to construct images or investigate ideas, either in-camera or at the post-production stage. John Stezaker used symmetry in his montages. Nigel Henderson transformed images by distorting space and shapes. Abelardo Morell has used a camera obscura to present rotated views of the outside world. Explore appropriate contextual material and respond in your own way.

[96 marks]

04 Land use

A number of photographers have set out to provide a record of the diversity of land use and our relationship to it. Photographers have recorded the way land is used for a variety of functions including sport, farming, housing and transport. John Davies recorded his observations of expansive British landscapes. David Spero made a series of garden studies. Dorothea Lange documented American farms during the Great Depression. Explore relevant examples and produce your own work.

[96 marks]**05 Sensory experience**

Some photographers have tried to evoke a sense of smell, taste or touch in their work. Images of hands by Ashvini Ray often exaggerate their tactile qualities. Colour photographs by Joel Meyerowitz explore how the temperature of spaces might be suggested visually. Work produced by Robert Adams can allude to ambient sounds and noises. Respond in your own way, making reference to appropriate work by others.

[96 marks]**06 Screens**

Screens of different kinds have provided the stimulus for a number of filmmakers and photographers. Screens can protect, obscure, reflect or partially reveal. Examples can be seen in the sculptures of Christo and Jeanne-Claude, Hiroshi Sugimoto's long exposure recordings of cinema screens and Douglas Gordon's video installations. Consider relevant work by others and respond in your own way.

[96 marks]**07 Unexpected perspectives**

Looking at the world from unusual viewpoints can reveal unexpected perspectives. Ed Ruscha's photographs of car parks, Alexander Rodchenko's observations of city streets and Bill Brandt's high-contrast images are all taken from unconventional viewpoints. Make reference to appropriate contextual material and produce your own work.

[96 marks]**08 Silhouettes**

Many photographers have used lighting to create silhouettes. Images by Mario Giacomelli, Brassai and Paul Strand provide examples of how backlighting can be used to emphasise the visual qualities or conceptual aspects of the chosen subject matter. The results can be striking and provocative in black and white or in colour, using natural or artificial light sources. Make reference to appropriate contextual material and produce a personal response.

[96 marks]**END OF QUESTIONS**

There are no questions printed on this page

Copyright information

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from www.aqa.org.uk after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2018 AQA and its licensors. All rights reserved.

