

OCR

Oxford Cambridge and RSA

Thursday 23 June 2016 – Morning

A2 GCE CRITICAL THINKING

F504/01/RB Critical Reasoning

RESOURCE BOOKLET

To be issued with the Question Paper

Duration: 1 hour 30 minutes



INSTRUCTIONS TO CANDIDATES

- Read and use Documents 1, 2, 3, 4 and 5 to answer the questions.

INFORMATION FOR CANDIDATES

- The information contained in this Resource Booklet was accurate when it went to press, but may subsequently have changed. Questions should be answered on the basis that the information is correct.
- This document consists of **8** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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Document 1

Photo manipulation: acceptable or not?

(a)



Photoshopped: friend replaced with glamorous building, double chin removed and lips darkened.



Original holiday photograph.

(b)



One of Stalin's enemies removed from a photo around 1930.

Document 2**L'Oréal's Julia Roberts and Christy Turlington ad campaigns banned**

The cosmetic company, L'Oréal, was forced to withdraw advertisement campaigns featuring *Pretty Woman* star Julia Roberts and supermodel Christy Turlington, after the advertising watchdog upheld complaints that the images were overly airbrushed. **1**

L'Oréal admitted that Turlington's image had been 'digitally retouched to lighten the skin, clean up makeup, reduce dark shadows and shading around the eyes, smooth the lips and darken the eyebrows'. **2**

The company also admitted that digital post-production techniques had been used on Roberts but maintained that the changes were not 'directly relevant' and that the ad was an 'aspirational picture'. **3**

Source: The Guardian

Document 3

Dr D Elliott and Professor PM Lester, Ethical Matters: The Word We Love to Hate, News Photographer Magazine. Removed due to third party copyright restrictions.

Document 4

Reclaiming photography for the artist

A photograph is one moment, frozen in time. The artist David Hockney creates 'joiners' – photo-collages that depict several points of view over a period of time. Hockney thinks of his 'joiners' as drawings, 'because there is no single way to join the photographs. If you make a decision about something like that, isn't that exactly what you are doing when you are drawing? So collage itself is a form of drawing. It's putting one layer of time on another, isn't it?' 1

A painter is not simply adding more and more paint to a canvas or piece of paper. This is because each layer shows fresh thoughts and observations, each adjusting the one that came before. Layers are a fundamental feature of Photoshop software too. In Photoshop the photographer can create layers of shapes and colours, each changing the layers below. So the creation of digital images has more in common with traditional art than ever before. Many dismiss Photoshop as cheating. They claim the true photograph is the one produced in the camera, without any adjustment or cropping. But the photograph is not merely a record of what was there. So Photoshop, far from cheating, actually reclaims photography for the artist. The possibilities of Photoshop are limited only by the imagination, and the photographer's manipulation of the images can release the artist in them. So for the photographer as artist, that first click is just the beginning. 2

Source: Digital SLR Photography Magazine



'Joiners' inspired by Hockney

Document 5

A wrinkly woman blasts back

Is it any wonder older women rise up in fury when they read stories about older broadcasters being replaced by younger, less knowledgeable women – just as in 2009 60-something choreographer Arlene Phillips was replaced as a judge on *Strictly Come Dancing* by the young, beautiful singer and former *Strictly* contestant, Alesha Dixon? The disgraceful paradox is that while Britain has an ageing population, we seem to be becoming more and more ageist. Like all prejudice, ageism is not just unfair, it is dangerous. Look at how old people are treated way too often in our hospitals – without respect, without care – so that families helplessly watch their loved ones die in pain. Why else does the Daily Mail have to fight a campaign for respect for old people in the NHS?

1

Come on, look around! We oldies keep the nation going. Who does the vast proportion of the childcare which allows young parents still to work? The grandparents do. Who is keeping the charities going, from hospices to animal sanctuaries? Retired people are. Who are the most committed, loyal, conscientious workers? The oldies. Who is the ablest monarch in the world? Our Queen, who is in her eighties.

2

And yet, who are ruthlessly being shelved, expelled, denied a role in 90% of television's prime time factual programmes? Female presenters over 60.

3

Thanks to the miracle of Photoshop – the computer programme used by photographers to beautify their subjects – women's magazines also ruthlessly delete any glimpse of a wrinkle or a sag. When a photographer comes to snap me, at the end he will ask, without embarrassment, the now-standard question: 'What would you like me to do?' By which he means, 'what shall I change?' With a click of a mouse he can remove a blemish or smooth out a forehead. With stupid stubbornness, when the Mail took a picture of me celebrating my 70th birthday in a swimsuit, I asked not to be 'improved' by Photoshop.

4

We need pictures of real people around us. It is criminal to pretend a lined face is a deformity, and must be 'de-wrinkled' before the public see it. By doing that, fashionistas, you are not only denying that an old face can be beautiful, you are sending the message that it should not be seen at all. That's why we must, must, must allow women who look their age to present prime time television programmes, for the same reason we give these opportunities to every other section of society. Broadcasters realise they have to represent every section of their audience on the screen. That's why we have a 'rainbow television industry'. It's hugely important that all of us, whatever our background, know we have a part to play, that opportunities are open to us. We all need role models on the screen, and we have them. Except old women.

5

Only if we are seen and heard will old people be respected in a society that properly celebrates the role we play. You need us.

6

Source: Esther Rantzen, 2010, Daily Mail

Esther Rantzen is a journalist in her 70s, who has had a long career as a TV presenter and campaigner.

'Rainbow television industry' refers to the industry policy of showing on screen people from a variety of different racial backgrounds.

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