



General Certificate of Secondary Education
June 2011

Art and Design 42062 (Photography: lens-based and light-based media)

Unit 2 Externally Set Task

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

For this paper you must have:

- appropriate art and design/photographic materials.

Time allowed

- 10 hours

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Respond to **one** question and produce a personal response.
- You have a preparatory period to research, investigate and develop your ideas. Your work during this period could be in sketchbooks, journals, design sheets, studies or any other appropriate form of preparation.
- You are allowed ten hours to produce your personal response outcome(s).
- The work submitted for this examination must be your own unaided work.
- You must hand in your personal response outcome(s) and the preparatory work at the end of the examination.

Information

- Your work will be marked out of 80.
- All your work, including the work done during the preparatory period, will be marked.

Advice

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that any materials or equipment which you might need are available before you start the examination sessions.
- You may take all your preparatory work into the examination sessions.
- You should, when developing your personal response, make appropriate connections with other sources such as the work of artists, craftspeople, designers and/or photographers.
- You may work on further supporting studies until you have completed your personal response outcome(s).
- You may use any appropriate photographic medium, method(s) and materials, unless the question states otherwise.

Your work will be marked according to how well you have shown evidence of:

- developing ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding
- refining ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes
- recording ideas, observations and insights relevant to your intentions in visual and/or other forms
- presenting a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

Choose **one** of the following starting points.

1 *The Everyday*

Photographers such as William Eggleston and Martin Parr often celebrate the ordinary by taking photographs of everyday objects and scenes to discover something interesting about the ordinary. To do this, they may alter the angle of view or isolate items from their usual surroundings.

Refer to appropriate sources and use ordinary, everyday objects and/or scenes to make images that show them in a new way.

2 *Self-Image*

In her portraits Judith Golden treats her subjects as paintings. For example, she adds paint to them. She sometimes photographs the sitter in prepared frames and attaches parts of magazine pages as a form of collage. These treatments are intended to communicate more than merely the physical appearance of the subject. Similarly, Lauri Lyons attaches and includes written statements and words in her photographic portraits.

Research appropriate sources and use a variety of techniques to manipulate an image of yourself.

3 *Multiple Images*

Douglas Gordon and Isaac Julien create multiple image video work using more than one screen. Multiple image techniques have been used in feature films and in television programmes such as *24*. Lorna Simpson uses combinations of many photographs, text and objects within her work. Artists and directors sometimes use more than one image so that the audience is encouraged to make connections between them.

Study the work of appropriate practitioners and produce your own work containing images that link with, or relate to, each other.

4 *Signs and Symbols*

Mimmo Rotella, Arthur Siegel and Aaron Siskind have found inspiration in signs and symbols from the street. Remnants of paint and paper peeling from posters, graffiti on walls, fluorescent signs on buildings and painted signs on windows were the sources of colour, abstract line and form in their work.

Investigate relevant sources and produce your own imagery inspired by signs and symbols from the street.

5 *Sequence*

A sequence of images can be used to tell a story in different ways. The photographer Duane Michals used still images to represent events over time. Norman McLaren used a form of stop frame animation called pixilation using photographic images to suggest movement and tell a story. More recently, Oren Lavie has used this technique in his music video *Her Morning Elegance*.

Research appropriate sources and use a sequence of images to tell a story in response to:

EITHER (a) the dream

OR (b) the game.

6 *Imprint*

In the series of photographs called *Freischwimmer*, Wolfgang Tillmans recorded abstract images made from chemical reactions over time imprinted on photographic paper. In her film *Descent*, Catherine Yass hung her camera from a crane and recorded the result of it passing over Canary Wharf. The sculptor John Chamberlain has used the movement of a still camera to record the traces of colour produced by its movement.

Study relevant sources and use any appropriate technique to develop your personal response to:

EITHER (a) time

OR (b) motion.

7 *Structures*

You should make connections with appropriate selected sources when developing your personal response to **one** of the following suggestions.

- (a) Develop your own interpretation of the starting point *Structures*.
- (b) You could use the building or dismantling of any appropriate structure as a starting point for your work.
- (c) You might develop ideas by looking at interesting structures in nature.

END OF QUESTIONS

There are no questions printed on this page