

## A-level

# ART AND DESIGN

# PHOTOGRAPHY (7206/X)

Component 2 Externally set assignment

2024

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To be issued to candidates on 1 February 2024 or as soon as possible after that date.  
All teacher-assessed marks to be submitted to AQA by 31 May 2024.

### 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 Light and dark

Photographers and filmmakers can manipulate light and dark to create meaning or express ideas. In the black and white photographs of film theatres and seascapes by Hiroshi Sugimoto, the contrast and balance of light and dark can be sudden or gradual. Film noir is a cinematic genre where intense mood is evoked through the use of strong light and deep shadow. In the photograph *Fig.7, 2019*, Erin Shirreff uses subtle and stark transitions from light to dark when recording the form and texture of unusual objects. Photographs by Emil Otto Hoppé of figures in front of buildings feature areas of solid black shadow and clear white illumination. Investigate appropriate sources and produce your own response to **Light and dark**.

[96 marks]

## 02 Table

A table can be used for different purposes. Carrie Mae Weems explored storytelling in *The Kitchen Table Series*. In *30 Disposable Place Mats*, Stephen Shore photographed place mats and food on tabletops. In the series *Tellerbild*, Floris Neusüss created photograms of table items such as plates, including the work *Tablecloth* which is printed on light-sensitive fabric. Every day for five years, Hayahisa Tomiyasu took photographs from his window of how people interacted with a ping pong table. Investigate appropriate sources and produce your own response to **Table**.

[96 marks]

**03 Unseen**

Some photographers emphasise what is hidden, excluded or obscured from view rather than what is visible in their work. In still-life photographs by Celine Marchbank, the background is dark and out of focus so that details of the location remain hidden. In the photograph *Viewfinder (Octavia)* by Arthur Ou, a girl is seen looking through binoculars at something that is not in the picture frame. For her project *In Spirit*, Alison Luntz used photographs taken on location as backdrops for fantasy self-portraits that can obscure her home as the real setting. Betti Mautner often observed figures seen from a distance, their faces in darkness or turned away from view so that their identity is concealed. Investigate appropriate sources and produce your own response to **Unseen**.

**[96 marks]****04 Layers**

Photographers work with layers in a variety of ways. In the series *Midnight Reykjavík*, Soo Kim cuts and layers photographic prints by hand. Idris Khan has combined multiple images into densely layered photographs. Michael Wesley uses unusually long exposures to create layered images of buildings and other structures. In the series *Choreograph*, James Welling uses a number of techniques, including photograms and digital layering. Investigate appropriate sources and produce your own response to **Layers**.

**[96 marks]****05 Music**

Music has inspired filmmakers and photographers investigating the connections between sound and image. In the video *Dancing in Peckham* by Gillian Wearing, the artist dances to music that is inaudible to the public around her. The direction and speed of movement in a musical performance is recorded in *The Cellist* by Anton Giulio Bragaglia. The black and white photography of Francis Wolff features many important jazz musicians with their instruments during recording sessions and rehearsals. Investigate appropriate sources and produce your own response to **Music**.

**[96 marks]**

**Turn over for the next question**

**Turn over ►**

**06 Maps and routes**

Some photographers use maps and routes to inform their work. Eugène Atget documented the streets of old Paris, often recording the location on his photographs. *A1 – The Great North Road* is a book of photographs by Paul Graham, which records a journey from London to Edinburgh. For the series *Diorama Map*, Sohei Nishino takes a multitude of photographs of a particular city, which are then pieced together to create a large-scale map. Mona Hatoum used scanned images of maps to explore the idea of boundaries in her work *Routes II*. Investigate appropriate sources and produce your own response to **Maps and routes**.

**[96 marks]****07 Siblings**

Photographing brothers and sisters can provide an opportunity to explore family relationships. Thomas Struth photographed siblings sitting or standing alongside their parents, often at home and surrounded by personal belongings. In her project *Sisterhood*, Sophie Harris-Taylor observed relationships between sisters of different ages, in both formal and informal poses. In *End of An Era*, Joseph P Smith documented two brothers in their place of work, either looking at each other or the viewer. Oghalé Alex uses colour, composition and body posture to express solidarity and the bond between twins in the series, *The Other Brother*. Investigate appropriate sources and produce your own response to **Siblings**.

**[96 marks]****08 Issues and concerns**

Photography is often used to highlight important issues and concerns. Dorothea Lange documented the struggle of migrant workers during the Great Depression. For the book *The Poverty Line*, Stefen Chow produced photographs over a ten-year period, exploring the issue of food poverty. Olafur Eliasson highlighted concerns about global warming in his work *The glacier melt series 1999/2019*. In the book *HIDDEN: Animals in the Anthropocene*, Jo-Anne McArthur highlights animal welfare issues. Investigate appropriate sources and produce your own response to **Issues and concerns**.

**[96 marks]****END OF QUESTIONS****Copyright information**

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