

A-level

ART AND DESIGN

PHOTOGRAPHY (7206/X)

Component 2 Externally set assignment

2020

To be issued to candidates on 1 February 2020 or as soon as possible after that date.
All teacher-assessed marks to be submitted to AQA by 31 May 2020.

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.
- The content should **not** be shared with others, either in hard copy or online.
- You should **not** contact any artists mentioned in this paper.

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 Artificial lighting

Photographers use artificial lighting to illuminate their subject in various ways and for different reasons. For her series *Alina*, Bettina von Zwehl used randomly fired flash lighting to create a feeling of intensity and an element of surprise in her portraits. Walead Beshty used a darkroom enlarger to make abstract colour photograms of folded paper sculptures. In the project *The Black Country* by Richard Billingham, urban environments appear mysterious when illuminated with streetlights. Investigate appropriate sources and produce your own response to **Artificial lighting**.

[96 marks]

02 Still or moving figures

Many photographers and filmmakers have explored the movement or stillness of the human figure. The film *Koyaanisqatsi* features the use of time-lapse and slow motion to speed up or slow down the action of commuters. Jacques Henri Lartigue used panning as a technique to record friends and family members walking, running and jumping. In his series *Persons Unknown*, Tom Hunter used long exposures to photograph stationary figures sitting or standing in domestic settings. Helena Almeida photographs herself performing everyday movements, often focusing on specific parts of the body. Investigate appropriate sources and produce your own response to **Still or moving figures**.

[96 marks]

03 Plants

Indoor and outdoor plants can provide a stimulus for interesting photographic observations. In her series *The Rose Garden*, Sarah Jones used flash photography to record the colours of flowers in a local park. Karl Blossfeldt produced close-up images of plant forms that magnify detail and draw attention to structure. Paul Strand emphasised the forms and textures of the trees, flowers and shrubs photographed in his garden. Imogen Cunningham produced black and white photographs that exaggerate the forms and patterns seen in plants. Investigate appropriate sources and produce your own response to **Plants**.

[96 marks]**04 Montage**

Selecting and piecing together photographs to produce new images is a technique used by a number of photographers and filmmakers. Christian Marclay joined carefully chosen scenes from television and film for his video *Telephones*. Grete Stern produced montaged photographs to depict her dreams. In the series *Golden Hour* by KangHee Kim, the fictional depictions of inner-city landscapes were created by digitally combining photographs taken at different times of day. Lola Álvarez Bravo often used images of city buildings, cut out and glued together, for her photomontages. Investigate appropriate sources and produce your own response to **Montage**.

[96 marks]**05 Objects**

Objects, observed individually or combined into groups, on location or in a studio, can produce striking images. In his photographs, Peter Fraser emphasises colour, use and the location of familiar objects. Joel Meyerowitz documented the still-life objects left in the studio of the artist Giorgio Morandi. In the project *Dzhangal*, Gideon Mendel photographed damaged personal possessions against a black background. Investigate appropriate sources and produce your own response to **Objects**.

[96 marks]**Turn over for the next question****Turn over ►**

06 Staged or candid

Photographers can choose to record subjects candidly or in staged settings. Holly Andres often poses models for the camera to create a sense of drama and mystery. In his early documentary photographs Stanley Kubrick observed people busy in their work environments or relaxing at home amongst their belongings. Thomas Demand has constructed life-size paper recreations of interiors for his photographic compositions. Laura Letinsky recorded the remains of meal times exactly as she found them. Investigate appropriate sources and produce your own response to **Staged or candid**.

[96 marks]**07 Signs**

The size, shape, location and graphic qualities of signs have inspired a range of photographers. Stephen Gill has photographed the reverse side of billboard advertisements as a comment on modern life. In *U.S. 97, South of Klamath Falls, Oregon, July 21, 1973* by Stephen Shore, the scene depicted on the billboard contrasts with the real landscape in which it is placed. Rob Hann photographed road signs to highlight colour and form as much as the words and letters the signs display. Photographs by Marion Post Wolcott feature printed and handwritten signs, seen on banners, posters or shopfronts. Investigate appropriate sources and produce your own response to **Signs**.

[96 marks]**08 Towns and cities**

Many photographers and filmmakers have used towns and cities as a location for their work. In the photobook *Quincy*, Carl Andre explored his hometown, observing natural surfaces and architectural structures. Jacques Tati created visual comedy in his film *Playtime* by focusing on the daily routines of city life. Peter Mitchell imagined how aliens from Mars might view the city of Leeds in his project, *A New Refutation of the Viking 4 Space Mission*. Investigate appropriate sources and produce your own response to **Towns and cities**.

[96 marks]**END OF QUESTIONS**

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