

	KS3 prior learning	By the end of the term, students can:	Year 10 Term 1a-PORTFOLIO WORK The History of & Photography Exploring cameraless photography 1b-PORTFOLIO WORK How the DSLR Camera works, The Exposure Triangle (shutter speeds, ISO, exposure)	Year 10 Term 2 2aConfectionary project 2a Refraction project 2b -PERSONAL SUSTAINED PROJECT	Year 10 Term 3 3a/3b PERSONAL SUSTAINED PROJECT	Year 11 Term 1 PERSONAL SUSTAINED PROJECT	Year 11 Term 2 EXTERNALLY SET ASSIGNMENT ESA	Year 11 Term 3 COURSE COMPLETE MID MAY
		Define the key tier 3	Camera, obscura,	Confectionery, dessert,	Exceptional, creative,	Exceptional, creative,	Exceptional, creative,	Exceptional, creative,
PHOTOGRAHY	KS3 Art and Design	vocabulary:	photograph,	wrappers, lighting, swirls,	investigative, mature,	investigative, mature,	investigative, mature,	investigative, mature,
FOCUS.	develops the		Daguerreotype,	composition, colour,	explorative, engaging,	explorative, engaging,	explorative, engaging,	explorative, engaging,
	understanding of the visual		Darkroom, enlarger,	leading lines, rule of	intentional, extended,	intentional, extended,	intentional, extended,	intentional, extended,
What we want our	elements of art and		safelight, drying rack,	thirds, shape, form,	engaging, intentional,	engaging, intentional,	engaging, intentional,	engaging, intentional,
students to know and	photography and		trays, tongs, developer,	texture, tone, definition,	unique, original,	unique, original,	unique, original,	unique, original,
remember	introduces learners to		caffenol, stop bath,	cropping, framing, depth	independent, exciting,	independent, exciting,	independent, exciting,	independent, exciting,
CCCC Dhata anaile	different types of art, craft		water, salt bath, fixer,	of field, wording, macro,	refined, skilful, sustained,	refined, skilful, sustained,	refined, skilful, sustained,	refined, skilful, sustained,
GCSE Photography	and design, 2D and 3D,		measuring jug, negative,	bakery, fruit, layers,	personal, analytical,	personal, analytical,	personal, analytical,	personal, analytical,
promotes and allows for	western, non-western,		photograph,	position, still life, photo	expressive, insightful,	expressive, insightful,	expressive, insightful,	expressive, insightful,
knowledge and	painting drawing,		photographic paper, light	shoot, scale, bright,	intuitive, in-depth,	intuitive, in-depth, critical,	intuitive, in-depth, critical,	intuitive, in-depth, critical,
understanding through a	printmaking, mixed media		sensitive, cyanotype,	sticky, dull, placed,	critical, sophisticated,	sophisticated, mixed	sophisticated, mixed	sophisticated, mixed
variety of learning experiences and	processes and techniques		Ultra-violet light,	melting, pour, drop, spill,	mixed media, collage,	media, collage, layers,	media, collage, layers,	media, collage, layers,
approaches. Students are	printmaking and digital		photogram, Single-Lens-	design, develop, refine,	layers, texture, colour,	texture, colour, shape,	texture, colour, shape,	texture, colour, shape,
encouraged to identify,	media skills. Further		Reflex (SLR), Film/Digital,	ISO, camera, settings,	shape, line, form,	line, form, pattern, tone,	line, form, pattern, tone,	line, form, pattern, tone,
select, explore and	developing evaluation and annotation skills. It allows		bridge camera, compact, flash, tripod, lens, zoom,	flash, tripod, shutter, aperture, exposure. Sara	pattern, tone, balance, harmony, fraction,	balance, harmony, fraction, complementary,	balance, harmony, fraction, complementary,	balance, harmony, fraction, complementary,
communicate their own	for students to understand		manual, automatic,	Morris, Sarah Graham,	complementary,	distortion, design, record,	distortion, design, record,	distortion, design, record,
ideas in a personal way.	and question the place and		Aperture, Shutter,	Dana J Quigley, Single-	distortion, design, record,	develop, present, visual	develop, present, visual	develop, present, visual
ideas in a personal way.	purpose of art, craft and		Exposure, under, over,	Lens-Reflex (SLR),	develop, present, visual	language, Identity, fantasy,	language, Identity, fantasy,	language, Identity, fantasy,
On completion of this	design and photography in		ISO, (International	Film/Digital, bridge	language, Identity,	reality, feelings, portfolio,	reality, feelings, portfolio,	reality, feelings, portfolio,
course students will be	our global society		Standards Organisation)	camera, compact, flash,	fantasy, reality, feelings,	relevant, draw,	relevant, draw,	relevant, draw,
qualified to go on to	providing opportunities for		Light sensitivity on	tripod, lens, zoom,	portfolio, relevant, draw,	photograph, skill, control,	photograph, skill, control,	photograph, skill, control,
further study or embark on	them to form their own		camera film or camera	manual, automatic,	photograph, skill, control,	theme, research, style,	theme, research, style,	theme, research, style,
An apprenticeship or full-	opinions in the value of the		light sensor, studio,	Aperture, Shutter,	theme, research, style,	replicate, mood board,	replicate, mood board,	replicate, mood board,
time career in the creative	visual arts. It gives the		backdrop, still life,	Exposure, under, over,	replicate, mood board,	pencil, scale, flash, tripod,	pencil, scale, flash, tripod,	pencil, scale, flash, tripod,
industries. Although there	ideal foundation for		viewfinder, composition,	ISO, (International	pencil, scale, flash, tripod,	lens, zoom, manual,	lens, zoom, manual,	lens, zoom, manual,
are many transferable	student to further develop		focal point, Angle of view,	Standards Organisation)	lens, zoom, manual,	automatic, Aperture,	automatic, Aperture,	automatic, Aperture,
skills in this course.	these skills in a much more		perspective, Leading	Light sensitivity on	automatic, Aperture,	Shutter, Exposure, under,	Shutter, Exposure, under,	Shutter, Exposure, under,
	personalised way in order		Lines, Symmetry,	camera film or camera	Shutter, Exposure, under,	over, ISO, (International	over, ISO, (International	over, ISO, (International
	to develop their own		Proportion,	light sensor, studio,	over, ISO, (International	Standards Organisation)	Standards Organisation)	Standards Organisation)
	journey though the		Asymmetrical, Rule of	backdrop, still life,	Standards Organisation)	Light sensitivity on camera	Light sensitivity on camera	Light sensitivity on camera
	Photography course.		Thirds, Space, Mirroring,	viewfinder, composition,	Light sensitivity on	film or camera light sensor,	film or camera light sensor,	film or camera light sensor,
			Cropping, Aspect Ratio,	focal point, Angle of view,	camera film or camera	studio, backdrop, still life,	studio, backdrop, still life,	studio, backdrop, still life,
			Fill the Frame, Framing,	perspective, Leading	light sensor, studio,	viewfinder, composition,	viewfinder, composition,	viewfinder, composition,
			Simplify, Pattern, Texture,	Lines, Symmetry,	backdrop, still life,	focal point, Angle of view,	focal point, Angle of view,	focal point, Angle of view,
			scale, Centred, Diagonals,	Proportion,	viewfinder, composition,	perspective, Leading Lines,	perspective, Leading Lines,	perspective, Leading Lines,
			Negative Space, Isolate,	Asymmetrical, Rule of	focal point, Angle of view,	Symmetry, Proportion,	Symmetry, Proportion,	Symmetry, Proportion,
			Depth of Field,	Thirds, Space, Mirroring,	perspective, Leading	Asymmetrical, Rule of	Asymmetrical, Rule of	Asymmetrical, Rule of
			Juxtaposition, Golden	Cropping, Aspect Ratio,	Lines, Symmetry,	Thirds, Space, Mirroring,	Thirds, Space, Mirroring,	Thirds, Space, Mirroring,

	Ratio, Fibonacci Spiral, Processed, Manipulation, Balance, Vantage point, Zoom	Fill the Frame, Framing, Aspect Ratio, Fill the Frame, Framing, Simplify, Pattern, Texture, scale, Centred, Diagonals, Negative Space, Isolate, Depth of Field, Juxtaposition, Golden Ratio, Fibonacci Spiral, Processed, Manipulation, Balance, Vantage point, Zoom	Proportion, Asymmetrical, Rule of Thirds, Space, Mirroring, Cropping, Aspect Ratio, Fill the Frame, Framing, Simplify, Pattern, Texture, scale, Centred, Diagonals, Negative Space, Isolate, Depth of Field, Juxtaposition, Golden Ratio, Fibonacci Spiral, Processed, Manipulation, Balance, Vantage point, Zoom	Cropping, Aspect Ratio, Fill the Frame, Framing, Simplify, Pattern, Texture, scale, Centred, Diagonals, Negative Space, Isolate, Depth of Field, Juxtaposition, Golden Ratio, Fibonacci Spiral, Processed, Manipulation, Balance, Vantage point, Zoom	Cropping, Aspect Ratio, Fill the Frame, Framing, Simplify, Pattern, Texture, scale, Centred, Diagonals, Negative Space, Isolate, Depth of Field, Juxtaposition, Golden Ratio, Fibonacci Spiral, Processed, Manipulation, Balance, Vantage point, Zoom	Cropping, Aspect Ratio, Fill the Frame, Framing, Simplify, Pattern, Texture, scale, Centred, Diagonals, Negative Space, Isolate, Depth of Field, Juxtaposition, Golden Ratio, Fibonacci Spiral, Processed, Manipulation, Balance, Vantage point, Zoom
Recall the	EXPLORING CAMERALESS PHOTOGRAPHY -Know about the origins of photography -Understand how a photograph is madeRecall how a camera works Know and recall the names of early pioneers of photographyKnow what a camera obscura is and how to make oneKnow and recall facts about cameraless photography methods Cyanotype and Photograms. Know how to make cyanotype images and photogramsKnow how to make cameraless images. Know what DSLR means -Recall the exposure triangle -Know how to work a DSLR camera What is Shutter speed? How does it work? How does It affect a photograph? Know about photographers who use fast and slow shutter speed.	CONFECTIONARY & REFRACTION -Know about specific photographers -Understand different types of composition when making effective photographs. -Know what is needed to create a successful photoshoot. -Recall information about the exposure triangle and use it to create photographs. Students research into how different photographers photograph the subject. They form their own opinions. Using this knowledge, they develop their own photoshoot. They show understanding of all composition, shutter speeds, exposure, depth of field learnt in previous half term. Student will be inspired by 2 photographers.	PERSONAL SUSTAINED PROJECT Recall all previous knowledge from the visual elements and other projects studied to create their own personal sustained project from a selection of themes. Recall understanding of all assessment objectives. Evaluating progress against assessment objectives Recall the Assessment objectives linking their work to these to show understanding of the specification. Recall previous colour theory knowledge from KS3Recall key facts about artists/photographers understand their skills, processes and reasons for creating their art/photographyDevelop and learn practical skills using a of equipmentRecall the Assessment objectives linking their work to these to show understanding of the specificationEvaluating progress against assessment objectivesImprove confidence and ability to work independently.	PERSONAL SUSTAINED PROJECT Recall all previous knowledge from the visual elements and other projects studied to create their own personal sustained project from a selection of themes. Recall understanding of all assessment objectives. Evaluating progress against assessment objectives Recall the Assessment objectives linking their work to these to show understanding of the specification. Recall previous colour theory knowledge from KS3Recall key facts about artists/photographers understand their skills, processes and reasons for creating their art/photographyDevelop and learn practical skills using a of equipmentRecall the Assessment objectives linking their work to these to show understanding of the specificationEvaluating progress against assessment objectivesImprove confidence and ability to work independently. Importance of cultural/artist/photograph er influence	ESA-EXTERNLLY SET ASSIGNMENT Evaluating progress against assessment objectives. Recall the Assessment objectives linking their work to these to show understanding of the specification. Recall previous colour theory knowledge from KS3. Recall key facts about artists understand their skills, processes and reasons for creating their art/photography. Develop and learn practical skills using a of equipment. Recall the Assessment objectives linking their work to these to show understanding of the specification. Evaluating progress against assessment objectives. Improve confidence and ability to work independently. Importance of cultural/artist/photograph er influence	ESA-EXTERNLLY SET ASSIGNMENT Evaluating progress against assessment objectives Recall the Assessment objectives linking their work to these to show understanding of the specification. Recall previous colour theory knowledge from KS3Recall key facts about artists understand their skills, processes and reasons for creating their art/photographyDevelop and learn practical skills using a of equipmentRecall the Assessment objectives linking their work to these to show understanding of the specificationEvaluating progress against assessment objectivesImprove confidence and ability to work independently. Importance of cultural/artist/photograph er influence

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Assignment takes all lessons from 2 rd January to the final 10 hour timed outcome assessment. * down of GCSE. down of GCS		, -		l •	•		•		
lassons from 2º January to the final 10 hour timed studies, setterholocks, outcome assessment. • 40% of GCSE. In Component 1 and Component 2 manuelters, protrotypes, storyboards, video, photographic or digital presentations, records of transient and site-specific installations. Students should be able to location of photography with understanding images. • portraiture • location • photography • studion • frashion • photography • photo-pounaism • moving images • of shutter speed slow and film, video and animation • fashion • photography • treceding images. They may explore • overlapping areas and shudies could include: mounted studies, sketchbooks, visual diaries, journals, design perpopasal, models, manuelters, protrotypes, storyboards, video, photography and strespectific installations. Soudents should be able to; transient and site-specific installations. Soudents should be able to; transient and site-specific installations. Soudents should be able to; transient and site-specific installations. Soudents should be able to; transient and site-specific installations. Soudents should be able to; transient and site-specific installations. Soudents should be able to; transient and site-specific installations. The proposal proposals, models, manuelters, protrotypes, storyboards, video, photography and site specific installations. The proposal proposals in models and strespecific installations. The proposal proposals in models and site specific installati		•		'	•	'	'		
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wisual diaries, journals, design spents, design proposals, models, maquettes, prototypes, storyboards, video, photography, such as those listed below: - portraiture - location photography - experimental imagery - installation - photography		•							
design sheets, design proposals, models, maquettes, prototypes, storyboards, video, photography students are required to work in one or more area(s) of photography, such as those listed below: 1 portraiture 1 location photography 2 experimental imagery 3 installation 4 documentary photography 5 photography 6 photography 7 experimental imagery 9 installation 9 photography 9 photography 9 photography 9 photography 9 experimental imagery 1 installation 9 photography 9 photography 9 photography 1 experimental imagery 1 installation 9 photography 1 photography 1 photography 1 photography 1 photography 2 photography 3 photography 4 photography 5 photography 5 photography 6 photography 6 photography 7 photography 8 photography 9 photography 9 photography 9 photography 9 photography 1 photography 9 photography 1 photography 9 photography 1 photography 2 photography 3 photography 4 photography 5 photography 5 photography 6 photography 6 photography 6 photography 7 photography 7 photography 8 photography 9 photography 1 photography 2 photography 3 photography 4 photography 5 photography 6 photography 6 photography 7 photography 8 photography 9 photography 9 photography 9 photography 9 photography 1 photography 1 photography 1 photography 1 photography 1 photography 2 photography 3 photography 4 photography 5 photography 6 photography 6 photography 7 photography 8 photography 9 photography 9 photography 9 photography 1 photography 1 photography 1 photography 1 photography 1 photography 2 photography 3 photography 4 photography 5 photography 6 photography 6 photography 6 photography									
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Component 2 students are required to work in one or more area(s) of photography, such as those listed below: **Description of photography and presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Description of digital presentations, records of transient and site-specific installations. **Students should be able to;** **Descri				proposals, models,	proposals, models,	proposals, models,	proposals, models,		
required to work in one or more area(s) of photography, such as those listed below: Portraiture		•							
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portraiture location photography studio photography experimental imagery installation documentary photography photography photography installation documentary photography photography photography installation documentary photography photography installation documentary photography photography installation documentary photography photography installation documentary photography installation documentary photography installation documentary photography installation documentary photography installation insages		those listed below:				installations.	installations.		
iocation photography profile standard. studio photography experimental imagery				Students should be able	Students should be able				
photography studio photography experimental imagery installation documentary photography photography ephotography sinstallation documentary photography ephotography endoughed moving image: film, video and animation fashion photography. They may explore overlapping areas and photography portfolio standardExplain the origins of photography with understanding -Understand the best conditions to make good cond		 portraiture 			to;				
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overlapping areas and understanding				record the images.					
		They may explore		Demonstrate					
aporture Drecent		overlapping areas and							
combinations of areas. aperture. Present		combinations of areas.		aperture. Present					
examples for portfolio.				examples for portfolio.					

		Demonstrate understanding of Dep of Field. Present evidence of this for portfolio.	oth				
Key assessment questions:	Students are required to develop knowledge,	Create effective final outcomes showing	3hr practical during school assessment	3hr practical during school assessment	Work resulting from activities such as trials and	The externally set assignment provides	Final preparation for GCSEs
questions.	understanding and skills	understanding of	fortnights to complete a		experiments; skills-based	students with the	Supervised time – 10
	relevant to their chosen	Aperture, Exposure,	major piece of the	fortnights to complete a major piece of the	workshops; mini and/or	opportunity to	hours
	title through integrated	Depth of field and Shut		current project.	foundation projects;	demonstrate, through an	Following the preparatory
	practical, critical and	speed. Use the	ter current project.	current project.	responses to gallery,	extended creative	period, students must
	contextual study that	information in the	Assessments	Assessments	museum or site visits;	response, their ability to	undertake 10 hours of
	encourages direct	portfolio to support yo		Peer, self, teacher, group	work placements;	draw together different	unaided focused study,
	engagement with original	outcomes.	assessment takes place	assessment takes place	independent study and	areas of knowledge, skills	under supervision.
	works and practice.		during each of the 4	during each of the 4	evidence of the student's	and/or understanding in	
	The state data processes	Use DSLR a camera	stages of each project.	stages of each project.	specific role in any group	response to their selected	The first two hours of
	Students may work in any	and editing equipmer		Work is assessed against	work undertaken.	starting point.	supervised time must be
	medium or combination	for this.	the course criteria.	the course criteria.		The extended creative	consecutive.
	of media. They can work				The work submitted for	response must explicitly	Schools and colleges may
	entirely in digital media or	3hr paper during school	• AO1: Develop ideas	• AO1: Develop ideas	this component will be	evidence students' ability	timetable supervised
	entirely non-digital media,	assessment fortnights	through investigations,	through investigations,	marked as a whole.	to draw together different	sessions for the remaining
	or in a mixture of both,	complete a major piece	demonstrating critical	demonstrating critical	Students should carefully	areas of knowledge, skill	eight hours at their own
	provided the aims and	of the current project.	understanding of sources.	understanding of sources.	select, organise and	and/or understanding	discretion.
	assessment objectives are	Assessments	(24 Marks)	(24 Marks)	present their portfolio and	from initial engagement	Students may refer to their
	met.	Peer, self, teacher, gro	• AO2: Refine work by	• <u>AO2: Refine</u> work by	must ensure that it	with their selected starting	preparatory work during
		assessment takes place	exploring ideas, selecting	exploring ideas, selecting	provides evidence of	point through to their	the supervised time but
	Students must learn	during each of the 4	and experimenting with	and experimenting with	meeting all four	realisation of intentions in	must not add to it or
	through practical	stages of each project.	appropriate media,	appropriate media,	assessment objectives.	the 10 hours of supervised	amend it during the
	experience and	Work is assessed again	materials, techniques and processes. (24 Marks)	'	They must identify and	time.	supervised time or
	demonstrate knowledge	the course criteria.	• AO3: Record ideas,	processes. (24 Marks) • AO3: Record ideas,	acknowledge sources	Students must ensure that	between sessions.
	and understanding of	• AO1: Develop ideas	alacamietiene end incielete	· · · · · · · · · · · · · · · · · · ·	which are not their own	the total submission for	Students must not add to
	sources that inform their	through investigations,	relevant to intentions as	relevant to intentions as	and provide evidence	Component 2 evidences	or amend work produced
	creative intentions.	demonstrating critical	week programs (24	work progresses. (24	of <u>drawing</u>	coverage of all four	during the supervised
	Intentions should be	understanding of source	es. Work progresses: (24 Marks)	Marks)	<u>activity</u> and <u>written</u>	assessment objectives and	time; either between
	realised through	(24 Marks)	a AOA: Duagant a	• AO4: Present a	annotation.	evidence of <u>drawing</u>	sessions of supervised time
	purposeful engagement	• AO2: Refine work by		personal and meaningful		activity and written	or after the 10 hours of
	with visual language,	exploring ideas, selecti	lg rosponse that realises	response that realises		annotation. Students must	supervised time has been
	visual concepts, media,	and experimenting with	intentions and	intentions and	Assessments	identify and acknowledge	completed.
	materials and the	appropriate media,	domonstratos	demonstrates	Peer, self, teacher, group	sources which are not their	Work produced in the
	application of appropriate	materials, techniques a	understanding of visual	understanding of visual	assessment takes place	own.	supervised time must be
	techniques and working	processes. (24 Marks) • AO3: Record ideas,	language. (24 Marks)	language. (24 Marks)	during each of the 4 stages	Externally set assignments	clearly identified as such.
	methods.	• AO3: Record ideas, observations and insigh			of each project. Work is	will be available to students and teachers	Preparatory work and work produced during the
	Church manual danielan	relevant to intentions a	Llovy it's assessed	How it's assessed	assessed against the	from 2 January. They must	supervised time must be
	Students must develop	work progresses. (24	100% classroom based	100% classroom based	course criteria.	be given to students in	kept under secure
	and apply relevant subject-specific skills in	Marks)	course	course	• AO1: Develop ideas	their entirety and must not	conditions between and
	order to use visual	• AO4: Present a	60% coursework made up	60% coursework made up	through investigations,	be edited, changed or	following the supervised
	language to communicate	personal and meaningf	ul from a portfolio of work	from a portfolio of work	demonstrating critical	abridged in any way.	sessions. Work produced
	personal ideas, meanings	response that realises	and the sustained	and the sustained	understanding of sources.	A preparation period	during the supervised time
	and responses.	intentions and	project.	project.	(24 Marks)	which can begin on or	must be clearly identified
		demonstrates			• AO2: Refine work by	after 2 January is followed	as such.
	Students must, over time,	understanding of visua			exploring ideas, selecting	by 10 hours of supervised	Only the preparatory work
	reflect critically upon their	language. (24 Marks)			and experimenting with	unaided work in which	and the work produced
	creative journey and its				appropriate media,	students are required to	within the 10 hours of
	effectiveness in relation to	How it's assessed			materials, techniques and	realise their intentions.	supervised time can be
	the realisation of personal	100% classroom based			processes. (24 Marks)	Students must not	submitted as assessment
	intentions.	course			• AO3: Record ideas,	undertake any further	evidence for this
					observations and insights	preparatory studies once	component.

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		60% coursework made up		relevant to intentions as	the first period of	Students must not have
		from a portfolio of work		work progresses. (24	supervised time starts.	access to the internet
		and the sustained		Marks)	Preparatory period – from	during the 10 hours of
		project.		• AO4: Present a personal	2 January	supervised time.
				and meaningful response	Students and teachers can	All work submitted for this
				that realises intentions and	access the externally set	component will be marked
				demonstrates	assignments on 2 January	as a whole. Students may
				understanding of visual	(or as soon as possible	produce a single outcome
				language. (24 Marks)	afterwards) but not	or a series of related
					before. It is at the	outcomes when realising
				How it's assessed	discretion of schools to	their intentions in the
				100% classroom based	plan when their students	supervised time.
				course	start work on their	Outcomes may be
				60% coursework made up	assignments after 2	evidenced in any two-
				from a portfolio of work	January.	dimensional, three-
				and the sustained project.	Following receipt of the	dimensional, digital or
					externally set assignment	non-digital format. There is
					paper, students should	no restriction on scale of
					select one starting point	work, media or materials
					from which to develop	used.
					their own work.	The supervised time must
					Students may discuss their	take place under the
					starting points with the	guidelines set out in the
					teacher.	document JCQ Instructions
					Preparatory work may be	for the conduct of
					presented in any suitable	examinations.
					two- or three-dimensional	GCSE Examinations
					format such as mounted	
					sheets, sketchbooks,	Dates: TBC
					journals, design proposals,	
					models and maquettes,	
					digital or non-digital	
					presentations.	
					Students must stop work	
					on their preparatory	
					studies as soon as the first	
					period of supervised time	
					starts.	
					There is no restriction on	
					the scale of work, media or	
					material used.	
Disciplinary Rigour	What makes your	This course is 100%				
	subject different to other	practical and classroom				
	subjects?	based, with no written				
		final GCSE exam.				
		Students are provided				
		with a wide range of				
		opportunities to develop				
		skills, understanding of				
		processes, knowledge of				
		-				
		Photography and its place				
		in the world, including				
		careers, the social				
		context, political, for				
		pleasure, cultural links				
		mental wellbeing. From				
		these experiences, they				
		. , ,	<u> </u>			

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	choose how they want to	
	create their sustained	
	project, personally	
	moving the development	
	forwards to create their	
	own final conclusion.	
	o minimal conclusion.	
	COMPONENT 1	
	PORTFOLIO 60% OF	
	FINAL GRADE	
	The GCSE	
	Photography course	
	is an exciting and	
	creative course	
	which focusses on	
	students creating a	
	practical portfolio	
	that in total shows	
	explicit coverage of	
	the four assessment	
	objectives. It must	
	include a sustained	
	personal project	
	evidencing the	
	journey from initial	
	engagement to the	
	realisation of	
	intentions and a	
	selection of further	
	work undertaken	
	during the student's	
	course of study.	
	COMPONENT 2	
	EXTERNALLY SET	
	ASSIGNMENT 40% OF	
	FINAL GRADE	
	Students respond to	
	their chosen starting	
	point from an	
	externally set	
	assignment paper	
	relating to their	
	subject title,	
	evidencing coverage	
	of all four	
	assessment	
	objectives.	
<u> </u>		