

# GCSE

# Art and Design

An introduction for new teachers and  
non-specialists in Photography

**Billie Lynch**

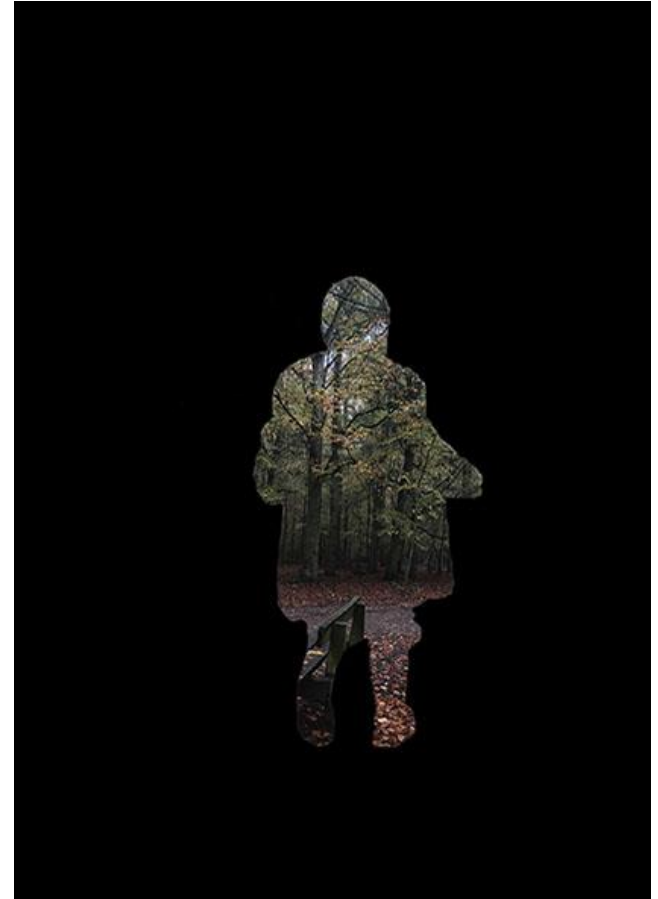
Credible Specialist in Photography



# Agenda

The focus for this session is to provide practical advice for creating a Photography pathway and maintain a department in Photography, demonstrating pedagogical advice for supporting students.

- The Potential of GCSE Photography
- Establishing and Resourcing Your Department
- Developing a Photography Portfolio
- Links to Further Support, Assessment Guidance.



# The Potential of GCSE Photography



# What are the benefits to offering GCSE Photography?

The popularity of photography has continued to grow, and with the use of digital technology, it is becoming more accessible to everyone. According to Ofcom (2023) 97% of children by the age of 12 have a smartphone.

Photography inspires creative thinkers and promotes creative vision, two important transferable skills to take forward into any career or educational path.

## What can we provide?

- Understanding of Camera, Composition and Lighting
- Range of Styles and Creative Vision
- Technical Proficiency and Artistic Growth
- A Learning Environment



# What are the outcomes I can expect in Photography?

‘Photography may be defined as the creative journey through the process of lens and light-based media. This could include work created using film, video, digital imaging or light sensitive materials.’

*Edexcel GCSE Art & Design – Specification, pg.20*

## Areas of Study:

- Documentary Photography
- Photo-journalism
- Studio Photography
- Location Photography
- Experimental Photography
- Installation
- Moving Image: Film, Video and Animation



# Student Examples: Documentary Photography





# Student Examples: Photo-journalism



# Student Examples: Studio Photography

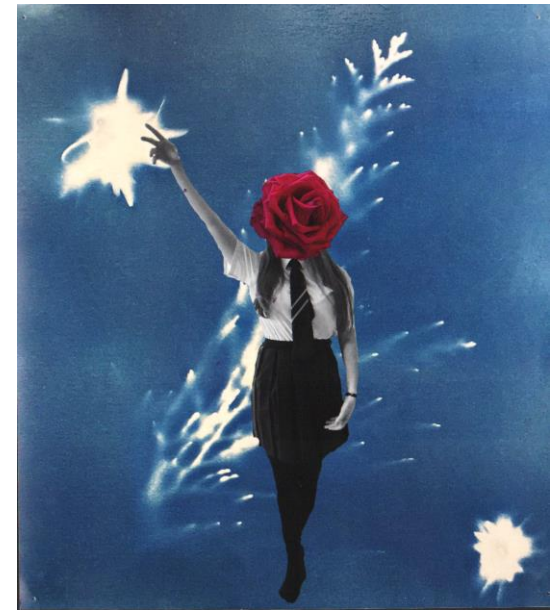




# Student Examples: Location Photography



# Student Examples: Experimental Photography



# Student Examples: Installation





# Student Examples: Film, Video and Animation



# Examples of Software

## Digital media:

- Adobe Creative Cloud: Photoshop, Lightroom
- Adobe Photoshop Express
- Photopea – Free
- Capture One
- Corel Paint Shop Pro, PicMonkey, Fotor, PIXLR.

## Traditional media:

- Darkroom/classroom
- Light sensitive paper
- Chemicals for paper development
- Chemical solutions for Cyanotypes



# Establishing and Resourcing Your Department





# What is essential to run a Photography course?

## **Required**

- A Camera/ Phone
- ICT and/or Printer

## **Beneficial**

- Chemicals/Paper for traditional processes
- Laptops/Computers for department
- Editing Software
- Studio Lighting and Backdrops
- DSLR Cameras with different lenses
- Phone Lens Clips
- Tripod for camera/phones

## **Potential hidden costs that could occur:**

- SD cards
- Paper including photographic papers
- Software – Adobe
- Bulbs
- Camera bags
- Batteries
- Protective wear e.g. gloves
- Printer inks

# I'm on a budget!

For setting up a new Photography course, initially you want to use what you already have available from any current titles in Art & Design.

- Range of papers, card and board
- Craft knives
- Textile materials – fabrics, cotton
- Lamps
- Projector
- Scanner/ Photocopier
- Props
- Ink, paint
- Tracing paper/ acetate
- Mirrors

## Basics for Photography:

- Phone – Most students will have.
- ICT – Potential to book a computer room or laptop trolley.
- Printer – cost under £50, ink £30 twin pack black/colour.

**Estimated £50 + Yearly Ink costs £120**

(Curry's and wholesale supplies)

**Total: £170\***

## Additional cost of Traditional Photography:

- Light sensitive paper = £140 for 100 sheets of 8x10 (The Imaging Warehouse)
- Cyanotype Set = Total £15 65 sheets of paper 8x10, 50 sheets of fabric 8x10 (First-Call Photographic)

**Estimated Total: £155\* for 2 classes**

\*VAT Included.

# A darkroom is NOT needed to run GCSE Photography.

It can be expensive and a big job to set up a darkroom.

Equipment required:

- A room where windows can be blocked up.
- Ventilation
- Enlargers, timers
- Trays for Chemicals
- Thermometer/ beakers
- A sink/ running water
- Red lights

Materials required:

- Paper chemicals: Developer, Stop Bath, Fixer = Total £105, 4-6 months worth depending on use (First-Call Photographic)
- Light sensitive paper = £140 for 100 sheets of 8x10 (The Imaging Warehouse)

**If you don't have access to a darkroom. Here are some suggested processes with minimal equipment:**

- Camera Obscura – Abelardo Morell
- Cyanotypes – Anna Atkins
- Chemigrams – Pierre Cordier
- Lumen Prints – Zara Carpenter
- Pinhole Cameras – Justin Quinnell

# Cyanotype Lesson

A cyanotype is a photographic printing process that produces a cyan-blue print. The process was discovered by Sir John Herschel, a scientist, in 1842 as a means to reproduce diagrams. Objects placed on the coated paper will react with sunlight to create a cyan blue silhouette.

- **Transparency**: Solid objects create a different effect to glass for example.
- **Shape**: How about creating you own shapes out of materials to enhance the image? Think about what will appear.
- **Compositon**: A key factor of any art work. Try to make it visually interesting. Think about where to lay the objects. Practice this before your exposures.



[Anna Atkins, \*Cystoseira granulata\*, 1853](#)  
[From the New York Public Library.](#)

# Cyanotype Equipment & Measurements

- ✓ 12.5g ferric ammonium citrate
- ✓ 5g potassium ferricyanide
- ✓ Water (preferably distilled water)
- ✓ Beakers (500ml)
- ✓ Gloves (for health and safety)
- ✓ Scales
- ✓ Water colour/cartridge paper
- ✓ UV lamp (or **sunlight**)
- ✓ Trays/ a flat surface to hold prints.
- ✓ Brushes (foam brushes)
- ✓ Perspex/glass/acetate
- ✓ Brown bottles, if you want to store any mixed cyanotype chemicals.

These measurement would be enough for two classes worth with 2-4 sheets each.

Coating paper will take some time and should be coated in a darker space. It will need to dry overnight, again in a dark space if possible.

Alternatively, you can purchase the pretreated sheets in both paper and fabric.

# Cyanotype Instructions - Chemicals

**For solution A:** mix 5g Potassium Ferricyanide with 50ml distilled water.

**For solution B:** mix with 12.5g Ferric Ammonium Citrate with 50ml distilled water.

Solutions A & B can be kept separately in light conditions. It only becomes light sensitive when the two solutions are combined.

**In subdued lighting – combine the two solutions:**  
Mix equal parts of solution A and B.

**Brush your chosen surface** with cyanotype solution until covered with a thin, even coating.

**Allow to dry over night**, once dry store in a black photographic bag or light tight box. Store any leftover chemicals in a cool, dark place in a brown bottle.





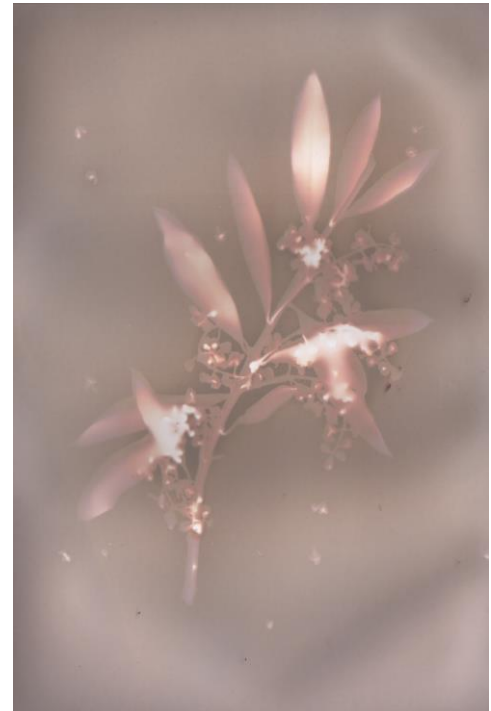
# Cyanotype Instructions - Printing

1. Consider arrangement of objects before paper is handed out.
2. In subdued light, coated side should be facing up and place objects onto the paper.
3. Use a piece of glass/Perspex to flatten any objects – this not only keeps it still but will create a more detailed focus.
4. When you are happy with your composition, take your printout into the natural light. This should take 15-30 minutes depending on light available.
5. Take prints inside, objects off and soak the paper in water for a few minutes, gently washing away the green and you will see the image appear blue and white.
6. Dry prints – subdued light if possible.



# Examples of Traditional and Alternative Processes

- Camera Obscura – Abelardo Morell
- Cyanotypes – Anna Atkins
- Chemigrams – Pierre Cordier
- Photograms – Man Ray
- Lumen Prints – Zara Carpenter
- Pinhole Cameras – Justin Quinnell



# Budget Hacks and The Experimental Photographer

## Yearly budget example 2022–2023:

- ✓ Light sensitive paper
- ✓ Darkroom chemicals
- ✓ Cyanotype chemicals
- ✓ Pretreated fabric sheets
- ✓ Polaroid film
- ✓ 35mm film
- ✓ Retouching dyes
- ✓ Bulbs
- ✓ Curtains (to make a backdrop)
- ✓ Miniature figures (props)
- ✓ Rolls of paper for Canon printer
- ✓ Inks for printer

**TOTAL = £769** (rounded to nearest pound, inclusive of VAT).

Get experimental with reusable materials in the department and household items.

- Create prisms with mirrors
- Plastic milk bottles turn into diffuser for lighting
- Painted boards for reflectors (white/black)
- Curtains or fabrics for backdrops
- Torches on phones for additional spot lighting
- Kitchen utensils for patterns
- Colour acetate for lighting

# Budget Hacks Examples



# 5-minute break



# Developing a Photography Portfolio





# What does a Photography portfolio look like?

Guidance from Pearson (*Specification*, pp.22–23;

- A Personal Portfolio is defined as a body of practical research and development, relevant to the chosen theme(s), project(s) or task(s), leading to one or more outcomes or to a variety of resolutions.
- Centres will devise theme(s), project(s) and/or task(s) in consultation with their students to ensure development of the required knowledge, understanding and skills stated in the specification content; coverage of Assessment Objectives; and personal creative engagement.
- Theme(s), project(s) or task(s), and resulting work, may be separate in focus or be interconnected.

A student's Personal Portfolio of work must show evidence of all four Assessment Objectives:

- develop ideas through investigations, demonstrating critical understanding of sources (AO1)
- refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes (AO2)
- record ideas, observations and insights relevant to intentions as work progresses (AO3)
- present a personal and meaningful response that realises intentions and demonstrates understanding of visual language (AO4).

# Breakout rooms

Discuss what type of formats you have used as an artist to document your work, or what your students currently use in Art & Design pathways.

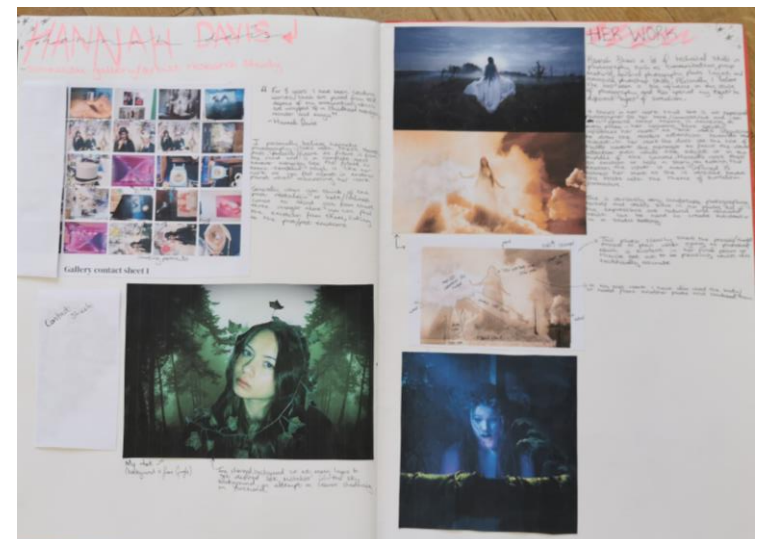
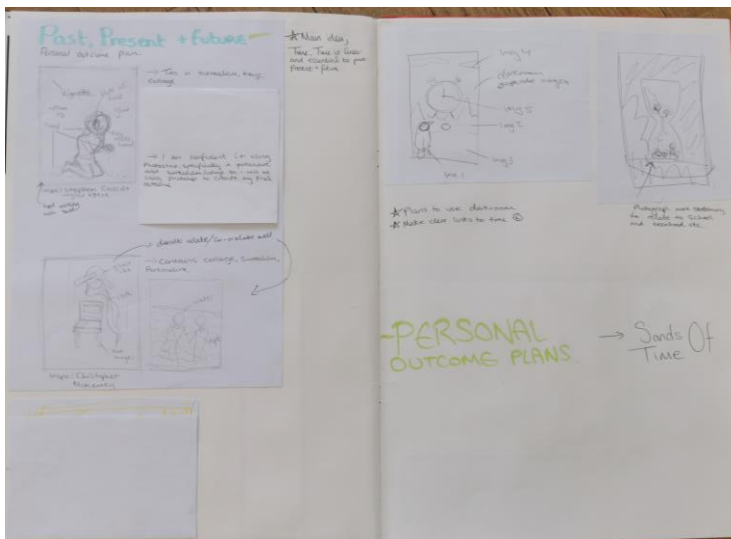
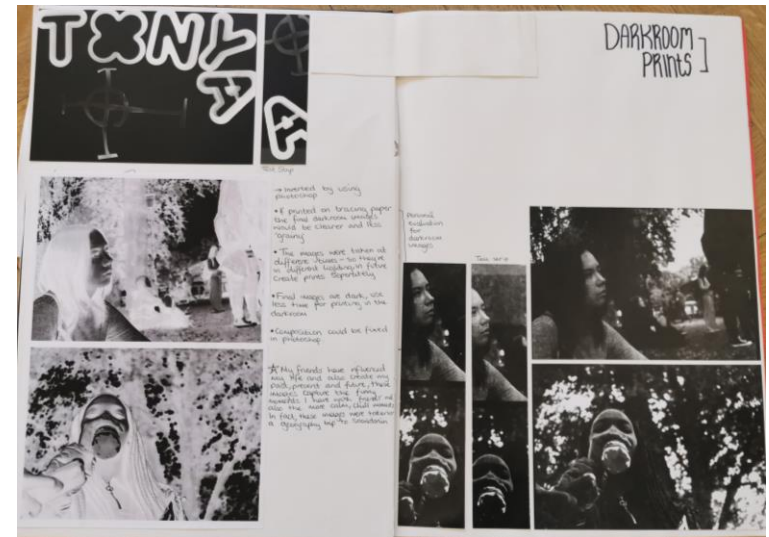
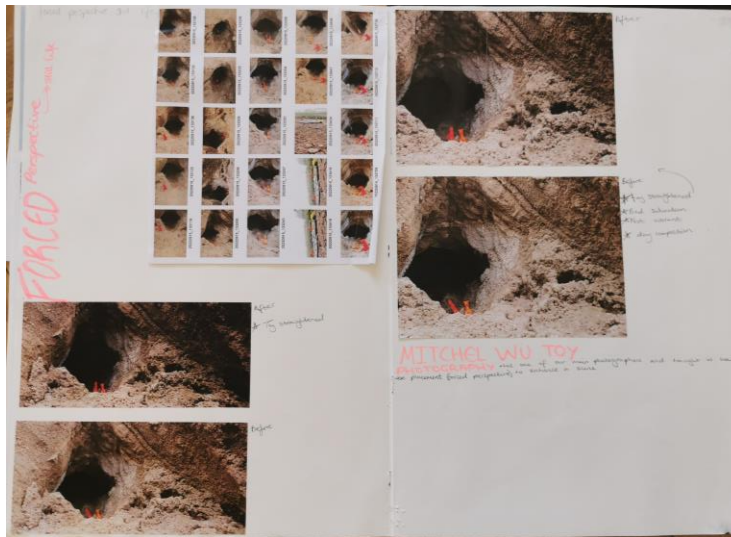
Discuss what structures of the portfolio you have in place – multiple/singular projects.



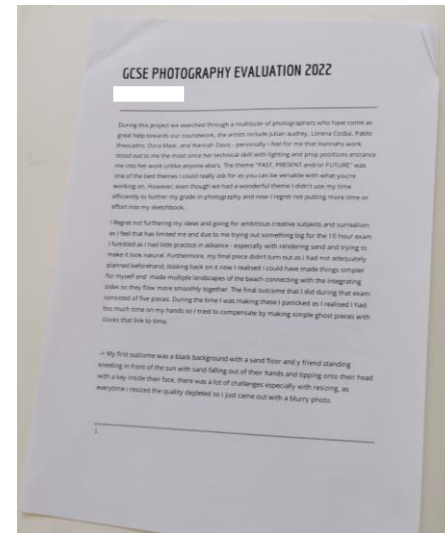
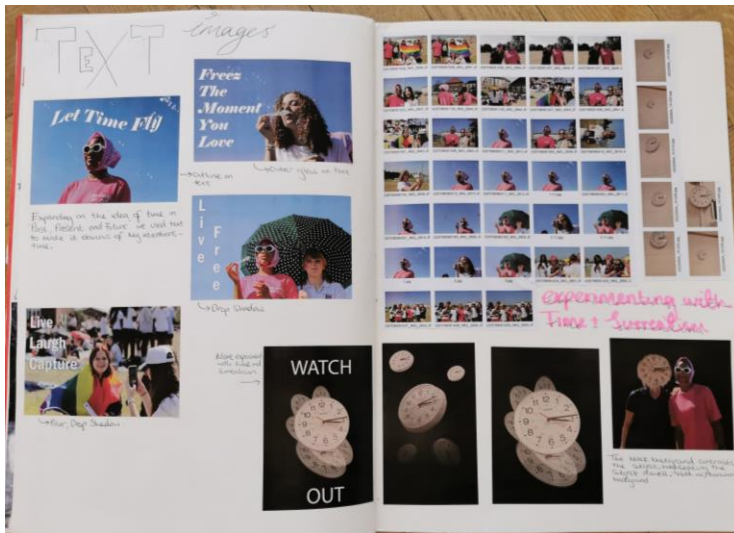
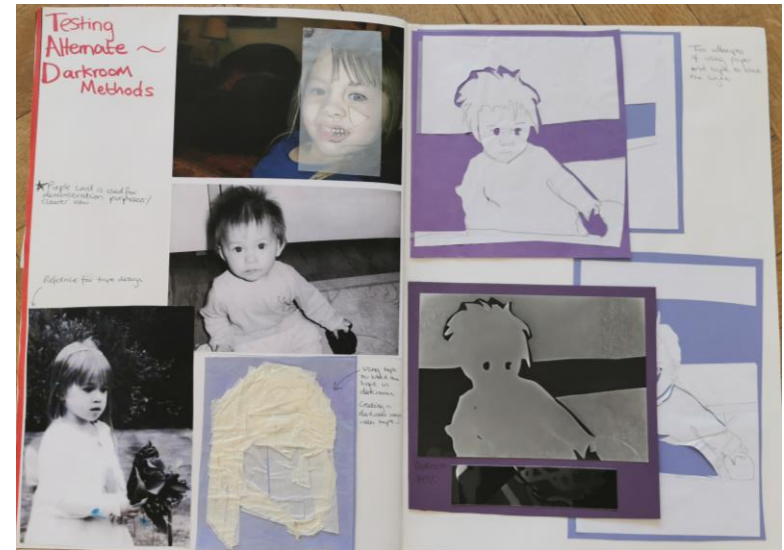




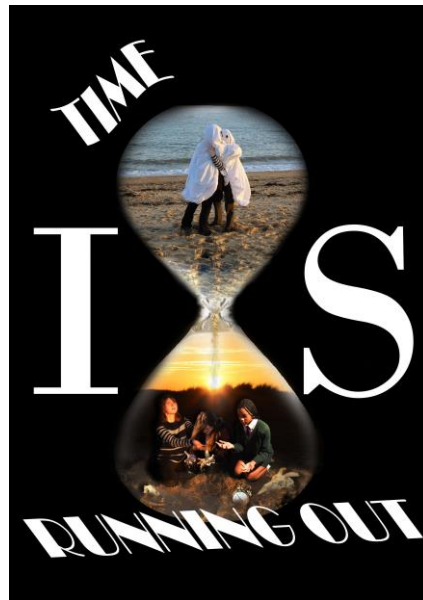






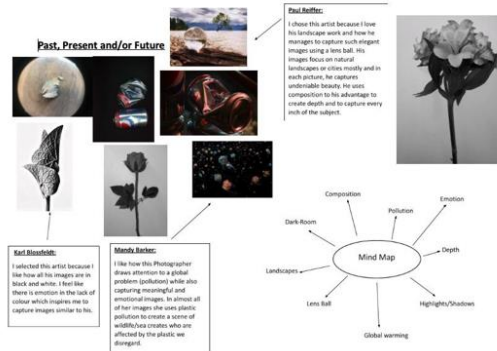






# PowerPoint / Google Slides

## Spring term artist research page



## Artist research one

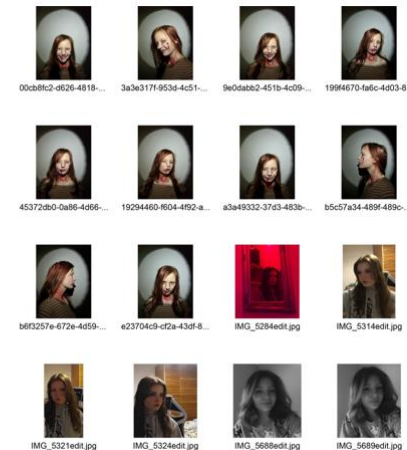


## Portraits:

These images relate to the theme of past present and future because people reflect on their past and I interpreted this through photographing reflected selfies. The reflection in the mirror also represents seeing who you used to be and who you are now.



## Portraits:



Websites could also be a good use for Photographer's to consider more digital format and design: WIX, Weebly, WordPress

# What does drawing look like in Photography?

## Guidance from Pearson

The word photography could be taken to mean ‘a graphic representation with light’. In this way a photograph can take on the qualities of a drawing. Drawing methods such as pen or pencil on paper may enhance students’ development and understanding of photographic ideas, for example to plan shots, analyse and deconstruct their own imagery, or record ways in which practitioners have used formal elements and visual language. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials. (*Specification*, p. 21)

## Photography

Historically scientists and artists used the camera obscura (Latin translation is ‘dark room’) to create detailed drawings of scenes. As it developed, lenses were created to perfect a sharper image and eventually, chemistry made to print onto materials.

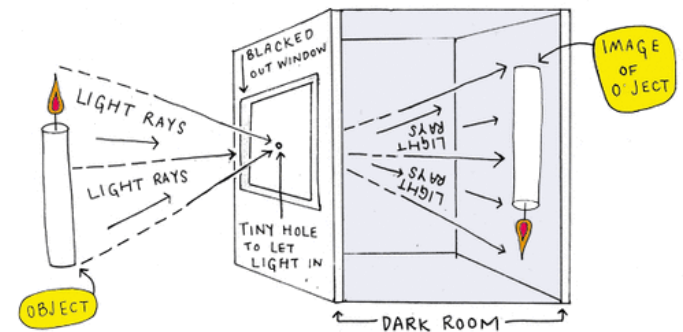


Image from [Photopedagogy](https://www.photopedagogy.com/)

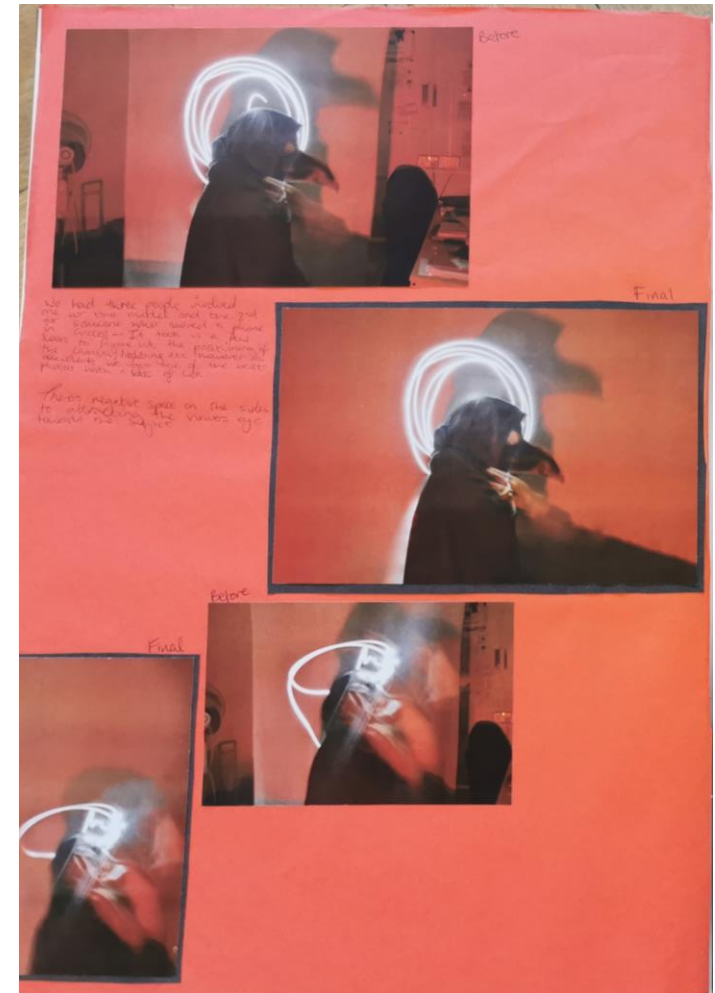
# Drawing with Light

A great way to extend drawing into photography is by actually drawing with light. To create this on purpose requires more knowledge and understanding on the exposure triangle settings and the technique long exposure.

Long exposures require the cameras shutter speed length to be open for a longer amount of time to allow for more light to enter the camera.

If you don't have a camera, there are some free apps available, most newer phones have the long exposure setting built in and some have shutter speed in PRO settings.

Light sources; torch, sparklers to draw or spell in the air, and star trails where you record what the naked eye cannot see.



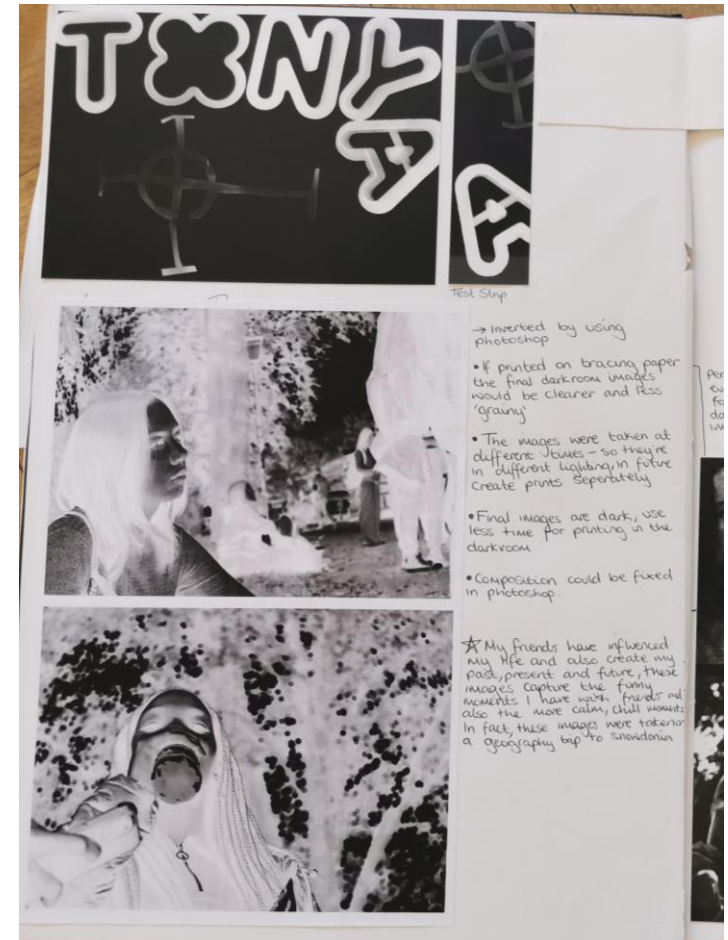


# Alternative & Traditional Processes

Analogue photography with the use of negatives requires a darkroom. However, some alternative processes do not require the expensive chemicals, paper and a darkroom.

Students can add to the photographic processes by using household items for example, spices and bleach to create greater chemical reactions to the paper.

To extend the drawing skills, students can draw shapes or artwork directly onto the paper before exposing it with other items. Whereas, for the lumen prints, the added liquid and texture/colour from spices could be drawn with personal intentions.





# Combining Photography with Art

A combination of both photography, with another area of study may be appropriate for students who also have a love for drawing and digital art.

Collage can include the making of own images and pair this with text, drawing, paper sculpture and drawing with scissors.

Those interested in more digital media may include animation drawing skills that are included with their own photography works.

For final presentation, students may consider creating books or zines which may include illustrative drawing skills or even exploring fabric and images in embroidery art.

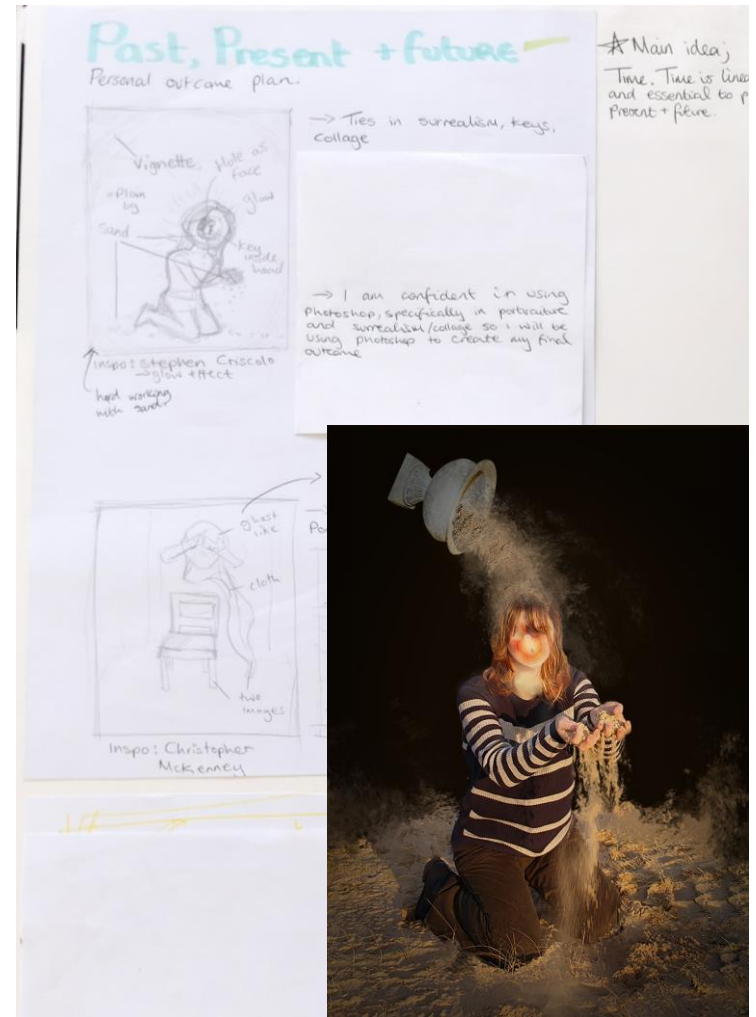


# Studio and Shoot Planning

Planning for photoshoots can help avoid mistakes when moving fast on the shoot. Students will benefit from practicing this especially when time constraints of lesson take place regularly.

Planning for a shoot would look like knowing the equipment you need, prepared for the location and if you need artificial lighting or will use natural lighting. If using natural lighting, considering the time you would be shooting so you have an understanding of the direction of the light source and if you desire hard or soft lighting.

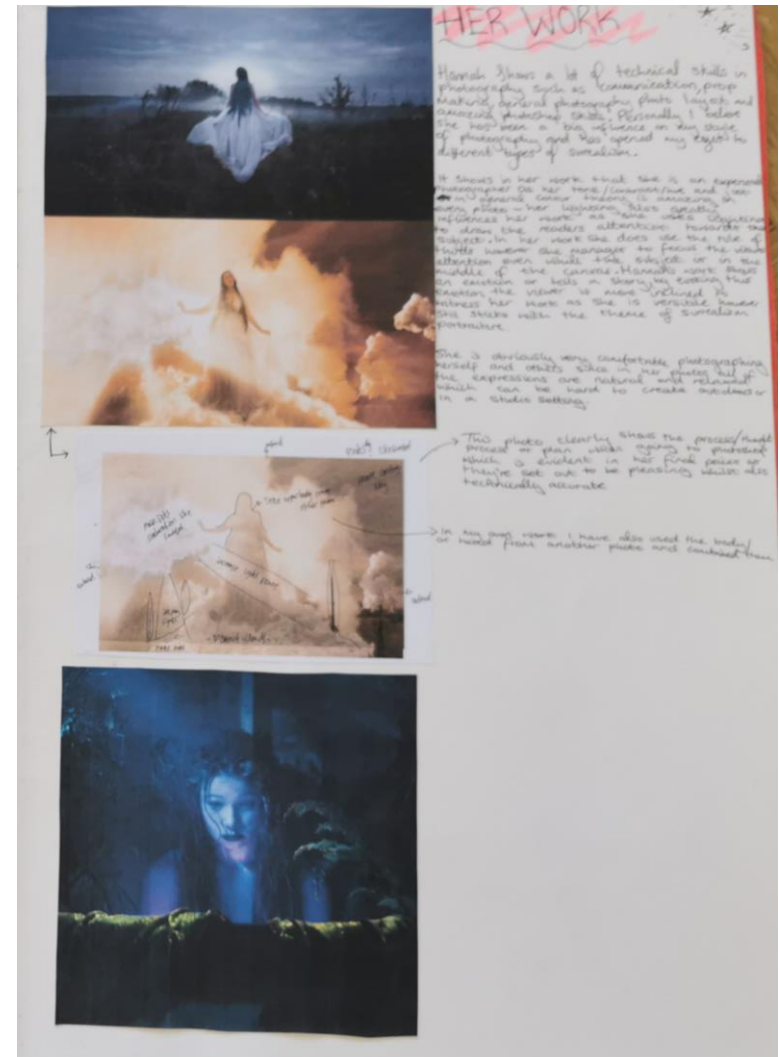
The drawing element could then take the form of diagrams of the direction of light and poses to be created. This can either be drawn by hand or there are apps available to help with this.



# What does written annotation look like in photography?

**Research** is a vital piece of the course to embed the knowledge and understanding of ideas, how artists work, visual literacy, processes in photography, formal elements as well as the ability to later select appropriately in the development of their projects.

It is important to recognise the formal elements which include but are not limited to; colour, line, form, tone and texture. The concept and contextual information within an artist's work will allow for students to create a connection to support the development of their own work.



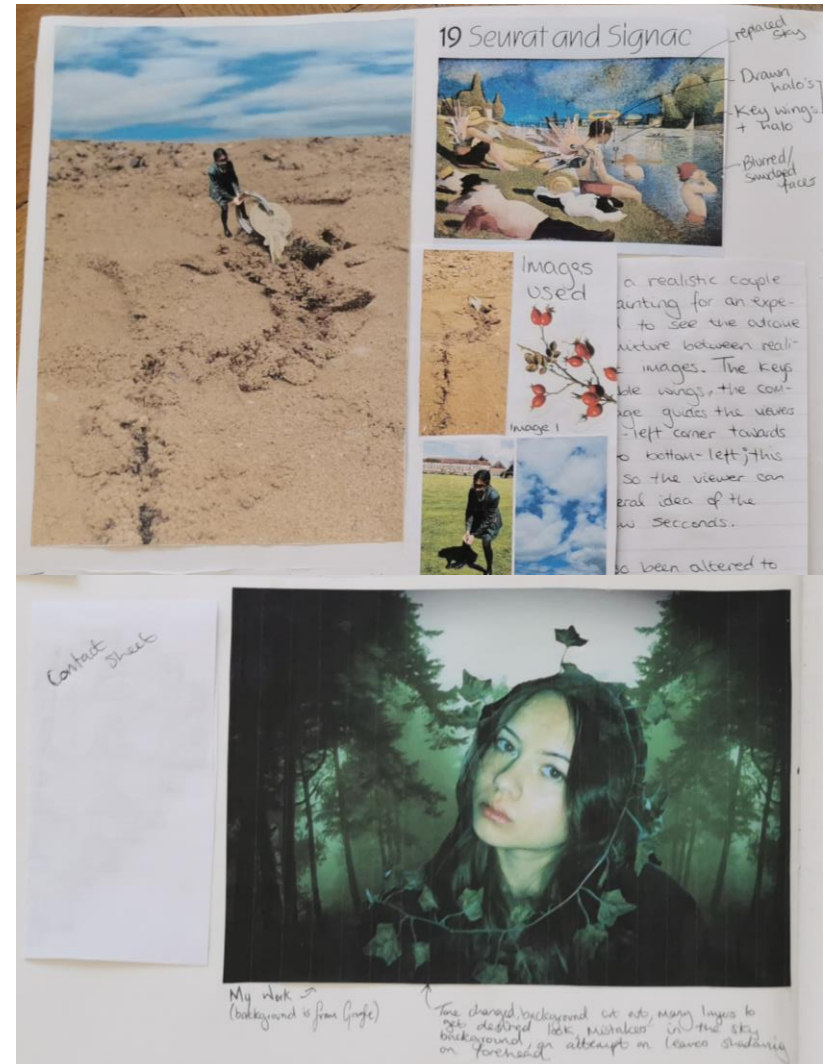
# What does written annotation look like in photography?

The purpose of annotation is to; analyse critically, evaluate and reflect on their own work and that of others; record notes on developments, experiments, ideas or visits.

This can be in the form of annotation and more visual demonstrations of refinement in photoshoots, post-processing, planning and final piece(s).

Recording important technical information will provide examples of students' knowledge in photography and ability to apply skills, while critically reflecting on their refinements and decisions.

For more information on annotation, check out our [Written Annotation](#) support video.



# Responding to the ESA

## Guidance from Pearson

Component 2 should allow students to demonstrate the ability to construct a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured. All knowledge, skills, understanding and activities should therefore be relevant to the student's creative journey. The work undertaken for this component should be seen as part of a substantive project(s), rather than a series of disjointed tasks, and work should evidence all the Assessment Objectives holistically.

*(Specification, p. 25)*

**Preparatory studies** should show students' development of ideas and progress through their work. Preparatory studies may be evidenced through any appropriate means such as sketchbooks, notebooks, worksheets, design sheets, different scale rough studies, samples, swatches, test pieces, maquettes and digital material.

During the **10-hour period of sustained focus** students will produce their final response(s) to the ESA, based on their preparatory studies, which could be a single artefact, a series or a group of artefacts. Students must work unaided under examination conditions during this time. *(Specification, p. 25)*





## Component 2 – Photography Edexcel Exemplar



## Component 2 – Photography Edexcel Exemplar





## Component 2 – Photography Edexcel Exemplar



## Component 2 – Photography Edexcel Exemplar



## Component 2 – Photography Edexcel Exemplar



# Links to further support



# Accessing support

## Art, Design and Media | Pearson qualifications

### Key Updates

Updated regularly with relevant news and updates

### Subject Advisor

Details for contacting your Subject Advisor and support

### Sign Up for Updates


Get updates straight to your inbox

Overview News BTEC in Art, Design and Media Live events

Home > Subjects > Art, Design and Media

## Art, Design and Media

**NEW: September Update for Art, Design and Media**

Results Day Support	<p>Check out the September update for Art, Design and Media. This update is full of helpful information and support regarding results days, planning for next school year, qualification updates, training opportunities, helpful resources and inspiration, and key dates.</p>  <p><a href="#">Read the September update</a></p>
July Update for Art, Design and Media	
Meet your new Subject Advisor	

**Subject advisor**  
**Jaclyn Wiid**  
Art, Design and Media

**Email :** [TeachingArtandDesign@Pearson.com](mailto:TeachingArtandDesign@Pearson.com)  
[TeachingMedia@Pearson.com](mailto:TeachingMedia@Pearson.com)

**Phone :** +44 (0) 344 463 2535 (Teaching Services team | Mon - Fri, 8am - 5pm GMT)

[Sign up to subject advisor updates](#)  
[Customer support portal](#)  
[Explore your art, design and media communities](#)

### Qualifications

Sort by: Qualification

- A Level (2)
- Apprenticeship Frameworks (2)
- BTEC Entry Level and Level 1 (2)
- BTEC Firsts (3)
- BTEC Foundation Diplomas in Art Design and Media (2)
- BTEC Higher Nationals (16)
- BTEC International Level 2 (2)
- BTEC International Level 3 (2)
- BTEC Level 2 Skills (3)
- BTEC Nationals (5)

# Accessing support

[Edexcel A level Art and Design 2015 | Pearson qualifications](#)

[Edexcel GCSE Art and Design \(2016\) | Pearson qualifications](#)

[Edexcel International GCSE Art & Design | Pearson qualifications](#)

## Course Materials

All of the support materials and resources for your qualification can be found on the course materials page

## Categories

Navigate the different categories to find lots of helpful information and support

Specification Course materials Teacher support Training Switch to Pearson Third-party support

Home > Our qualifications > GCSEs > Art and Design (2016)

Pearson Edexcel GCSE Art and Design (2016)

Pearson | Edexcel

Course materials

FILTERS

CATEGORIES

- ☐ Specification and sample assessments (2)
- ☐ Exam materials (16)
- ☐ Forms and administration (5)
- ☒ Teaching and learning materials (54)

CONTENT TYPE

- ☒ All
- ☐ Assessment grid (1)
- ☐ Course planner (1)
- ☐ Exemplar material (11)
- ☐ FAQs (1)
- Show more

EXAM SERIES

Teaching and learning materials (54)

SORT BY Latest

EXPAND ALL

- Assessment grid
- Course planner
- Exemplar material
- FAQs
- Guidance for centres
- Guide
- Mapping document

# Accessing Support

Teaching and learning  
materials (57)

SORT BY Latest

## Guide



### Setting up your department for moderation

This short video gives a brief outline of the moderation process and contains practical suggestions for how centres might choose to present work for moderation.

| MP4 70.4 MB | 05 April 2023



### GCSE Contextual references for Component 1 and Component 2

Updated contextual references to support teachers and students.

| PDF 128.2 KB | 03 January 2023



### GCSE Art and Design - Digital Portfolios

| PDF 355.2 KB | 26 August 2022



### GCSE Art and Design Written Annotation Guide

| PDF 1.8 MB | 01 October 2020



### Personal portfolio guide

Provides extra support as you deliver Component 1 Personal Portfolio.

| PDF 205.6 KB | 01 October 2020



### Practical assessment guide

| PDF 2.0 MB | 01 October 2020



### Taxonomy

| PDF 285.6 KB | 01 October 2020



### Art and Design book reviews

A wide range of Art and Design publications by Thames & Hudson are reviewed across a variety of subject areas and from practical to theoretical study.

| PDF 4.3 MB | 03 August 2018



### GCSE Art and Design Drawing Guide

| PDF 4.0 MB | 04 June 2016

## Exemplar material



### GCSE exemplar directory

This exemplar directory is intended to help teachers locate the most useful exemplar materials when marking and standardising work in their centres. (Updated December 2023)

| XLSX 268.9 KB | 11 December 2023



### GCSE Exemplar Library

Introducing the new GCSE Exemplar Library for accessing exemplar material.

| PDF 60.0 KB | 14 November 2023



### Edexcel GCSE (9-1) Art and Design: Standards Booklet Set 6

| PDF 60.4 MB | 11 September 2023



### Edexcel GCSE (9-1) Art and Design: Standards Booklet Set 5

| PDF 186.2 MB | 03 August 2023



### Edexcel GCSE (9-1) Art and Design: Standards Booklet Set 2

| PDF 21.0 MB | 28 July 2023



### GCSE Art and Design Digital Submission exemplars

| MP4 126.2 MB | 09 February 2023



### Component 1: Personal Portfolio

| ZIP 114.5 MB | 04 January 2023



### Component 2: Externally Set Assignment

| ZIP 39.1 MB | 04 January 2023



### Edexcel GCSE (9-1) Art and Design: Standards Booklet Set 4

| PDF 72.1 MB | 06 April 2021

# Other useful links

The Photographers' Gallery - <https://thephotographersgallery.org.uk/learn>

The V&A Museum Photographs - <https://www.vam.ac.uk/collections/photographs>

British Journal of Photography - <https://www.1854.photography/>

LensCulture - <https://www.lensculture.com/>

PhMuseum - <https://phmuseum.com/>

Photography-Now - <https://photography-now.com/exhibition/?type=A>

Magnum Photos - <https://www.magnumphotos.com/>

Photoworks - <https://photoworks.org.uk/>

Photo London - <https://photolondon.org/>

Paris Photo - <https://www.parisphoto.com/en-gb.html>

Foam - <https://www.foam.org/>

Photo Pedagogy - <https://www.photopedagogy.com/>



# Further support

Contact us at [TeachingArtandDesign@Pearson.com](mailto:TeachingArtandDesign@Pearson.com)

Book a [Subject Advisor catch-up](#)

Read the [latest Subject Advisor update](#)

Sign up for future [Subject Advisor updates](#)

Join our Art and Design communities:

- [Art & Design: GCSE/A Level](#)
- [Art & Design: International GCSE](#)

Watch our Art and Design bitesize videos:

- [A Level Art and Design \(2015\)](#)
- [GCSE Art and Design \(2016\)](#)
- [International GCSE Art and Design \(2017\)](#)

Sign up for additional training at [Pearson Professional Development Academy](#)

and watch recorded training at [Art and Design Training and Network Events - YouTube](#)



**Jaclyn Wiid**

Subject Advisor Art, Design & Media



# Q&A and discussion

Any questions?



# Find out more

For more courses see our [Pearson Professional Development Academy](#).



Professional  
Development  
**Academy**

Transforming  
training for  
everyone.



Pearson