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# AS

## ART AND DESIGN

### PHOTOGRAPHY (7246/X)

Component 2 Externally set assignment  
2018

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To be issued to candidates on 1 February 2018 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2018.

#### Time allowed

- 10 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 10 hours of supervised time.

#### 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.

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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.

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### **01 Foreground and background**

Photographers and filmmakers can create drama and impact in their work through careful consideration of the relationship between foreground and background. Berenice Abbott paid careful attention to the spaces between objects in the frame. Tony Ray-Jones' photographs often recorded activity taking place in the middle distance. In her photographs of interiors, Candida Höfer leads the viewer's eye from foreground to background. Refer to appropriate examples and produce your own work.

**[96 marks]**

### **02 Framing devices**

Many photographers and filmmakers have used doorways, windows, arches and trees as framing devices when composing or constructing their images. Saul Leiter, John Szarkowski and Eugène Atget have made use of various framing devices to explore abstract qualities, to create mood or to suggest stories. Produce your own response, making reference to appropriate work by others.

**[96 marks]**

### **03 Juxtaposition**

Many photographers have explored the creative opportunities of juxtaposition to provide comparison and emphasise contrast. Visual elements within photographs or the photographs themselves can be juxtaposed. Uta Barth and Frank Gohlke in his 'Aftermath' series, both present photographs in pairs. Henri Cartier-Bresson explored juxtaposition when composing his images. Research appropriate examples and make a personal response.

**[96 marks]**

**04 Angles and grids**

Photographers and filmmakers sometimes create images in which angles and grids are emphasised. Stephen Shore's observations of road junctions often include diagonals. Andreas Gursky has observed grids in the interiors and exteriors of buildings. Zeke Berman's diptychs use a combination of angles. Consider relevant work by others and respond in your own way.

**[96 marks]****05 Objects in spaces**

Photographers and filmmakers have been inspired by the relationship between objects and the places in which they are found, kept and used. Walker Evans' studies of interiors, the still-life photography of Wright Morris and the tabletop arrangements of André Kertész all depict items in specific locations. Make reference to appropriate contextual material and produce a personal response.

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

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

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