

Years 10 - 11

GCSE PHOTOGRAPHY

Student

Handbook



THE BRITISH INTERNATIONAL SCHOOL
ABU DHABI
A NORD ANGLIA EDUCATION SCHOOL

CLICK THE LINKS TO GO TO THE RELEVANT SECTION

[WHAT ARE THE FORMAL ELEMENTS OF PHOTOGRAPHY?](#)

[HOW DO I ANALYSE A PHOTOGRAPH?](#)

[WHAT SHOULD I WRITE IN MY SKETCHBOOK WHEN WRITING ABOUT A PHOTOGRAPHER'S WORK?](#)

[HOW DO I PLAN A PHOTOSHOOT IN MY SKETCHBOOK?](#)

[HOW DO I ANNOTATE A CONTACT SHEET? HOW SHOULD I PRESENT IT IN MY SKETCHBOOK? WHAT SHOULD I WRITE?](#)

[HOW DO I PRESENT MY PHOTOGRAPHS IN MY SKETCHBOOK? WHAT SHOULD I WRITE ABOUT?](#)

[HOW DO I REFLECT ON MY WORK?](#)

[WHO ARE SOME FAMOUS PHOTOGRAPHERS TO BE INSPIRED BY?](#)

[HOW AM I ASSESSED?](#)

[WHERE SHOULD I GO FOR INSPIRATION?](#)

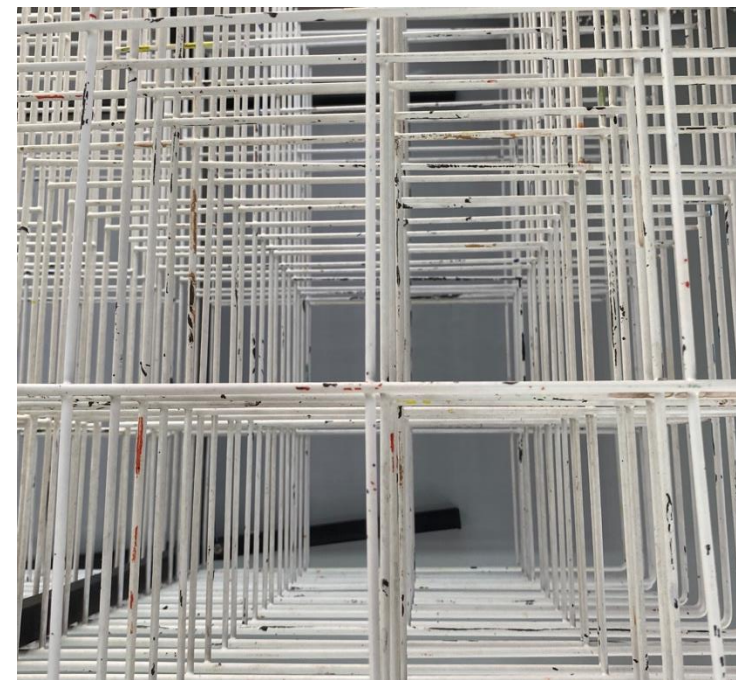
WELCOME

VISUAL ARTS DEPARTMENT

Welcome to the exciting world of Visual Arts! You are entering a dynamic field of study that will allow you to express your creativity and imagination in new and unique ways.

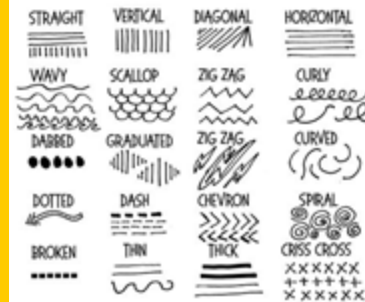
In Visual Arts, you will explore a variety of mediums such as painting, drawing, sculpture, digital art, photography and many more. You will learn about different techniques, styles, and artists that have shaped the history of art. You will also develop critical thinking skills as you analyse and interpret works of art. Through this course, you will learn to appreciate the value of art and the role it plays in our society. You will develop skills that will not only be useful in art but also in other areas of your life such as problem-solving, communication, and self-expression. We are excited to have you as a part of our Visual Arts community and look forward to seeing your creativity come to life. We are dedicated to helping you achieve your full potential and will provide you with the support and guidance needed to succeed.

So, get ready to explore, create, and express yourself in new and exciting ways. We can't wait to see what you will accomplish in the world of Visual Arts!



1

Formal Element **LINE**



Exploring **LINE** in the composition...

1. Describe the lines (straight, curved, chaotic)?
2. Do lines dominate?
3. Do the lines contain colour, form, texture?
4. Are the lines flat or do they create three-dimensional forms?
5. Are the outlines of the subject matter natural or distorted (abstracted)?

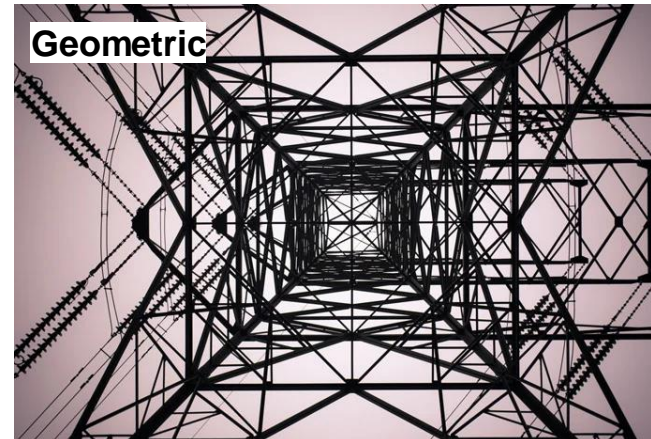
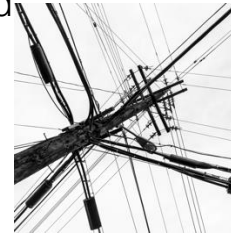
In photography, line refers to the visible paths or directions within an image that can be created by various elements such as edges, shapes, shadows, contrast, and patterns. Lines can be straight or curved, horizontal or vertical, diagonal or oblique, thick or thin, solid or broken, and can be used to create a sense of movement, depth, perspective, symmetry, or asymmetry within a photograph. Lines can also lead the viewer's eye towards a specific point of interest within the image and can be used to convey a certain mood or emotion.



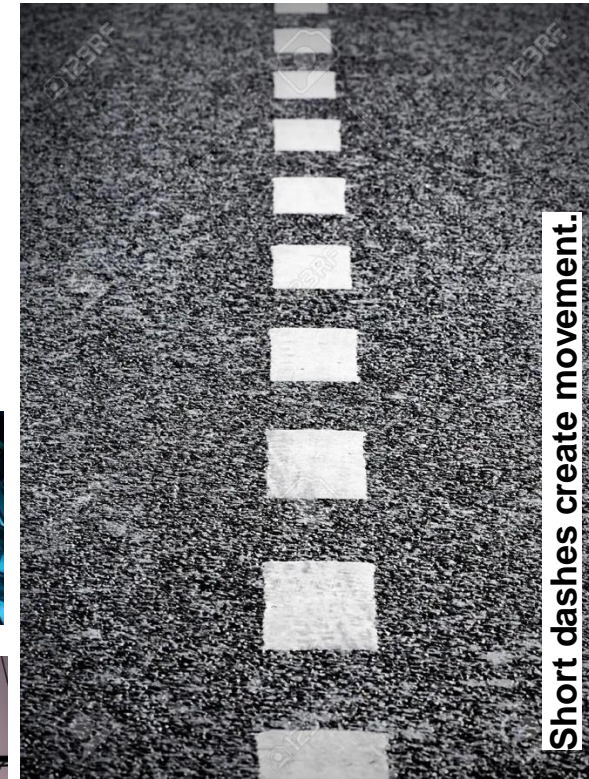
Simplifying the subject using strong lines.



Strong directional lines



Geometric



Short dashes create movement.



Contours show shape and form

Mark Making
Path
Length
Direction
Horizontal / Vertical
Diagonal
Angular
Straight / Curved
Broken
Layered
Stippling
Hatching
Cross-Hatching
Scumbling
Contour
Continuous
Light / Faint
Hidden
Bold
Opacity
Transparency
Energetic
Expressive
Gestural
Confident
Sketch
Implied
Fluent
Guidelines
Sweeping
Perspective
Weight / Thickness

2

Formal Element SHAPE

Exploring **Shape** in the composition...

1. **Are the shapes organic or geometric? Are they repeated?**
2. **Is the shape an outline or filled in?**
3. **Are the shapes solid (opaque) or transparent?**
4. **Are the shapes simplified, abstract or realistic?**
5. **Is shape of primary or secondary importance?**

Two-Dimensional
Enclosed Area

Flat

Length

Width

Organic

Freeform

Natural

Irregular

Geometric

Squares

Rectangles

Polygons

Hexagons

Triangles

Circles

Outline

Opaque

Transparent

Realistic

Abstract

Decorate

Symbol

Simple

Complex

Control / Order

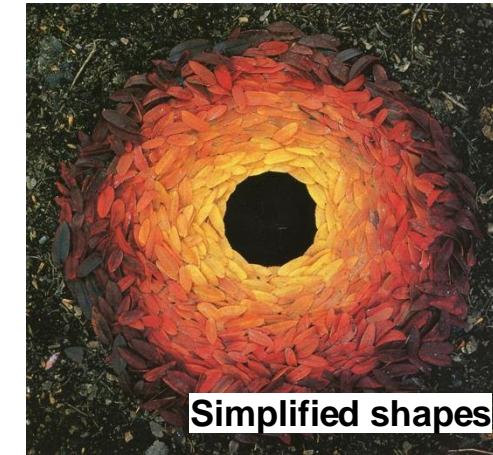
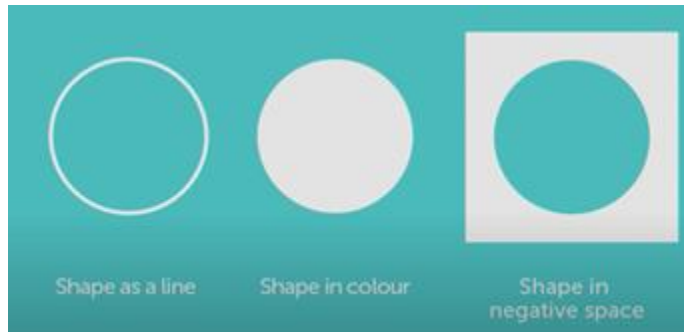
Typography / Words

Layered

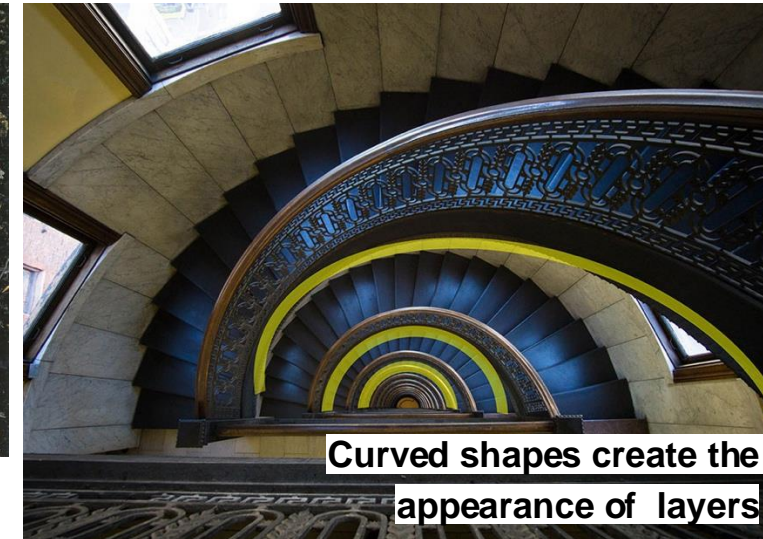
Separate

In photography, shape refers to the physical outline or form of an object or subject within the frame of the photograph. Shapes can be organic or geometric and can be created by the objects within the photograph or by the way the photograph is composed.

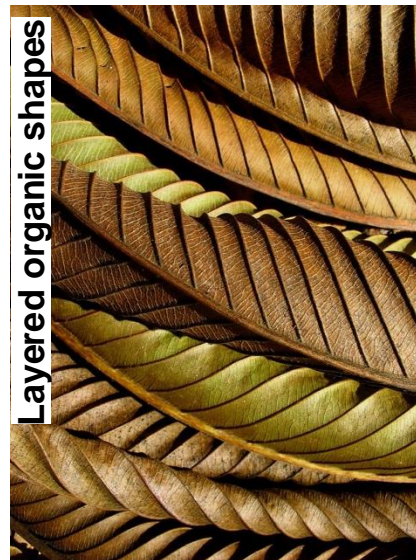
Shapes are an important element of composition in photography, as they can create visual interest and structure within the frame. The use of different shapes and the way they interact with each other can also convey different moods and emotions in the photograph. For example, the use of sharp, angular shapes can create a sense of tension or unease, while soft, curved shapes can create a sense of calm or tranquility. Photographers often use shapes to create visual patterns or rhythms within their photographs, which can draw the viewer's eye and create a sense of movement and energy within the image.



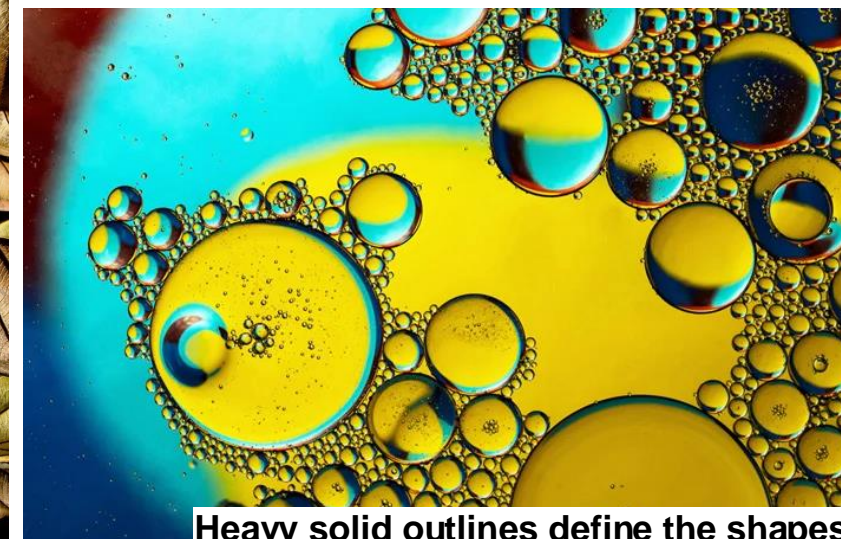
Simplified shapes



Curved shapes create the appearance of layers



Layered organic shapes



Heavy solid outlines define the shapes

3

Formal Element TONE

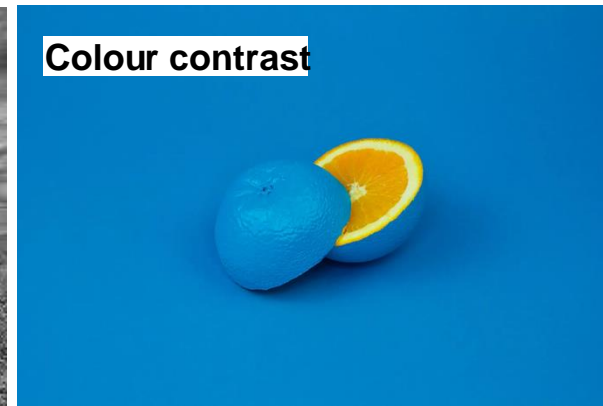
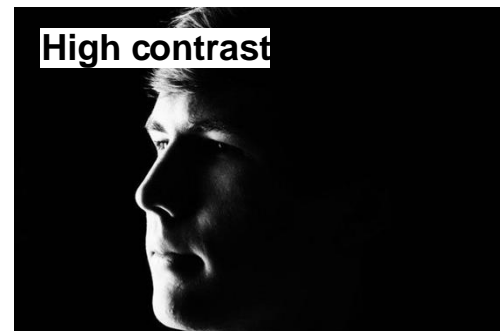


Exploring **Tone** in the composition...

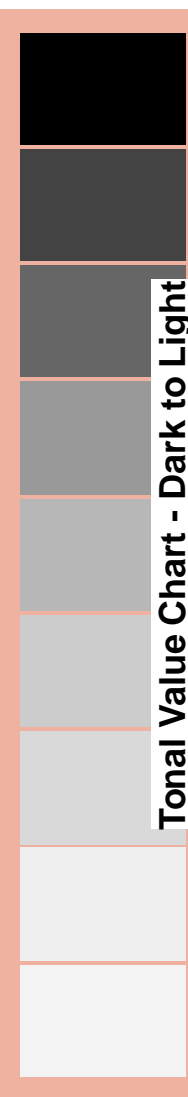
1. Does light make details clearer? Does light create mood or atmosphere?
2. Is shading used to model form? What is highlighted and why?
3. Is light and shade used to create space?
4. Does the light emphasise texture?
5. Is the light source depicted in the image? Natural or artificial?

In photography, tone refers to the brightness and contrast levels of an image, which can create a specific mood or atmosphere within the photograph. Tones can range from light to dark and can be adjusted to create a desired effect in the final image.

Tone can be used to create a sense of drama or tension, or to convey a particular mood or emotion. For example, high-contrast tones with deep shadows and bright highlights can create a sense of drama or intensity, while low-contrast tones with soft, muted colours can create a more dreamy or ethereal mood. The tone of a photograph can also be influenced by the type of lighting used, as well as the processing techniques used in post-production.



Tonal Value Chart - Dark to Light



Light Source
Tonal Value
Natural
Artificial
Warm / Cool
Deflected
Absorbed
Reflected
Refracted
Dappled
Filtered
Shadow
Cast
Tint
Tone
Shade
Shading Techniques
Hatching
Cross-Hatching
Scumbling
Stippling
Intense
Contrast
Chiaroscuro
Highlight
Midtone
Shadow
Illusion
Monochrome
Gentle
Harsh
Fierce
Luminosity

4

Formal Element

TEXTURE

Exploring **Texture** in the composition...

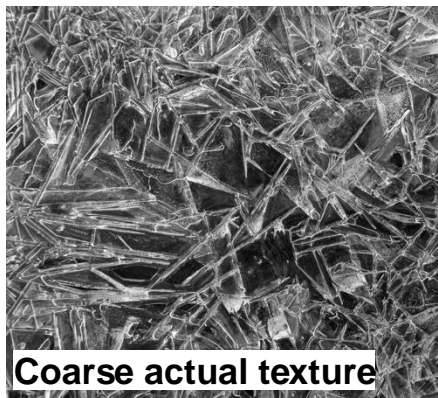
1. **Is the artwork texture visual or actual?**
2. **Does the surface texture affect the meaning of the artwork?**
3. **Is paint heavily layered (impasto) creating a sculptural component?**
4. **How has mark making, media or technique been used?**
5. **Is texture a main focus of the artwork?**

In photography, texture refers to the surface qualities of an object or subject within the image, and how those qualities are represented in the photograph. Textures can be smooth, rough, glossy, matte, soft, hard, or anything in between, and can be captured in detail or suggested through shading or contrast.

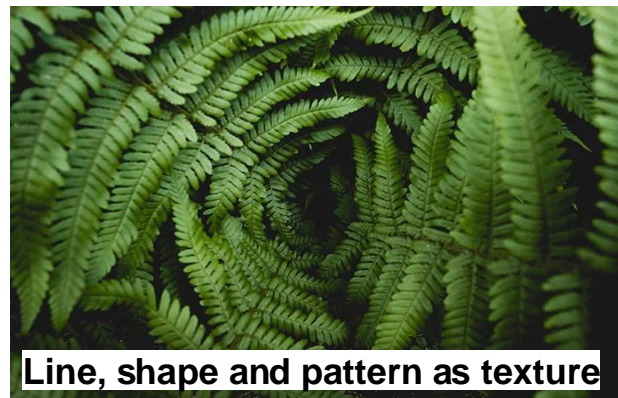
Texture can add depth and interest to a photograph and can be used to create a tactile quality that invites the viewer to engage with the image on a sensory level. For example, a photograph of a weathered old door with peeling paint and rough wood grain can convey a sense of history and age, while a photograph of a sleek, shiny sports car with a smooth, reflective surface can convey a sense of speed and modernity. Texture can also be used to draw attention to a specific area of the photograph, or to create contrast with other elements within the image.



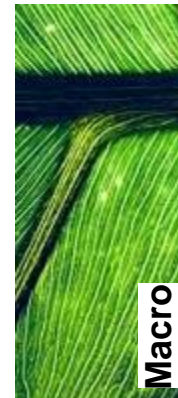
Still life objects



Coarse actual texture



Line, shape and pattern as texture



Macro



Waxy veins etched on leaf



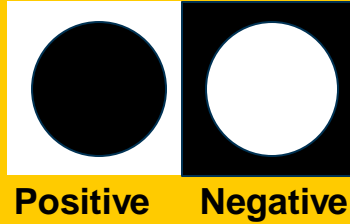
Deep wrinkled skin

Surface Quality
Visual / Implied
Actual / Tactile
Impasto
Relief
Layered
Natural
Manmade
Artificial
Flat
Round
Rough
Coarse
Smooth
Fine
Dry / Wet
Waxy
Angular
Jagged
Matt
Gloss
Coarse
Thick
Weathered
Pattern
Etched
Intaglio
Glazed
Metallic
Disfigured

5

Formal Element

SPACE



Exploring **Space** in the composition...

1. **Is there a sense of depth (illusion of 3D space) in the image?**
2. **Does the illusion of space look realistic or unrealistic?**
3. **How are the objects placed? Does scale change?**
4. **Is our viewpoint high or low, close or far away, narrow or wide?**
5. **Is there a clear foreground, middle and background?**

In photography, space refers to the area surrounding and between the subjects or objects within the image. Space can be categorized into two types: positive space and negative space. Positive space refers to the area occupied by the subject or objects within the image, while negative space refers to the area surrounding the subject or objects.

Space can be used to create a sense of depth and dimension within the photograph and can be manipulated to draw the viewer's eye towards a particular point of interest within the image. By controlling the amount of space between objects, a photographer can create a sense of balance, harmony, or tension within the photograph. For example, a photograph with a large amount of negative space can create a feeling of openness or emptiness, while a photograph with a small amount of negative space can create a sense of intimacy or closeness. Space can also be used to convey a certain mood or atmosphere within the photograph, depending on how it is utilized.



Positive
Negative
White Space
3D Space
Width
Height
Depth
Pictorial Space
Linear Perspective
1 Point
2 Point
Aerial Perspective
Overlapping
Foreshortening
Relative Size
Proportion
Position
Foreground
Middleground
Background
2D Plane
Vanishing Point
Layered
Area
Site Specific
Proximity
Chaotic
Ordered
Random
Depth
Illusion
Physical

6

Formal Element

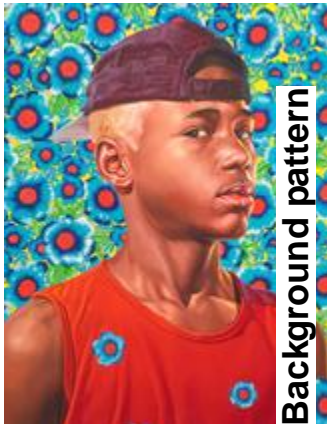
PATTERN

Exploring **Pattern** in the composition...

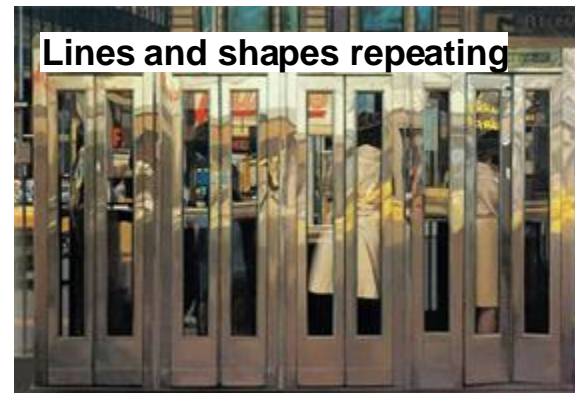
1. **Is pattern of primary or secondary importance?**
2. **Is pattern created with line, shape or colour?**
3. **Is the pattern a result of materials, techniques or processes?**
4. **Has pattern been created through the form or by surface treatment?**
5. **Does pattern link socially, culturally, historically?**

In photography, pattern refers to the repetition of a design or motif within the image, often in a regular or predictable way. Patterns can be found in a variety of subjects, such as architecture, nature, textiles, and art. They can be created by shapes, colours, textures, lines, and other visual elements within the image.

Patterns can add a sense of structure and rhythm to a photograph and can be used to create a sense of harmony or order within the image. They can also be used to create a sense of movement or energy, depending on the type of pattern and how it is captured within the photograph. For example, a photograph of a row of identical buildings with identical windows can create a sense of repetition and monotony, while a photograph of a field of wildflowers in various colours and shapes can create a sense of diversity and energy. Patterns can also be used to draw the viewer's eye towards a specific area of the photograph, or to create contrast with other elements within the image.



Background pattern



Lines and shapes repeating



Islamic architectural tiles

Repeating
Random
Motif
Symbol
Regular
Irregular
Organic
Geometric
Natural
Man made
Simple
Complex
Linear
Radial
Half Drop
Symmetry
Asymmetry
Balance
Harmony
Order
Contrast
Rhythm
Movement
Structural
Decorative
Positive
Negative
Shape
Structure
Spiral
Camouflage

7

Formal Element

COLOUR

Exploring **Colour** in the composition...

1. **How has colour been captured? Do colours create meaning or emotion?**
2. **Are there primary, secondary, tertiary or complementary colours?**
3. **Have tints, tones or shades been used?**
4. **Have natural colours of objects been used? Wide range or limited palette?**
5. **Are colours captured in blocks or blended?**

Primary = Red, Yellow and Blue. Cannot be made by mixing colours
All other colours can be made by mixing quantities of these together.

Secondary = mix equal amounts of 2 primary colours.

Tertiary = mix equal amounts of 1 primary and 1 secondary colour.

Monochromatic = tints, tones and shades of **one colour**.

Analogous/Harmonious = next to each other on colour wheel.

Complementary = opposite each other creating contrast.

Mixing a colour's complementary (instead of black) will create a darker shade.

Warm = red, orange, yellow, browns and tans.

Cool = blue, green, violet, most greys.

Neutral = black, white and grey.

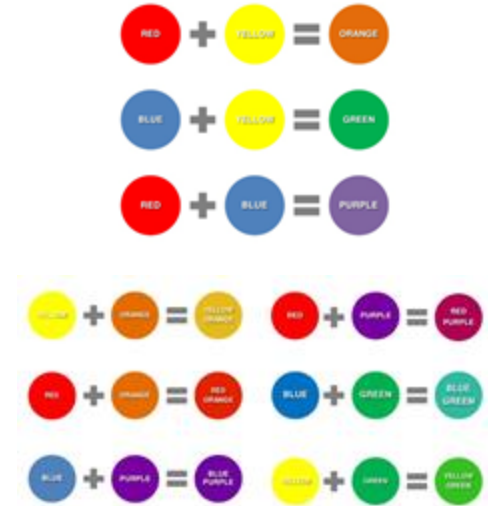
Tint = add white.



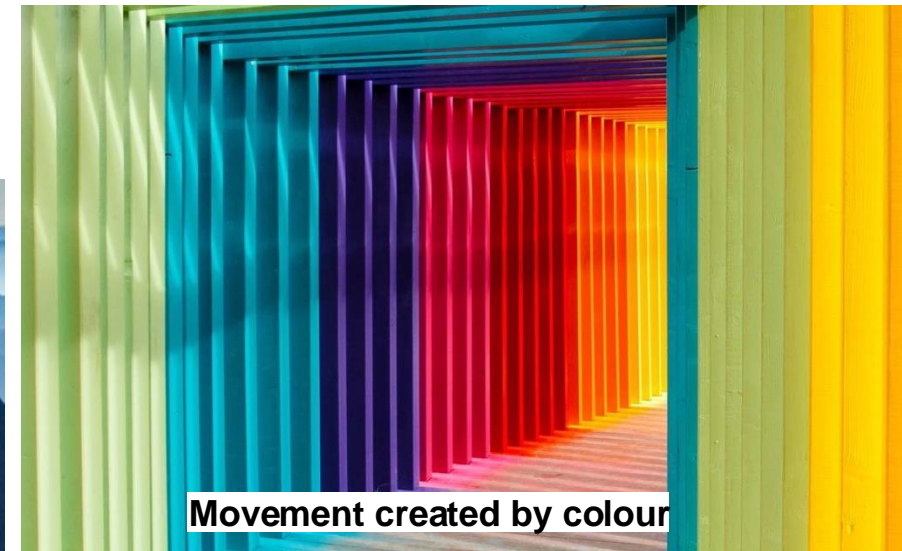
Tone = add grey.



Shade = add black



Aerial perspective colours fade



Movement created by colour

Hue
Value
Lightness
High
Darkness
Low
Chroma
Intensity
Saturation
Primary
Secondary
Tertiary
Warm / Cool
Tints
Tones
Shades
Monochromatic
Analogous
Complementary
Triadic
Opaque
Block Fill / Solid
Transparent
Translucent
Bright
Vivid
Delicate
Bold
Blend
Wash
Layered
Contrast

8

Formal Element

LIGHT

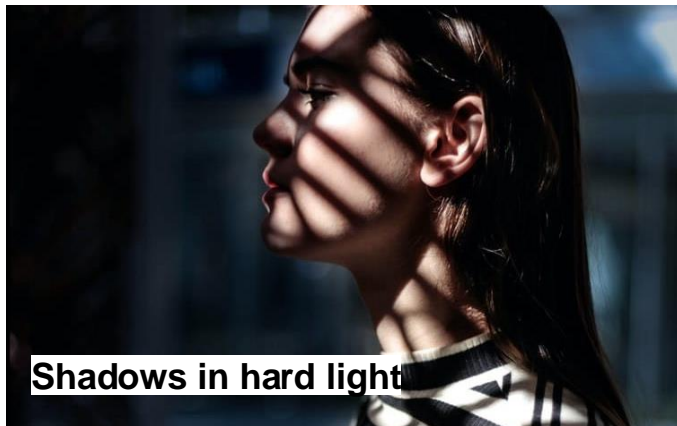
Exploring **Light** in the composition...

1. **What is the overall lighting style of the photograph?**
2. **What is the direction of the light source in the photograph?**
3. **What is the colour temperature of the lighting in the photograph?**
4. **How does the lighting contribute to the mood or atmosphere of the photograph?**
5. **Are there any areas of the image that are over or underexposed due to the lighting?**

In photography, light refers to the illumination of a subject or scene by natural or artificial sources. Light is an essential element of photography, as it determines how the image is captured and how it appears to the viewer. The quality, direction, intensity, and colour of light can all have a significant impact on the mood and atmosphere of the photograph.

Photographers use various techniques to control the light within their photographs, such as adjusting the exposure settings, using reflectors or diffusers to modify the direction or intensity of light, and utilizing different types of lighting equipment to create specific effects. The use of light can also be used to emphasize certain elements within the photograph, such as highlighting the texture of a surface or creating shadows to add depth and dimension to the image.

Light can be natural, such as sunlight, or artificial, such as studio lighting or flash. It can be diffused or direct, soft or harsh, warm or cool, depending on the sources and the techniques used. Ultimately, the use of light in photography is about manipulating the available light to create a specific effect or convey a certain mood within the photograph..



Bright
Soft
Harsh
Warm
Cool
Natural
Artificial
Dramatic
Moody
Contrast
Shadowy
Backlit
Overexposed
Underexposed
Directional
Even
High-key
Low-key
Flickering
Glowing
Radiant
Muted
Hazy
Saturated
Blurred
Bokeh
Spotty
Streaky
Spotlight
Silhouette
Gritty
Bleached

9

Formal Element

FOCUS

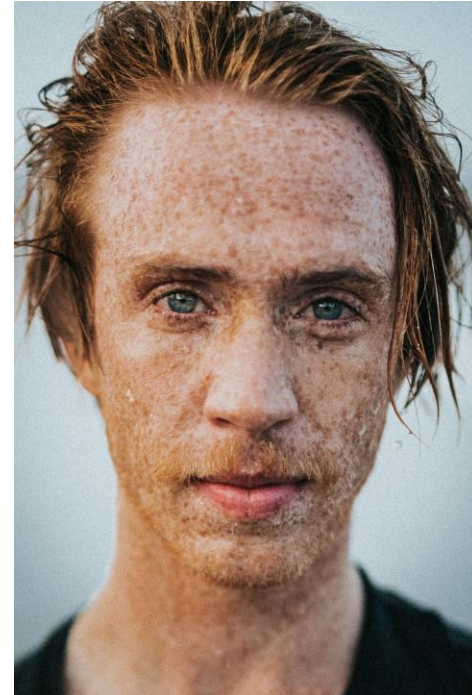
Exploring **Focus** in the composition...

1. **What is the main subject of the photograph and is it in focus?**
2. **What is the depth of field in the photograph and how does it affect the focus?**
3. **Is the focus point centered or off-center, and how does this impact the composition?**
4. **Are any parts of the photograph intentionally out of focus to create a particular effect?**
5. **Is the focus consistent throughout the photograph, or are there areas that are more blurred than others?**

In photography, focus refers to the sharpness and clarity of a subject within the image. It is achieved by adjusting the camera's lens to align the focal plane with the subject, resulting in a clear and well-defined image. The process of focusing involves adjusting the distance between the lens and the subject, either manually or through automatic settings on the camera.

Proper focus is critical to achieving a successful photograph, as it ensures that the subject is clearly visible and identifiable within the image. A photograph with poor focus may appear blurry, out of focus, or hazy, and may not convey the intended message or impact.

In addition to achieving sharpness and clarity, photographers may also use focus creatively to draw attention to specific elements within the photograph. For example, selective focus can be used to blur the background or foreground of an image, creating a shallow depth of field that draws the viewer's attention to the subject in focus.



Sharp
Blurry
Soft
Clear
Fuzzy
Crisp
Distorted
Out-of-focus
In-focus
Selective
Shallow
Deep
Narrow
Wide
Accurate
Precise
Grainy
Detailed
High-resolution
Low-resolution
Bokeh
Macro
Micro
Hazy
Flat
Depth-of-field
Focal point
Zoom
Focus stack
Manual
Auto
Hunting
Infinity
Soft focus

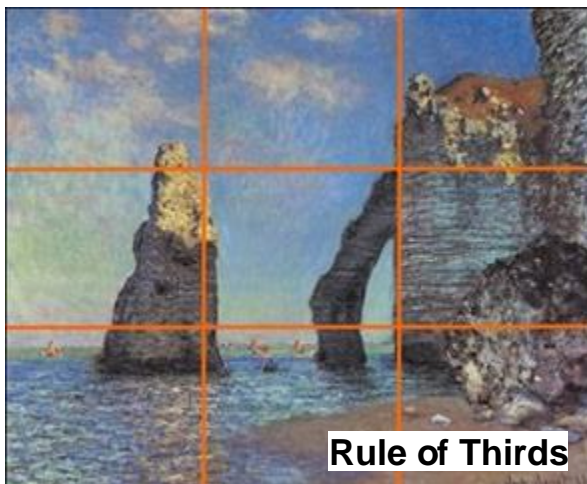
Formal Element

COMPOSITION

In photography, composition refers to the arrangement of visual elements within an image. It involves selecting and positioning the subject or subjects, as well as any other elements such as background, foreground, and lighting, in a way that creates a visually pleasing and effective image.

A well-composed photograph can evoke emotions, tell a story, or communicate an idea or message. There are various composition techniques that photographers can use to achieve a balanced and visually engaging image, such as the rule of thirds, leading lines, symmetry, contrast, and framing. These techniques help to guide the viewer's eye through the image and create a sense of depth, balance, and interest.

Composition is an essential element of photography, as it can greatly impact the overall effectiveness and impact of an image. By carefully considering the placement and arrangement of elements within the frame, photographers can create images that are not only visually appealing, but also communicate their intended message or purpose to the viewer.



1. What is the main subject of the photograph and how is it positioned within the frame?
2. What is the balance of the photograph, and how do the various elements contribute to it?
3. What is the perspective of the photograph, and how does it impact the overall composition?
4. What is the rule of thirds, and how is it applied in the photograph?
5. Are there any leading lines or shapes that direct the viewer's eye through the photograph?
6. Is there any negative space in the photograph, and how does it contribute to the overall composition?
7. How do the colours and tones of the photograph contribute to the composition and overall mood?
8. How does the framing of the photograph impact the composition and visual impact?
9. What is the relationship between foreground, middle-ground, and background elements in the photograph?

ANALYSE A PHOTOGRAPH?

ALL students should answer the green questions, MOST students should answer the orange questions and SOME students might answer the blue questions.

1. Basic Information

- The name of the photographer
- What country are they from? (This is important as it puts the work into context)
- The name and date of the series that you are interested in
- The name and date of any images you choose from the series to analyse
- What is the image/series about? (This could be researched or your own opinion)

2. Visual Qualities (select one photo to write about in detail)

- What does the photograph show?
- What is the focus / where is your eye drawn to?
- What do you like about the image?
- What composition style have they used? leading lines, framing, the rule of thirds...etc..
- How have they used the lighting in the image?
- If they have used people in their photos, can you read any body or facial language?
- Can you talk about any of the formal elements that are shown? Line, Colour, Shape, Form, Texture, Pattern, Tone...
- How has the artist achieved the meaning, concept or message in the image?
- What techniques has the artist used to create the meaning/concept or message?

3. Camera Settings

- Where have they focused the camera?
- Discuss the aperture settings used? Shallow/long depth of field
- What shutter speed do you think they have they used?

4. Relate to your own work

This is VERY important so do not leave it out! By answering this question, you will be explaining to the examiner just how you intend to use this investigation work to inspire your own work.

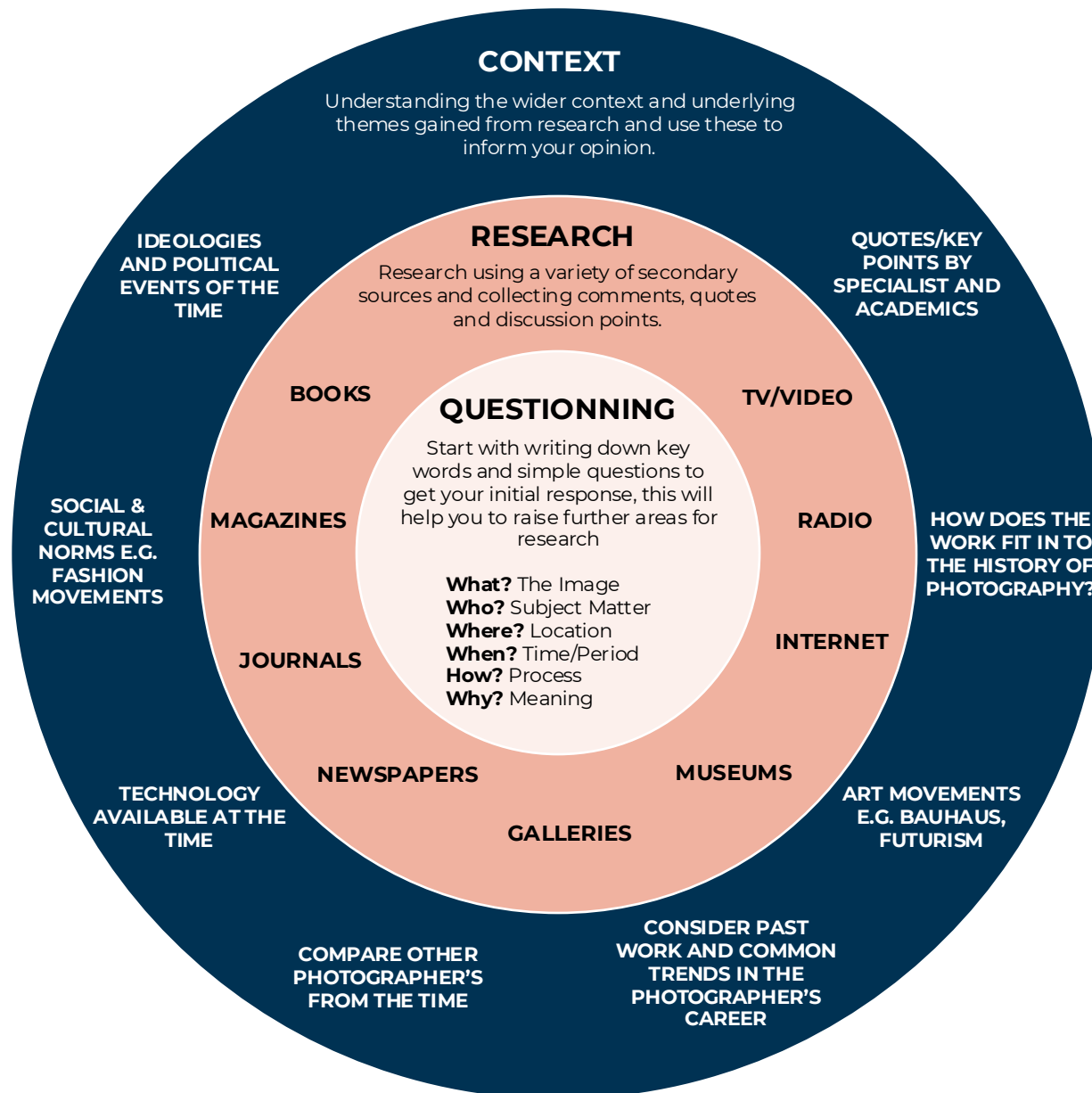
- How will you be influenced by this photographers work when planning and taking your own photos?

AO

1

HOW DO I...

ANALYSE A PHOTOGRAPH?



STRUCTURE YOUR RESPONSE USING THE FOLLOWING THREE HEADINGS:

FORM

This is where you 'set the scene'. What is going on in the photograph? Explain objectively and honestly. Imagine you are trying to explain the photograph to someone over the phone and transcribe the message.

PROCESS

What has the photographer used to create the photograph? Consider the set up and techniques. What are the lighting considerations? Has it been presented in a special way? E.g. as an installation?

CONTENT

Having researched further and understood the wider context, discuss the ideas behind the photograph and the intentions of the photographer to the best of your ability. Consider the mood of the work and how this has been achieved.

TOP TIPS

1. Start with a photograph you find interesting.
2. Use a variety of sources, including books, articles, online resources, and YouTube.
3. Take detailed notes and organize your findings.
4. Analyze your research to develop a deep understanding of the image.
5. Use your research to inform your creative process and develop your own unique perspective.

WRITING IN MORE DETAIL...

FCCPM stands for **Form, Context, Content, Process, and Mood**. It is a method for analyzing art that is commonly used in art history and criticism.

Form refers to the physical aspects of the photograph, such as its size, shape, colour, texture, and composition. This includes both the materials used to create the photographs and the way they are arranged.

Context refers to the historical, social, and cultural context in which the photograph was created. This includes the photographer's background, the time period in which the photograph was created, and any political or social factors that may have influenced the creation of the image.

Content refers to the subject matter or meaning of the photograph. This includes any symbols, motifs, or themes that the photographer has included in the image.

Process refers to the techniques and methods used by the photographer to create the image. This includes any unique or innovative methods used by the photographer to create the image.

Mood refers to the emotional or psychological effect that the photograph has on the viewer. This includes the feelings or emotions that the image evokes in the viewer, as well as any psychological or symbolic meanings that may be associated with the image.

By analyzing each of these five elements in a photograph, you can gain a deeper understanding of the image and its significance within its historical and cultural context.

Formal Elements

Line
2D Shape
3D Form
Tone
Texture
Space
Pattern
Colour
Typography
Composition

Design Principles

Unity
Contrast
Variety
Hierarchy
Scale
Emphasis
Focal Point
Alignment
Balance
Proximity
Repetition
Rhythm
Motion
Simplicity
Function

LINE Arabic - Khat	SHAPE Arabic - Shakil	STONE Arabic - Namat	TEXTURE Arabic - Malmas	SPACE Arabic - Faragh	PATTERN Arabic -Isloob	COLOUR Arabic - Laown	LIGHT Arabic - Eda'a	FOCUS Arabic - Tarkeez
Straight Curved Diagonal Zigzag Horizontal Vertical Angular Wavy Twisted Intersecting Overlapping Parallel Perpendicular Thin Thick Delicate Bold Dynamic Static Geometric Organic Directional Expressive Sharp Smooth Broken Jagged Fading Receding Converging Diverging Radiating	Geometric Organic Circular Square Rectangular Triangular Conical Cylindrical Spherical Curved Angular Jagged Pointed Rounded Elongated Symmetrical Asymmetrical Distorted Abstract Minimal Complex Bold Delicate Massive Subtle Intricate Angular Flowing Jagged Sharp Smooth Symbol	Bright Dark Light Moody Serene Muted Vibrant Intense Soft Subdued Bold Monochromatic Warm Cool Neutral High-contrast Low-contrast Striking Pastel Faded Rich Dull Ethereal Dreamy Noir Sepia Earthy Gothic Rustic Modern Vintage Shadow	Smooth Rough Soft Hard Prickly Coarse Grainy Silky Lustrous Matte Glossy Shiny Dull Polished Rugged Bumpy Wavy Striated Fibrous Spongy Brittle Flaky Cracked Weathered Rustic Peeling Furry Scaly Porous Irregular Patterned Gloss	Open Closed Crowded Sparse Expansive Constrained Limited Vast Tight Claustrophobic Roomy Narrow Wide Deep Shallow / Negative Positive 3D Flat Minimal Maximal Foreground Background Middle-ground Isolated Filled Empty Cluttered Orderly Chaotic Monochromatic Busy Engaging	Repeating Random Motif Symbol Regular Irregular Organic Geometric Natural Man made Simple Complex Linear Radial Half Drop Symmetry Asymmetry Balance Harmony Order Contrast Rhythm Movement Structural Decorative Positive Negative Shape Structure Spiral Camouflage Formal	Vibrant Bold Subdued Muted Bright Pastel Neon Pale Faded Rich Earthy Warm Cool Monochromatic Complementary Harmonious Analogous Contrasting Saturated Desaturated Soft Hard Natural Artificial Metallic Matte Glossy Reflective Opalescent Iridescent Luminescent Light / Dark	Bright Soft Harsh Warm Cool Natural Artificial Dramatic Moody Contrast Shadowy Backlit Overexposed Underexposed Directional Even High-key Low-key Flickering Glowing Radiant Muted Hazy Saturated Blurred Bokeh Spotty Streaky Spotlight Silhouette Gritty Bleached	Sharp Blurry Soft Clear Fuzzy Crisp Distorted Out-of-focus In-focus Selective Shallow Deep Narrow Wide Accurate Precise Grainy Detailed High-resolution Low-resolution Bokeh Macro Micro Hazy Flat Depth-of-field Focal point Zoom Focus stack Manual Auto Hunting Infinity Soft focus

PHOTOGRAPHIC LANGUAGE

KEYWORDS

COMPOSITION

Arabic - Takween

- Organisation

Arrangement

Orientation

Portrait

Landscape

Foreground

Middleground

Background

Golden Ratio

Rule of Thirds

Viewpoint

Proportion

Symmetry

Asymmetry

Positive

Negative

Cropped

Formal

Central Axis

Illusion

Perspective

Aerial

Perspective

Design

Principles

Unity

Contrast

Variety

Hierarchy

Scale

Emphasis

Focal Point

Alignment

Balance

Proximity

Repetition

Rhythm

Motion

Simplicity

WRITING ABOUT A PHOTOGRAPH

QUESTIONS TO CONSIDER

What is the overall composition of the artwork?

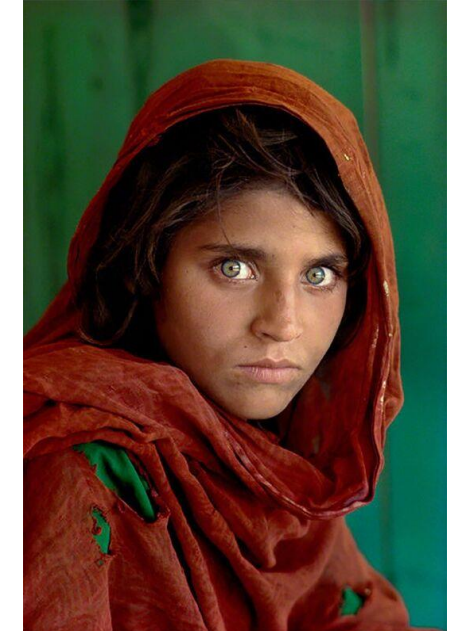
What colours, textures, and materials are used in the artwork?

How do the individual elements of the artwork relate to each other?

How does the form contribute to the overall meaning of the artwork?

EXAMPLE

The form of Steve McCurry's Afghan Girl photograph is a portrait. The photograph depicts a single subject, the young girl, and focuses on her face and upper body. The composition is tightly framed around the girl's face, with her head and shoulders taking up most of the frame. The use of a shallow depth of field creates a sense of intimacy with the subject, drawing the viewer's attention to her striking features and piercing gaze. The portrait form is a common and powerful way of capturing the essence of a person, and in this case, McCurry's portrait of the Afghan Girl has become an iconic image that has come to symbolize the plight of refugees and the human cost of conflict.



Design Principles

- Unity
- Contrast**
- Variety
- Hierarchy**
- Scale
- Emphasis
- Focal Point
- Alignment
- Balance
- Proximity
- Repetition**
- Rhythm
- Motion
- Simplicity
- Function

Formal Elements

- Line
- 2D Shape
- 3D Form
- Tone
- Texture
- Space
- Pattern
- Colour
- Typography
- Composition

FORM

- Portrait
- Landscape
- Still life
- Action
- Candid
- Wildlife
- Architecture
- Night
- Black and white
- Macro
- Abstract
- Street
- Aerial
- Documentary
- Fashion
- Panoramic
- Long-exposure
- High-angle
- Low-angle
- Wide-angle
- Telephoto
- Fish-eye
- Close-up
- Macro

WRITING ABOUT A PHOTOGRAPH

QUESTIONS TO CONSIDER

What was happening in the world during the time period the artwork was created?

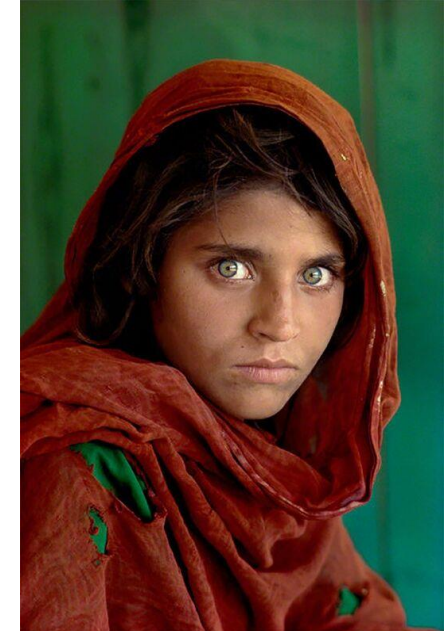
What cultural or societal factors may have influenced the creation of the artwork?

What is the artist's background, and how does it relate to the artwork?

What art movements or styles were popular during the time the artwork was created?

EXAMPLE

Steve McCurry's photograph "Afghan Girl" is one of the most iconic photographs of the 20th century. It was taken by McCurry in 1984 in a refugee camp near Peshawar, Pakistan, during the Soviet occupation of Afghanistan.



Design Principles

- Unity
- Contrast**
- Variety
- Hierarchy**
- Scale
- Emphasis
- Focal Point
- Alignment
- Balance
- Proximity
- Repetition**
- Rhythm
- Motion
- Simplicity
- Function

Formal Elements

- Line
- 2D Shape
- 3D Form
- Tone
- Texture
- Space
- Pattern
- Colour
- Typography
- Composition

CONTEXT

Historical
Cultural
Social
Political
Geographical
Environmental
Urban
Rural
Domestic
Public
Private
Natural
Artificial
Contemporary
Traditional

WRITING ABOUT A PHOTOGRAPH

QUESTIONS TO CONSIDER

What is the subject matter of the artwork?

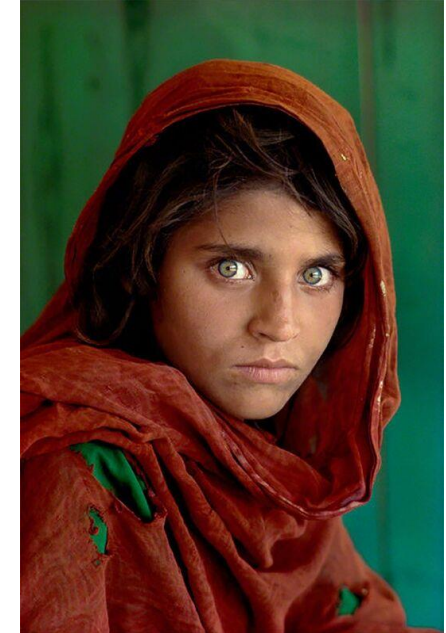
What symbols or motifs are present in the artwork, and what do they represent?

What themes are present in the artwork, and how are they expressed?

What is the message or meaning of the artwork?

EXAMPLE

The photograph features a young girl with striking green eyes and a piercing stare, wearing a red headscarf. The photograph captures the girl's hauntingly beautiful features in incredible detail, from the intricate patterns on her scarf to the flecks of dirt on her face. The girl's eyes are the focal point of the photograph, and they seem to convey a deep sense of sadness and hardship. The overall effect is a powerful and emotional image that has captivated viewers around the world.



Design Principles

Unity
Contrast
Variety
Hierarchy
Scale
Emphasis
Focal Point
Alignment
Balance
Proximity
Repetition
Rhythm
Motion
Simplicity
Function

Formal Elements

Line
2D Shape
3D Form
Tone
Texture
Space
Pattern
Colour
Typography
Composition

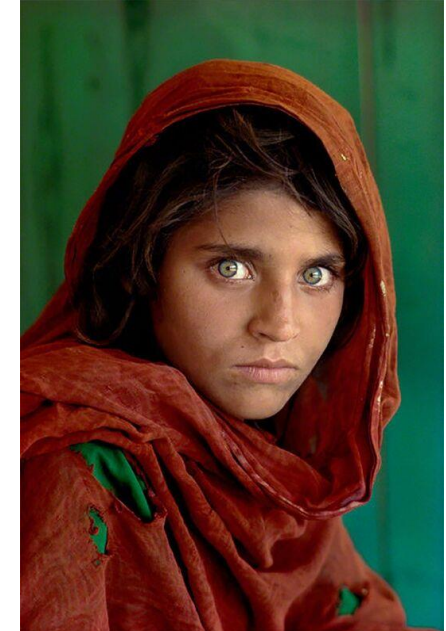
WRITING ABOUT A PHOTOGRAPH

QUESTIONS TO CONSIDER

What techniques or materials did the artist use to create the artwork?
How do the artistic techniques used in the artwork contribute to its overall meaning?
What is unique or innovative about the artist's approach to creating the artwork?
What technical challenges did the artist face in creating the artwork?

EXAMPLE

McCurry's use of colour and composition are particularly noteworthy in this photograph. The girl's red headscarf provides a vivid contrast to the muted tones of the background, drawing the viewer's eye directly to her face. The photograph is also notable for its use of depth of field, which creates a sense of intimacy between the subject and the viewer.



Design Principles

- Unity
- Contrast**
- Variety
- Hierarchy**
- Scale
- Emphasis
- Focal Point
- Alignment
- Balance
- Proximity
- Repetition**
- Rhythm
- Motion
- Simplicity
- Function

Formal Elements

- Line
- 2D Shape
- 3D Form
- Tone
- Texture
- Space
- Pattern
- Colour
- Typography
- Composition

PROCESS

Foreground
Middleground
Background
Golden Ratio
Rule of Thirds
Viewpoint
Proportion
Symmetry
Positive
Negative
Cropped
Formal
Illusion
Perspective
Design Principles

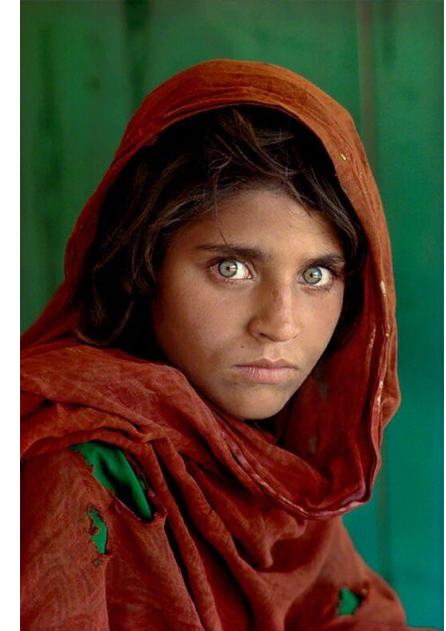
WRITING ABOUT A PHOTOGRAPH

QUESTIONS TO CONSIDER

What emotions or feelings does the artwork evoke in the viewer?
How does the artwork use colour, composition, or other techniques to create a particular mood or atmosphere?
What is the psychological or symbolic meaning of the artwork, and how does it contribute to the overall mood of the artwork?
How does the artwork reflect the cultural or historical context in which it was created?

EXAMPLE

The mood of the photograph is one of sadness and resilience. The girl's piercing gaze conveys a sense of determination and strength, even in the face of adversity. At the same time, the photograph is a poignant reminder of the human toll of war and conflict, and the suffering that it can inflict on innocent civilians.



Design Principles

- Unity
- Contrast**
- Variety
- Hierarchy**
- Scale
- Emphasis
- Focal Point
- Alignment
- Balance
- Proximity
- Repetition**
- Rhythm
- Motion
- Simplicity
- Function

Formal Elements

- Line
- 2D Shape
- 3D Form
- Tone
- Texture
- Space
- Pattern
- Colour
- Typography
- Composition

MOOD

Joyful
Serene
Melancholic
Dramatic
Playful
Nostalgic
Mysterious
Romantic
Calm
Energetic
Peaceful
Moody
Intense
Dreamy
Haunting
Suspenseful
Whimsical
Solemn
Vibrant
Serendipitous

FLUENT EXAMPLE (>4)



TITLE: Le Couple d'amoureux au bal des quatre saisons, rue de Lappe

DATE: 1932

ARTIST: Gyula Halasz aka Brassai (1899-1984)

KEYWORDS

Write down any words you associate with this photograph

Reflection, Intimacy, Social, Illusion, Deception

FORM

This is the 'Mise en Scene' (Setting the Scene). Describe what is going on in the photograph. Explain objectively and honestly. Imagine you are trying to explain the photograph to someone over the phone and transcribe that message.

This is a black & white photograph by Brassai, the French photographer (1899-1984), of a lady and her lover/partner socialising in a café and chatting over a drink of wine. She is animated and holding his chest, whilst he looks into her eyes and embraces her. The picture was taken indoors and there is a mirror behind them.

PROCESS

What has the photographer used to create the photograph? Consider the materials and media. What are the lighting considerations? Has it been presented in a special way? i.e., as an installation? Large? Small?

The picture is taken from head height looking down at the couple. This allows us to see their reflection in the mirror and have an overview of the scene. The scene may have involved the use of flash as their skin, white clothes and glasses are highly reflected. The existing light is most probably artificial and low in strength with some natural light from nearby windows. There is little distortion on the face, so he has probably used a standard 50-100 mm lens.

CONTENT

Having researched further and understood the wider context, discuss the ideas behind the photograph and the intentions of the photographer to your best ability. Consider the mood of the work and how this has been achieved.

Brassai was someone considered to have "mythologised Paris as a romantic capital, capturing couples, bar fights, music halls and brothels." Looking at his work it is clear that he was interested in the lives and behaviour of people in a large metropolitan city, choosing to document it as an intimate city, although not afraid to show its rough edges. This particular image cleverly manages to convey two points of view, where the lady is smiling contently and lovingly in front of the camera as she hugs her lover, but the mirror shows another, more sinister side, where she appears to be grimacing and "keeping up appearances". It raises questions about how our public and private emotions are constantly challenged by the expectations of society. In this case, the glamour and fashion of the 1930s implied a culture of sophistication that influenced many women of the day.

BASIC EXAMPLE (<4)



TITLE: Le Couple d'amoureux au bal des quatre saisons, rue de Lappe
DATE: 1932
ARTIST: Gyula Halasz aka Brassai (1899-1984)

KEYWORDS

Write down any words you associate with this photograph

Man, Woman, Wine, Mirror, Hat

FORM

This is the 'Mise en Scene' (Setting the Scene). Describe what is going on in the photograph. Explain objectively and honestly. Imagine you are trying to explain the photograph to someone over the phone and transcribe that message.

This is a photograph of a man and woman sitting in a café drinking wine. You can see their reflection in the mirror.

PROCESS

What has the photographer used to create the photograph? Consider the materials and media. What are the lighting considerations? Has it been presented in a special way? i.e., as an installation? Large? Small?

The photographer has used black and white film and printed it in the darkroom. There is lots of light on their faces

CONTENT

Having researched further and understood the wider context, discuss the ideas behind the photograph and the intentions of the photographer to your best ability. Consider the mood of the work and how this has been achieved.

I think the work is about a French man and woman who love each other. I find it a really interesting picture and like the composition. They appear to be drinking wine and he is clutching her elbow, whilst she touches his chest. This shows that they really like each other. I would like to be able to take photos that are also of people - I could photograph my friends in a local café drinking tea.

ANALYSING AN IMAGE

FORM

This is the 'Mise en Scene' (Setting the Scene). Describe what is going on in the photograph. Explain objectively and honestly. Imagine you are trying to explain the photograph to someone over the phone and transcribe that message.

PROCESS

What has the photographer used to create the photograph? Consider the materials and media. What are the lighting considerations? Has it been presented in a special way? i.e., as an installation? Large? Small?

TITLE:
DATE:
ARTIST:

KEYWORDS

Write down any words you associate with this photograph

CONTENT

Having researched further and understood the wider context, discuss the ideas behind the photograph and the intentions of the photographer to your best ability. Consider the mood of the work and how this has been achieved.

PLAN A PHOTOSHOOT?

Planning a photoshoot for GCSE photography can be a fun and creative process. Here are the steps to plan a photoshoot for GCSE photography:

Choose a theme or concept: The first step in planning a photoshoot is to choose a theme or concept for your project. This could be anything from a specific location or event to a particular emotion or idea.

Create a mood board: Once you have chosen your theme or concept, create a mood board to gather inspiration for your shoot. Collect images, colours, textures, and other visual elements that align with your chosen theme.

Decide on the location: Choose a location that suits your theme and mood board. This could be a natural setting like a park or beach, an urban location like a city street or alleyway, or a studio space.

Choose your equipment: Decide on the camera and lens you will use for the shoot. You may also want to consider any lighting equipment or props that you will need.

Select your models: Choose models that fit the theme and mood of your shoot. This could be friends or family members, or you may need to find models through a casting call.

Create a shot list: Plan out the shots you want to capture during the shoot. This should include a mix of wide-angle, medium, and close-up shots, as well as any specific poses or actions you want your models to do.

Prepare for the shoot: Make sure you have all of the necessary equipment, props, and wardrobe items for the shoot. Set up any lighting equipment or backdrops ahead of time, and make sure your models are prepared with hair and makeup.

Conduct the shoot: During the shoot, communicate clearly with your models and direct them on poses and actions. Take a variety of shots from different angles and perspectives to ensure you have plenty of options to choose from.

Edit and select your images: After the shoot, review and select the images that best capture your chosen theme and mood. Edit them as necessary to enhance the composition, lighting, and colours.



PLAN A PHOTOSHOOT?

TOP TIPS & QUESTION STARTERS

1: Links to photographers

- What photographer have you looked at that will inspire this shoot?
- How will your shoot show link to your researched artist(s)?
- It could be through similar composition, use of light, visual effect etc....

Sentence Starter Ideas

- Before my shoot I have investigated the work of...
- What I really liked about the work was...
- From looking at this work I would like to incorporate in my shoot...

2: Concept

- Explain what you are going to photograph.
- What idea or concept do you have for your shoot?

Sentence Starter Ideas

- For this shoot I would like to try to capture...
- The idea behind this shoot is...

TIPS and HINTS

Use photos and sketches to help illustrate your ideas.



3: Equipment and Location

- What equipment and location do you want to use?
- Do you need a tripod, different lenses, spare batteries etc.?
- Where do you plan to take your photos?
- Make sure your location is safe to shoot in and if relevant have permission to shoot there.

Sentence Starter Ideas

- For my shoot I will need...
- The location/s I want to use for this shoot is/are...

4: Lighting

Will you be shooting inside, at night, dusk or on a bright day... etc.?
Will you need additional lights?

Sentence Starter Ideas

I plan to take my photos at... because...
To create the lighting, I want for my shoot I will need...

5: Models/People

- Do you need models/people?
- If you plan to have people in your shoot, make sure you have these organised in good time before your shoot.

Sentence Starter Ideas

- For my shoot I will need...
- My models will wear/be styled...

6: Composition

- How will you compose your shots?
- Use the composition rules to help you capture effective shots .
- Try out a range of compositions, you can choose the best later.

Sentence Starter Ideas

- For my shoot I will try using...
- The reason I feel composition would work best is because...

ANNOTATE MY CONTACT SHEET?

Annotating a contact sheet is an important part of the GCSE photography process. Here are the steps to annotate a contact sheet for GCSE photography:

Print out your contact sheet: First, print out a copy of your contact sheet. This is a sheet of paper that shows all the images you have taken for your photography project.

Identify your strongest images: Look through your contact sheet and identify the images that you think are the strongest. These are the images that you will focus on for your annotation.

Analyze each image: For each image that you have selected, analyze it in detail. Look at the composition, lighting, subject matter, and any other relevant elements that make the image strong.

Write a brief description: Write a brief description of each image. This should include the title of the image, the camera settings you used, and any other relevant information about the image.

Evaluate the success of each image: Evaluate the success of each image by explaining why you think it is a strong image. Discuss how it meets the requirements of the project brief and how it communicates your message effectively.

Consider any improvements: Consider any improvements that could be made to the image. This could include adjustments to the composition, lighting, or editing. Make suggestions for how you could improve the image.

Repeat for all selected images: Repeat this process for all of the images that you have selected as your strongest.

Summarize your shoot: Finally, summarize your shoot in a few sentences. This should include an overview of the theme or message of your shoot, and how you have communicated this through your images.



TOP TIPS

Your Opinions

- Circle or highlight your favourite photographs on your contact sheet
- Cross or highlight your least favourite photographs
- On your circled and crossed photos explain why you have identified these as the best / worst

Crop Lines

- Draw on to your contact sheet to show where you would like to crop your subject matter/composition

Techniques

- Note down any composition rules, effects and lighting methods used in your images

Camera Settings

- Using the right click and get info method find out the shutter speed, F stop, ISO, white balance... Note these next to your thumbnails and say why these settings were used and evaluate the success

DEVELOPING YOUR WORK

The Rose, Thorn, Bud method allows you to identify positives, negatives and potential within your work and others. This will allow you to move forward, improve and make progress.

ROSE

Positives
What's Working
and WHY?

Roses provide validation
and opportunity to learn
why something is working

THORN

Negatives
What's Not
Working and
WHY?

Thorns are actionable
insights providing growth
opportunity, keep an open
mind.

BUD

Potential
What can be
Improved and
WHY?

Buds offer clear directions
forward to make
improvements

PRESENT MY PHOTOGRAPHS?

Once you have completed your contact sheet you must present your photographs from your shoot.

Consider the points below when you are doing this.

NOTES: Your Intentions for the shoot

- What did you photograph on your shoot?
- Discuss any photographers/artists who have influenced your work and how they have influenced you.
- Are you happy with the results from the shoot? What would you change if you could do it again?
- What concept, message or meaning did you intend to communicate or explore on your photo shoot?

PHOTOS: Experiments

- Take your best images and experiment with them, exploring possible variations using appropriate techniques, for example, computer editing techniques, printing on different materials etc..

PHOTOS: Enlarged Images

- Present your best images on a large scale in your sketchbook.
- If you have edited any show the unedited versions next to your edited versions, however, make the unedited photo smaller in size, so not to seem more important and draw attention away from your "best" work.

NOTES: Annotations on Image/Series:

- Select your best/favourite photograph from the shoot and write about it in detail using the 'My most successful photograph' help sheet.

TOP SKETCHBOOK TIPS

Plan your layout: Before you start laying out your photographs, plan the overall look and feel of your sketchbook. Think about how you want the photographs to be arranged and what kind of theme or narrative you want to create.

Create a hierarchy: Organize your photographs by importance and create a visual hierarchy in your layout. You can use different sizes, colors, or placement to highlight certain photographs and make them stand out.

Use grids: Grids are a great way to create a structured layout and organize your photographs. You can use a grid to create a sense of balance and symmetry in your layout, or you can experiment with different grid structures to create a more dynamic layout.

Consider negative space: Negative space is the empty space around your photographs, and it can be just as important as the photographs themselves. Use negative space to create a sense of flow and balance in your layout, and to draw the viewer's attention to certain photographs.

Experiment with different layouts: Don't be afraid to experiment with different layout styles and techniques. Try using collages, overlapping photographs, or incorporating text to create a more dynamic layout that reflects your creative vision.

Consider the context: Remember that your sketchbook layout is part of your overall portfolio, so consider how it will look alongside your other work. Make sure your layout complements your other work and showcases your skills as a photographer.

PRESENT MY PHOTOGRAPHS?

HOW DO I WRITE ABOUT MY MOST SUCCESSFUL PHOTOGRAPH?

Use these questions to help you write about the best photographs you have taken from each photo shoot.

1. Describe what is in the photo...
2. Why is it the most successful image? (what do you like about it?)

3. Comment on the **COLOURS** in the image... (hot/cold, bright/dark, contrasting/harmonising, pastel, earthy, natural, neon, monochrome, multi-colored)
4. Comment on the **TONES** in the image... (light and dark, different shades of grey, shadows)
4. Comment on the **COMPOSITION** of the image... (The layout of the photo, section/angle, rule of thirds etc..)
5. Comment on the **DETAILS** in the image... (Are there intricate (tiny) details? No details? Some detail in parts?)
6. Comment on the **FORMS** in the photograph... (Are there interesting shapes? What shapes can you see?)

7. Comment on the **TEXTURES** in the photograph... (How does the surface of the object/item photographed look?)
8. Comment on the **PATTERNS** in the photograph... (Are there repeat patterns, zigzags, stripes, checks, random patterns, circles etc..)

9. To improve this photo, I could.....(take it from another angle, focus on a different section, make it more in focus)
10. To edit this photo, I could.../ When editing this photograph I... (change the colour, crop it, make it brighter, add shadows, add a filter, layer it with another photo)
11. Does it link with any artist's/photographer's work? (How is it similar?)

TOP SKETCHBOOK TIPS

Choose your best photographs: Start by selecting your best photographs that showcase your skills and creativity. Make sure they are relevant to the project brief and demonstrate your understanding of the topic.

Create a layout: Plan how you want to present your photographs in your sketchbook. Consider the size, orientation, and placement of each photograph on the page. Think about how you can create a cohesive layout that showcases your photographs in the best possible way.

Use annotations: Add annotations to your photographs to explain your thought process, technique, and inspiration behind each shot. This will show the examiner that you have a good understanding of the technical aspects of photography and the creative process.

Experiment with different media: Use different media to showcase your photographs. You can use different types of paper, textures, and materials to create a dynamic presentation. Experiment with different techniques, such as collages, montages, or diptychs, to create interesting compositions.

Organize your sketchbook: Make sure your sketchbook is well-organized and easy to navigate. Group similar photographs together, and use dividers or tabs to separate different sections of your sketchbook.



A.R.M.P.I.T questions

EVALUATION OF FINISHED WORK

Aims - What did I set out to do? What questions did I want to answer? Intentions?

Reasons - Why did I do it?

Methods - How did I do it?

Products - What was successful, partially and unsuccessful?

Improvements - How did I develop this further (process, material, element, principle)?

Targets - How can I improve? What will I do next?

Sentence Starters

DESCRIBE I **created** this by...

EXPLAIN I decided to **experiment** using (media, material or process) because ...

I will take this further by... To **refine my idea** I could...

From this process **I have learnt**...

This work **links** to earlier ideas because...

This design was successful, partially, unsuccessful because...

Elements Principles

Line	Unity
2D Shape	Contrast
3D Form	Variety
Tone	Hierarchy
Texture	Scale
Space	Emphasis
Pattern	Focal Point
Colour	Alignment
Typography	Balance
Composition	Proximity
	Repetition
	Rhythm
	Motion
	Simplicity
	Function

USEFUL

PHOTOGRAPHERS



Anna Victoria Best



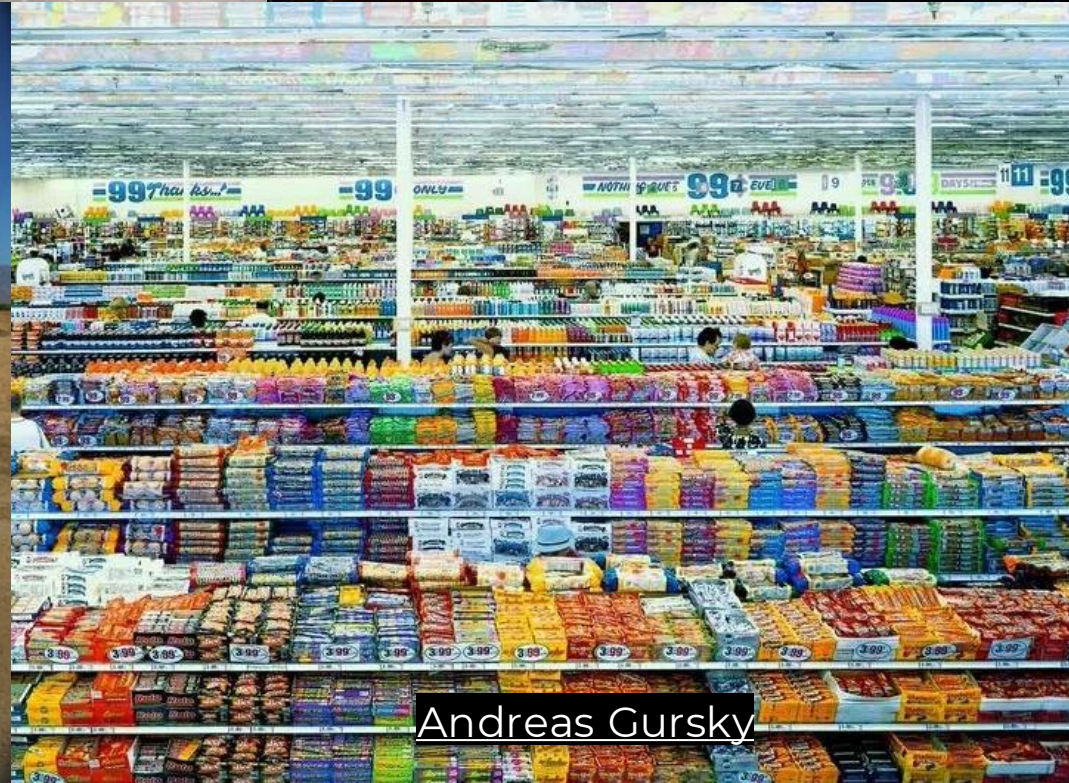
Andrea Hubner



Anna Fox

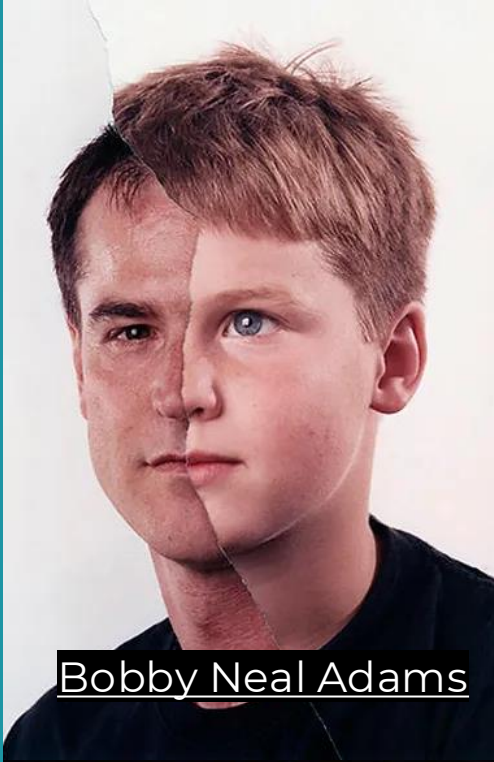


Alice Hawkins

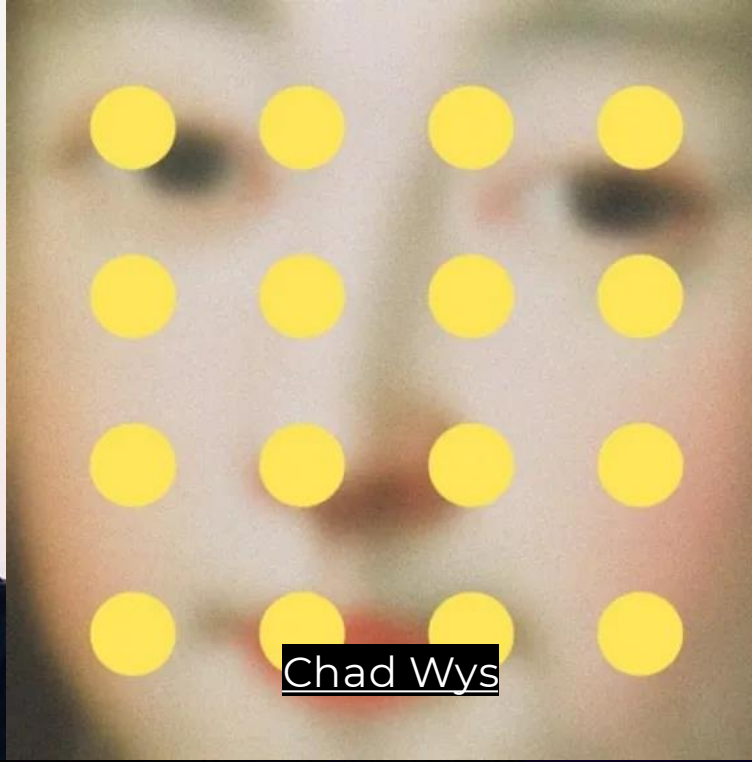


Andreas Gursky

USEFUL PHOTOGRAPHERS



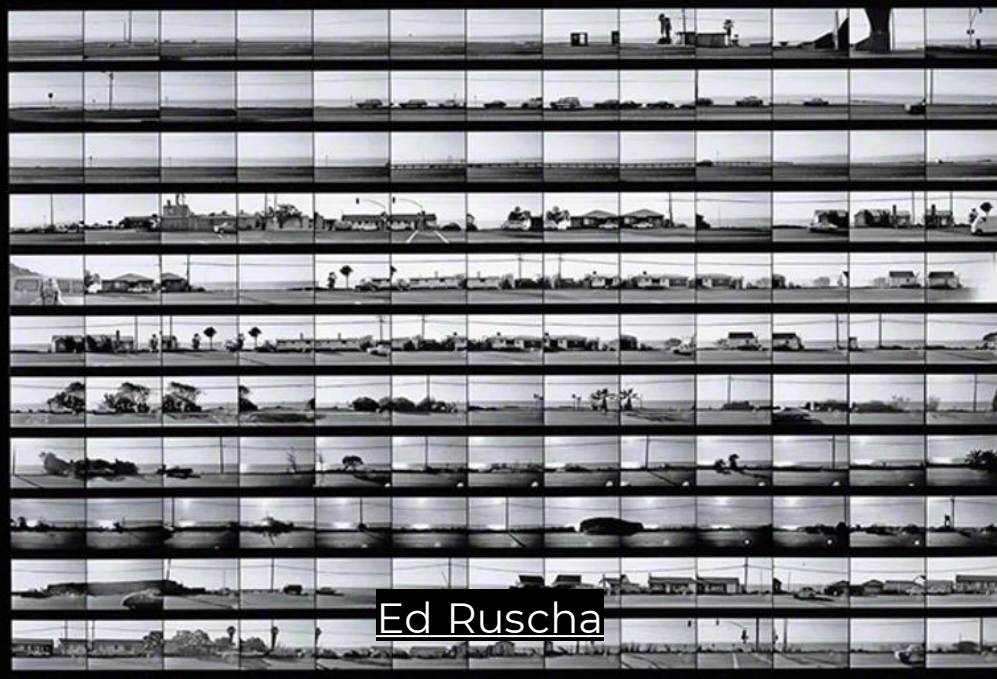
Bobby Neal Adams



Chad Wys



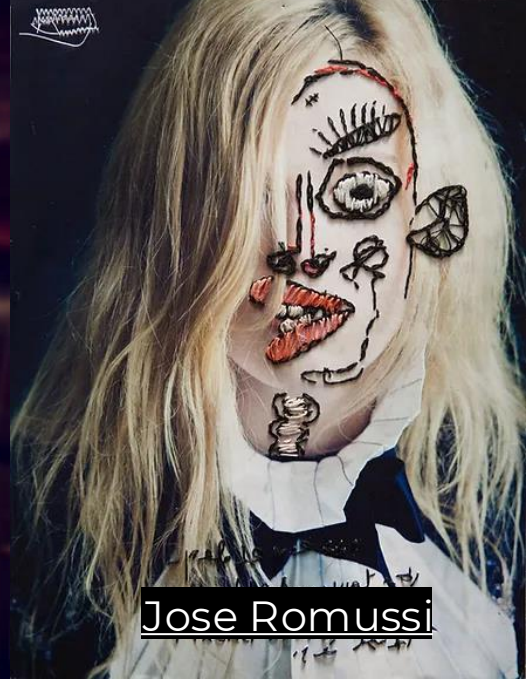
Dale Grant



Ed Ruscha



Lee Kirby

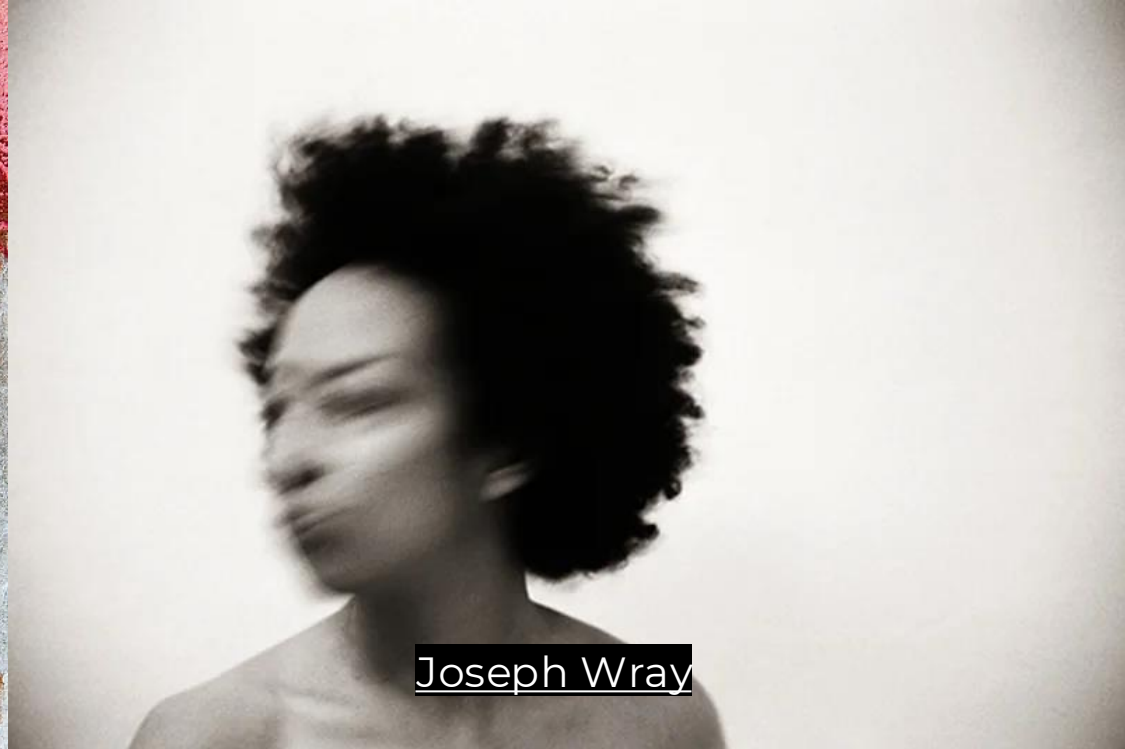


Jose Romussi

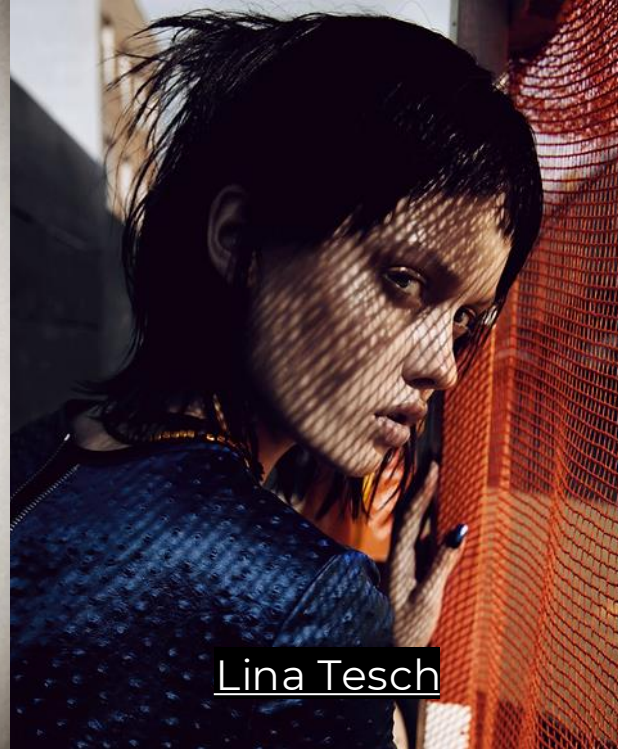
USEFUL PHOTOGRAPHERS



Janet Little Jeffers



Joseph Wray



Lina Tesch



Christopher Hassler



Gillian Wearing



Jean Faucheur

FAMOUS PHOTOGRAPHERS

WANT MORE?
CLICK THE LINKS

Annie Leibovitz - <https://www.annieleibovitz.com/>
Henri Cartier-Bresson - <https://www.henricartierbresson.org/>
Diane Arbus - <https://www.diane-arbus-photography.com/>
Cindy Sherman - <https://www.cindysherman.com/>
Ansel Adams - <https://www.anseladams.com/>
Richard Avedon - <https://www.richardavedon.com/>
Dorothea Lange - <https://www.moma.org/artists/3378>
Man Ray - <https://www.manraytrust.com/>
Walker Evans - <https://www.walker-evans-photography.com/>
Robert Mapplethorpe - <https://www.mapplethorpe.org/>
Edward Weston - <https://www.edward-weston.com/>
Sebastião Salgado - <https://www.salgado.org/>
Irving Penn - <https://www.irvingpenn.org/>
David Bailey - <http://www.davidbaileyphotography.com/>
Gregory Crewdson - <https://www.gregorycrewdsonmovie.com/>
William Eggleston - <http://www.egglestontrust.com/>
Martin Parr - <https://www.martinparr.com/>
Steve McCurry - <https://stevemccurry.com/>
Helmut Newton - <https://www.helmutnewton.com/>
Vik Muniz - <http://vikmuniz.net/>
Don McCullin - <https://www.donmccullin.com/>

Stephen Shore - <https://stephenshore.net/>
Nan Goldin - <https://www.artsy.net/artist/nan-goldin>
Garry Winogrand - <https://www.winogrand.org/>
Sally Mann - <https://sallymann.com/>
Vivian Maier - <https://www.vivianmaier.com/>
Andreas Gursky - <https://www.andreasgursky.com/>
Jeff Wall - <https://www.moma.org/artists/33629>
James Nachtwey - <https://www.jamesnachtwey.com/>
Wolfgang Tillmans - <https://tillmans.co.uk/>
Mary Ellen Mark - <https://www.maryellenmark.com/>
Alec Soth - <https://alecsoth.com/>
Juergen Teller - <https://www.juergenteller.com/>
Joel Sternfeld - <https://joelsternfeld.net/>
Todd Hido - <http://www.toddhido.com/>
Lorna Simpson - <https://www.lsimpsonstudio.com/>
Rineke Dijkstra - <https://www.artsy.net/artist/rineke-dijkstra>
Roger Ballen - <https://www.rogerballen.com/>
Mitch Epstein - <http://mitche Epstein.net/>
Larry Sultan - <https://larrysultan.com/>

HOW ARE YOU ASSESSED?

In GCSE Photography, you are assessed on your ability to demonstrate skills and knowledge in the following areas:

Develop ideas and demonstrate critical understanding (AO1): This objective assesses how well you can generate and develop ideas, explore different approaches to creating art and design, and demonstrate critical understanding of different materials, techniques, and processes.

Explore and select appropriate resources, media, materials, techniques and processes (AO2): This objective assesses your ability to use a range of materials, techniques, and processes to create your artwork, and to select appropriate resources that are relevant to your chosen theme or topic.

Record ideas, observations and insights (AO3): This objective assesses your ability to record your ideas, observations, and insights in a variety of ways, such as through sketchbooks, photographs, or digital media, and to use these records to inform and develop your artwork.

Present a personal, informed and meaningful response (AO4): This objective assesses your ability to present your artwork in a way that is personal, informed, and meaningful, and to explain the creative decisions you have made in developing your ideas and final artwork. This includes considering the context and audience for your artwork, and reflecting on the impact it might have on others.

Assessment in GCSE Photography is carried out through two components: coursework and an externally set task.

Coursework (60%): This involves the submission of a portfolio of photographic work, which demonstrates the student's ability to develop and produce a project, as well as their technical and creative skills. The portfolio must include a written element that explains the development of ideas and the techniques used.

Externally set task (40%): This involves the completion of a task set by Edexcel, which requires the student to respond to a specific brief and develop a project. The student has a set period of time to complete the task, during which they must produce preparatory work and a final piece.

HOLISTIC ASSESSMENT MATRIX

LIMITED	BASIC	EMERGING COMPETENT	COMPETENT CONSISTENT	CONFIDENT ASSURED	EXCEPTIONAL
1	2-3	4-5	6	7-8	9
<p>AO1 Develop ideas through investigations, demonstrating critical understanding of sources</p> <p>AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes</p> <p>AO3 Record ideas, observations and insights relevant to intentions as work progresses</p> <p>AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language</p>					
Consider the keyword descriptors below carefully. Have you achieved all, most or some of the descriptors?	Consider the keyword descriptors below carefully. Have you achieved all, most or some of the descriptors?	Consider the keyword descriptors below carefully. Have you achieved all, most or some of the descriptors?	Consider the keyword descriptors below carefully. Have you achieved all, most or some of the descriptors?	Consider the keyword descriptors below carefully. Have you achieved all, most or some of the descriptors?	Consider the keyword descriptors below carefully. Have you achieved all, most or some of the descriptors?
Rushed Easy Option Unstructured Clumsy Disjointed Minimal Elementary	Unresolved Deliberate Methodical Superficial Unrefined Simplistic Tentative	Broadening Sufficient Reflective Predictable Growing control Broadening Endeavour Safe	Informed Purposeful Secure Engaged Skillful Thoughtful Cohesive	Assured Sensitive Independent Comprehensive Unexpected Fluent	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding

FOR PHOTOGRAPHY ENTHUSIASTS

YOUTUBE CHANNELS

- 1.COOPH - Cooperative of Photography:
<https://www.youtube.com/user/TheCooph>
- 2.B&H Photo Video:
<https://www.youtube.com/user/VideosBH>
- 3.Ted Forbes: The Art of Photography:
<https://www.youtube.com/user/theartofphotography>
- 4.Mango Street:
https://www.youtube.com/channel/UC5bp5_6h-ZxkBz6S_33ZUVg
- 5.Peter McKinnon:
<https://www.youtube.com/user/petermckinnon24>
- 6.SLR Lounge:
<https://www.youtube.com/user/SLRLounge>
- 7.Tony & Chelsea Northrup:
<https://www.youtube.com/user/VistaClues>
- 8.Jared Polin: <https://www.youtube.com/user/JaredPolin>
- 9.Adorama: <https://www.youtube.com/user/adoramaTV>
- 10.Phlearn: <https://www.youtube.com/user/PhlearnLLC>

WEBSITES

- 1.BBC Bitesize - Photography - this website has a range of resources for GCSE photography students including tips on composition, framing, and lighting.
<https://www.bbc.co.uk/bitesize/subjects/z3r9wmn>
- 2.The Photographer's Ephemeris - this is a great tool for planning outdoor photo shoots. It provides information on the sun and moon position, so you can plan the best time of day for your shoot. <https://www.photoephemeris.com/>
- 3.Tate - this website has a range of resources on photography including articles, interviews, and galleries of photographic art. It's a great resource for inspiration and learning about the history of photography. <https://www.tate.org.uk/art/photography>
- 4.Canon EOS Academy - if you're using a Canon camera, this website is a great resource for learning how to use your camera effectively. It has tutorials and resources on camera settings, composition, and more. <https://www.canon.co.uk/canonlive/canon-eos-academy/>
- 5.Digital Photography School - this website has a range of resources for photography students including tutorials, articles, and a community forum for sharing photos and getting feedback.
<https://digital-photography-school.com/>
- 6.The National Portrait Gallery - this website has a range of resources on portrait photography, including galleries of photographic portraits and articles on portrait photography techniques.
<https://www.npg.org.uk/collections/explore/photography/>
- 7.The Royal Photographic Society - this website has a range of resources for photography students including tutorials, competitions, and events. It's a great resource for learning and getting involved in the photography community. <https://rps.org/>

TERMINOLOGY YOU SHOULD LEARN!

DSLR - A Digital Single Lens Reflex camera that uses a mirror and prism system to reflect light through the lens and into the viewfinder.

Lens - The part of a camera that focuses light onto the camera sensor or film to create an image.

Zoom - Changing the focal length of a lens to make a subject appear closer or further away.

Macro Lens - A lens designed to allow close-up photography of small subjects, with a high level of magnification.

Fish Eye Lens - An ultra-wide angle lens that produces a distorted image, typically with a 180-degree field of view.

Tripod - A three-legged stand used to support a camera or other photographic equipment, helping to keep it steady and reduce camera shake.

Flash - A device used to illuminate a scene with a brief burst of bright light, typically used in low-light situations or to fill in shadows.

SD Card - A small, portable memory card used to store digital media, such as photos and videos.

Battery - A device used to provide electrical power to cameras, flash units, motors, and other photographic equipment.

Photograph - An image created by capturing light through a camera lens onto a photosensitive surface, such as film or a digital sensor.

Exposure - The amount of light that enters the camera, controlled by adjusting the aperture, shutter speed, and ISO.

Underexposed - A photo that is too dark because it received too little light during exposure, resulting in a loss of detail in the shadows.

Overexposed - A photo that is too bright because it received too much light during exposure, resulting in a loss of detail in the highlights.

Focus - The process of adjusting the lens position to bring a subject into sharp clarity.

Aperture - The opening in a camera lens that controls the amount of light that enters the camera.

F/Stop - A term used to describe the size of the aperture, typically expressed as a fraction, such as f/2.8 or f/16.

ISO - A measure of the sensitivity of the camera's sensor to light, with higher ISO settings producing brighter images but also more image noise.

Shutter Speed - The length of time that the camera's shutter remains open, allowing light to enter and expose the camera's sensor or film.

Pixel - The smallest unit of programmable colour on a digital display, consisting of a red, green, and blue sub-pixel.

Film - A photosensitive material used to record images in traditional film photography.

Dark Room - A room used for developing and processing traditional film photography.

TERMINOLOGY YOU SHOULD LEARN!

Photoshop - A popular software program used for editing and manipulating digital photographs.

Edit - The process of adjusting and enhancing a digital photograph using software tools.

J Peg - A common file format used to save digital images.

Filter - A physical or digital tool used to modify the light entering the camera, often used to enhance colours or reduce glare.

Adjustment - The process of modifying an image using software tools to adjust brightness, contrast, hue, and other parameters.

Layer - A component of a digital image that can be independently edited and manipulated.

Focal Length - The distance between the center of a lens and the camera's sensor or film, measured in millimeters.

Line: Refers to a visual element that creates a path for the viewer's eye to follow in a photograph. It can be straight, curved, diagonal, or even implied.

Tone: The brightness and darkness of the colours in a photograph. It can range from highlights to shadows.

Shape: Refers to the two-dimensional area created by the combination of lines and tone in a photograph. It can be geometric or organic.

Form: Refers to the three-dimensional aspect of a subject in a photograph. It can be achieved through lighting and shadows.

Colour: The hue, saturation, and brightness of the colours in a photograph. It can affect the mood and emotion of the photograph.

Pattern: The repetition of a visual element in a photograph. It can be created by lines, shapes, or colours.

Texture: The tactile quality of a subject in a photograph. It can be smooth, rough, or somewhere in between.

Composition: The arrangement of visual elements in a photograph. It can be used to create balance, symmetry, or contrast.

Juxtaposition: The placement of two or more elements in a photograph to create contrast or emphasize a relationship between them.

Brightness: The overall level of light in a photograph. It can be adjusted through exposure.

Contrast: The difference between the lightest and darkest areas in a photograph. It can be adjusted through exposure or post-processing.

Hue: The colour of an object in a photograph.

Saturation: The intensity of the colours in a photograph.

Monochrome: A photograph that consists of only one colour or shades of one colour.

Sensitivity: The measure of how much light a camera sensor or film can detect.

Leading Lines: Lines in a photograph that lead the viewer's eye to the subject.

Emphasis: A technique in composition that draws attention to a specific element in a photograph.

TERMINOLOGY YOU SHOULD LEARN!

Distortion: A technique that alters the perspective of a subject in a photograph. It can be achieved through the use of lenses or post-processing Duplicate:
Creating a copy of a photograph.

Bokeh: The aesthetic quality of the blur in the out-of-focus areas of a photograph.

Noise: The visual distortion caused by digital artifacts in a photograph.

Shadow: The absence of light in a photograph.

Silhouette: The outline of a subject in a photograph against a bright background.

Panoramic: A photograph that captures a wide view of a scene.

Landscape: A photograph that captures a scene of the natural world.

Portrait: A photograph that captures the likeness of a person or group of people.

Interior: A photograph that captures the inside of a building or space.

Exterior: A photograph that captures the outside of a building or space.

Candid: A photograph that captures a moment without the subject's knowledge or intervention.

Close Up: A photograph that captures a subject up close, highlighting its details.

Abstract: A photograph that represents a subject in a non-representational way.

Golden Hour: The time of day around sunrise or sunset when the light is warm and soft, ideal for photography.