
GCSE ART AND DESIGN

(Photography)

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.

Specimen 2018

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.
- 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.

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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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.

1 **Landscape**

Many of Macduff Everton's landscape photographs use the horizon as a significant compositional feature. Don Kirby explores patterns seen in fields and clouds and Sally Gall explores shapes contained in reflections of water in the landscape.

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

2 **Working life**

Social documentary photographers and film makers often produce their creative outcomes as a result of looking at the everyday working lives of people. During the 1930s and 1940s the Farm Security Administration in the United States of America commissioned photographers to document the working conditions of migrant workers and the challenges of rural poverty.

Investigate appropriate sources and produce your own creative response to **Working life**.

3 **Identity**

Photographers can use different techniques to explore and reveal the identity of a person in a portrait. Bobby Neel Adams has produced a series of portraits called 'Agemap', which combine images of a person taken at different times in their life. Lorna Simpson's explorations of identity juxtapose cropped images of her sitter with selected text and photographs of objects. Judith Golden's portraits are influenced by conversations she has with her sitters.

Investigate appropriate sources and produce your own response to the theme of **Identity**.

4 **Self-image**

Artists and photographers such as Ilse Bing, Lee Friedlander, Man Ray, Gerhard Richter and Andy Warhol used photographic technology to experiment with, explore and manipulate images of themselves. Outcomes often evidence the creative use of mirrors, shadows and techniques such as multiple exposure, as well as post-production methods.

Investigate appropriate sources, use a variety of suitable techniques and develop a response to **Self-image**.

5 **Mechanical Objects**

Many photographers have explored the textures, details and surfaces of mechanical objects. Albert Renger-Patzsch recorded abstracted qualities in cogs, wheels and industrial machinery. Jan Groover explored similar qualities in domestic items such as cutlery and utensils.

In the promotional video 'Mercedes – See The Light', director Carl Burgess uses sound and light to emphasise reflective surface qualities.

Investigate appropriate sources and produce work that explores the qualities of mechanical objects.

6 **Signs and symbols**

Bashir Makhoul portrays his views about a variety of issues that concern him through his use of signs and symbols originating from his homeland. Artists such as Peter Blake, Anselm Kiefer and Robert Rauschenberg have used signs and symbols in their work to express ideas about personal or more broadly based issues of the time.

Investigate appropriate sources and produce your own response to **Signs and symbols**.

7 **Changes**

The theme **Changes** can be interpreted in many ways. Make connections with sources to develop your own interpretation of **Changes**, or to respond to **one** of the following:

- (a) Changes of viewpoint and how these can be used to isolate or enlarge part of a chosen subject.
- (b) Changes in light conditions and how these can affect mood and texture in portraits.
- (c) 'Changes' by David Bowie: a photography magazine commission requiring a thematic series of photographs inspired by the song's lyrics.

END OF QUESTIONS
