

General Certificate of Education  
June 2003  
Advanced Level Examination

**ART AND DESIGN (PHOTOGRAPHY)**  
**Unit 7      Controlled Test**

**ARF7**



To be issued to candidates up to four weeks prior to the start of the examination.

The examination may be conducted any time between 1 March and 31 May 2003.

All teacher-assessed marks to be returned to AQA by 31 May 2003.

**In addition to this paper you will require:**  
appropriate art / photographic materials.

Time allowed: 15 hours

**Instructions**

- Read the paper carefully. Before you start work make sure you understand all the information.
- Answer **one** question.
- You will have four weeks to carry out preliminary studies. This should include visual work and, if appropriate, annotations or written work. Preliminary studies must show evidence of personal work relating to your chosen question. You may continue with further supporting studies until you have completed your examination work. Workbooks/sketchbooks can be included.
- Practical responses to the work of other photographers, artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 15 hour examination must be produced **unaided and under supervision**.

**Information**

- The maximum mark for this paper is 60.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design (Photography).
- There is no size restriction on work produced for this examination.

**Advice**

- You may include written annotations or an evaluation of your work.
- You may use any photographic medium, method(s) and materials, unless the question states otherwise.

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This paper will test your ability to:

- record observations, experiences, ideas, information and/or insights;
- analyse and evaluate sources, such as images, objects, artefacts and texts;
- develop ideas using appropriate materials and techniques, and analyse methods and outcomes;
- present a personal response, relating your work to that of other photographers, artists, designers or craftspeople.

The questions below should be seen as starting points for personal investigations in which you make reference to critical and contextual material with which you are familiar.

Answer **one** question.

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**1** *The Spirit of the Landscape*

Some photographers have responded to the ‘Spirit of the Landscape’. Examples can be seen in the work of Minor White, Paul Caponigro and Alfred Stieglitz. Stieglitz’s studies, including ‘Dancing Trees’ and ‘Equivalents’, are examples of this approach. Consider such imagery and develop your own response to this idea.

**2** *The Modern Age*

The photographs of Rodchenko, Charles Sheeler and Ralph Steiner demonstrate the camera’s ability to distort frame, angle and viewpoint in rendering visions of ‘The Modern Age’. Consider appropriate images and produce your own work in response to this theme.

**3** *Lighting Portraits*

Yousuf Karsh’s studio portraits use a distinctive style of lighting, often theatrical, to make him one of the most memorable portrait photographers. Consider his images and those of other ‘studio’ photographers, and produce your own portrait work in response to this theme.

**4** *Image and Text*

Photographers have often used text to support or provide contrasting interpretations of their imagery. Consider different approaches to this idea by artists and photographers such as Barbara Kruger, Robert Frank and Gillian Wearing. Develop your own work in response to this theme.

**5** *The Urban Environment*

‘The Urban Environment’ has been a source of inspiration for many photographers. Lee Friedlander, Otto Steinhart and Eugène Atget have responded in different ways. Consider various approaches and develop your own work in response to this theme.

**6** *Beyond Reality*

Alvin Langdon Coburn, influenced by the Futurists and Vorticists, considered ways in which photography could be used to record images beyond the simple recording of reality. Explore the wide range of techniques and processes available, and produce your own constructed imagery in response to this idea.

**7** *Visits, Journeys and Walks*

Photography has often been used to record visits, journeys and walks. Examples can be seen in the work of the nineteenth-century photographer Francis Frith and more recently in the work of Fay Godwin, Hamish Fulton and Richard Long. Consider such examples and produce your own response to this theme.

**8** *Camera-less Images*

Man Ray's 'Rayograms' offered a contemporary approach to the traditional medium of the photogram. This contrasted with the earlier camera-less images of William Henry Fox Talbot and Bertha Jaques. Using a camera-less technique develop your own response, making reference to the work of others.

**END OF QUESTIONS**