

## GCSE ART AND DESIGN PHOTOGRAPHY

Component 2 Externally set assignment  
2024

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To be issued to candidates on 2 January 2024 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2024.

### **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.

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**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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**Portrait**

Photographic portraits often include objects or props to communicate an idea about the sitter of the portrait. Lorna Simpson rarely photographs the full face of her sitters but includes text and objects to communicate personal identities. James Van Der Zee created *A Portrait of Harlem* in the 1920s and 1930s, by documenting the lives of local residents. Keisha Scarville explores her own identity and culture by referencing the passport photographs and clothes belonging to her parents. Judith Golden uses combinations of media to explore ideas about her subject, whereas Platon often exploits tight compositions and explores lighting to photograph the physical features of the face.

Investigate appropriate sources and produce your own response to **Portrait**.

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**Groups**

Groups of objects can tell a story and also relate to each other through visual links. Anna Tomczak uses a variety of photographic processes and materials to create images of objects that sometimes relate to identity. Olivia Parker selects and arranges groups of objects that display visual connections with each other. In her commercial and advertising photographs, Ira Garber often uses groups of carefully arranged objects, lit to emphasise colour and the qualities of material. Jo Whaley groups together natural forms in her photography, often to show environmental concerns.

Refer to relevant examples and create your own interpretation in response to **Groups**.

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### Places and spaces

Buildings and the landscape are explored by photographers in many different ways. When photographing buildings, Sebastian Weiss looks for abstract shapes, dramatic lines and contrasts revealed by camera angle and viewpoint. Candida Höfer produces series of detailed photographs of the interior of public buildings that have similar functions, such as museums and libraries. The street photography of Nicholas Goodden sometimes captures people in isolation from the places and spaces around them. The landscape photography of Ansel Adams uses small apertures to record fine detail and a maximum range of focus in the image.

Research relevant examples and develop a personal response to **Places and spaces**.

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### Hands

Images of hands can be expressive because of their age, the textures and colours of skin or through their pose and activity. Dorothea Lange took many photographs of the hands of workers in the Dust Bowl, California. Angèle Etoundi Essamba uses her photographs to celebrate the identity and strength of African women, often including their hands as a significant aspect of the composition. Philippe Halsman and Herbert Bayer used hands to create surreal imagery in their photographs and Tim Booth has studied hands in close-up, in black and white and in an extensive variety of contexts.

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

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### Fragmentation

Photographers sometimes break up, fragment and combine images. Marilyn Henrion uses fragmented photographic images of buildings as the basis for constructing mixed media work. Jurgita Remeikyte often combines and arranges fragmented photographic images in her installations. Laura Letinsky uses her own photographs to create collages and sometimes produces compositions using reflections and images on shards of material. David Seidner presents his photographs of the human form as a fragmented collage.

Refer to suitable sources and make your own response to **Fragmentation**.

Turn over ►

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## Symmetry

Symmetry in composition is used with a wide range of subject matter and photographic media. Orkhan Mammadov has used traditional symmetrical patterns as the reference for creating video installations and animated images. Symmetry can be achieved through digital means and through reflective surfaces, as in the work of Robert Berdan and Adam Jacobs. In photographs by Alexander Yakovlev, symmetry is achieved through selecting an appropriate viewpoint, carefully positioning the subject and choosing a moment in time. In a similar way, Miloš Nejezchleb carefully arranges subject and colour in his compositions.

Investigate relevant sources and develop your own response to **Symmetry**.

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## Celebration

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

- (a) a photographic study that documents a celebration in your community
- (b) photographs that explore the variety of texture, colour and form of items involved in a celebration
- (c) 'Celebration': a food retailer requires ideas for images that promote a range of ingredients used in recipes typical of different cultures. Use photographic skills to produce a visualisation of your proposal for the client.

**END OF QUESTIONS**

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