

## GCSE ART AND DESIGN

(Photography)

Component 2 Externally set assignment

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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 2019

### **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.

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

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**Texture**

Many photographers have explored and emphasised the texture of surfaces. Aaron Siskind photographed peeling paint and Bill Mangold photographed rusty iron work. Klaus Pichler explored decaying food whilst Marc Anderson investigated texture in tree bark and wood grain.

Study appropriate sources and produce your own work based on **Texture**.

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**Discarded items**

Discarded items sometimes create hazardous pollution, as David Attenborough showed in *Blue Planet*, and they can sometimes be the source of creative ideas. Eian Kantor has recorded discarded items in a series of photographs called 'Found Sculptures'. In the project 'Some cities and Mountains,' Anthony Gerace produced photographs that record discarded items and aspects of neglect in the environment. Morgan Z Schultz created a short film with animation entitled 'Discarded' about the items people leave behind.

Investigate relevant sources and produce your own response to **Discarded items**.

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**Messages**

Barbara Kruger, Martha Rosler and Lorna Simpson combine words and phrases with their photographs to convey messages. In his animation 'Awesome Stuff Week', designer and illustrator Kyle Bean uses the stop frame process for a title sequence in a YouTube advertising campaign.

Study appropriate sources and produce your own work that conveys a message by combining words with photographs.

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### Elements of the landscape in portraiture

In their joint project 'What's on your mind', Anaïs Faubert and Geneviève Bellehumeur added fantasy digital landscapes to the hair of their portrait models. Antonio Mora, Christopher Rivera and Miki Takahashi use elements of the landscape to suggest facial features in digitally layered portraits.

Research appropriate sources and produce portraits where elements of the landscape are included.

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### Working

Lewis Hine and Dorothea Lange were commissioned to produce photographs that documented the conditions under which people worked in fields and factories. More recently, Getty Images commissioned photographers such as Sean Gallup to produce images that portray the tasks of seasonal farm workers in Poland, and Luke Sharrett to photograph tobacco plantation workers in Kentucky.

Study appropriate sources and produce your own response to the theme of **Working**.

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### The choice of colour

Daroo Photography, Jacob Reischel and Matt Russell produce still life photographs where choices about colour strength and contrast are very important. Martin Parr and Alec Soth carefully consider the colour of props, clothing and background in their documentary studies of people and places.

Study appropriate sources and produce your own work where the choice of colour is important.

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| 0 | 7 |
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### Spaces

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

- (a) explore different types of spaces in the local environment
- (b) explore negative space within a composition
- (c) 'Spaces': an advertising company called 'Spaces' requires photographs for a brochure that will show how products are marketed in public places, such as on bus shelters and billboards.

**END OF QUESTIONS**

**There are no questions printed on this page**

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