

GCSE ART AND DESIGN

(Photography)

Component 2 Externally set assignment

To be issued to candidates on 2 January or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May.

June 2020

Time allowed

A preparatory period followed by 10 hours of supervised time.

Materials

For this paper you must have:

- appropriate photographic materials and/or equipment.

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** starting point and produce a personal response.
- You have a preparatory period to research, develop, refine and record your ideas.
- Your work during the preparatory period could be in sketchbooks, journals, design sheets, separate studies or in any other appropriate form, including digital media.
- You must make reference to appropriate sources such as the work of artists, craftspeople, designers and/or photographers. These can be those named in your chosen starting point and/or other relevant examples. You must identify and acknowledge sources that are not your own.
- Following the preparatory period, you will have 10 hours of supervised time to complete your personal response.
- You may refer to your preparatory work during the supervised time, but the work must not be added to or amended once this time starts.
- The work produced in the supervised time may take any appropriate form.
- You must hand in your preparatory and supervised work at the end of each supervised session and at the conclusion of the 10 hours of supervised time.
- You must clearly identify work produced during the supervised time.
- The work submitted for this component can make use of digital and/or non-digital means, but must be produced unaided.
- The content should not be shared with others, either in hard copy or online.

Information

- Your work will be marked out of 96.
- You should make sure that any fragile or temporary work is photographed, in case of accidental damage.

Advice

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that all appropriate materials and/or equipment which you might need are available before you start the supervised sessions.
- You should **not** contact any artists mentioned in this paper.

Your work will be marked according to how well you have shown evidence of:

- Developing ideas through investigations, demonstrating critical understanding of sources.
- Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
- Recording ideas, observations and insights relevant to your intentions as work progresses.
- Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Choose **one** of the following starting points and produce a personal response.

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Crowds

Images of crowds can be created in many different ways. Film-maker and photographer Alex Prager has produced images where the viewer's attention is drawn to a particular face in a crowd. Lisa Larsen's documentary photographs often capture the mood of large crowds. In his series '7 Billion Humans in 2011' Randy Olson uses bokeh effect by manipulating shutter speed in order to emphasise movement in crowds. Kolman Rosenberg suggests a crowd of dancers through the use of multiple exposure.

Investigate relevant sources and produce your own response to **Crowds**.

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Manipulating reality

Photographers often create unusual compositions by manipulating the reality that an image presents. Paul Biddle carefully arranges objects, together with layers of collage, before digitally manipulating his photographs. Kevin Corrado combines photographs of landscapes and people using both physical and digital manipulation to rearrange reality. Eresha Sale combines familiar objects in unfamiliar arrangements in his film 'Surrealism'.

Study appropriate sources and produce your own work in response to **Manipulating reality**.

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Concealment

Some photographers create portraits that purposefully hide or disguise sections of the image. Rosanna Jones conceals facial features by overlapping and rearranging parts of the photograph. Wallace Juma partially conceals the identity of the sitter by physically working onto the collaged photographic image. The textile artist Jose Romussi uses stitch and collage to conceal part of the photographic portrait. Pablo Thecuadro creates intricately cut collages from his fashion photographs which often conceal part of a face or figure.

Study appropriate sources and produce your own work inspired by **Concealment**.

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Paper

Paper can be the subject of the photograph and the material from which it is made. Jerry Reed and Ion Zupcu have taken photographs of paper constructions and used the careful control of lighting and shadow to explore monotone compositions. Aaron Siskind used the camera to record the textures and tones of torn and damaged paper posters found on the walls of buildings. Abigail Reynolds and Aldo Tolino layer, rip, cut, fold and occasionally combine photographs to form paper three-dimensional relief images.

Research appropriate sources and produce your own response to **Paper**.

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Moments in time

The camera can capture moments in different ways. When photographing sport and movement Lev Akhsanov and Ray Demski use a fast shutter speed to freeze a moment in time. David Hilliard creates composite images using photographs of separate moments in time. Many animators use the technique of stop motion to produce the effect of movement from a sequence of isolated moments in time.

Study appropriate sources and produce your own work in response to **Moments in time**.

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Hair

Images of hair have held a cultural and fashion interest for photographers. Marc Laroche often photographs the movement and structure of hair. Fabien Baron and Alex Styles have explored unusual hair styles in their fashion photography. In her project 'East Flatbush, Brooklyn', Sabrina Santiago documents hair salons and the part they play in the African Caribbean community. J.D. 'Okhai Ojeikere documented the intricacy of patterns and textures in hundreds of Nigerian hairstyles.

Study appropriate sources and produce your own work inspired by **Hair**.

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Rhythm

The theme **Rhythm** can be interpreted in many ways. Refer to appropriate sources to develop your own interpretation of **Rhythm**, or respond to **one** of the following:

- (a) explore aspects of rhythm in the repetition of products displayed on shelves or in shop windows
- (b) explore the rhythm found in the textures and patterns of natural forms
- (c) 'Rhythm': an online music magazine featuring images of a range of stringed instruments requires a title page for their latest issue.

END OF QUESTIONS

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