

Photography Curriculum Intent		Year 10
 The GCSE Photography curriculum is designed to develop students as increasingly confident, independent and reflective photographers. Across Years 10 and 11, students build the technical knowledge, creative understanding and critical thinking needed to investigate ideas, experiment with photographic processes and produce personal, meaningful outcomes. The course begins by establishing a secure foundation in the formal elements of photography, including texture, tone, colour, pattern, composition, light and form. Students learn how to use SLR cameras purposefully, develop confidence with digital editing and understand how technical decisions influence the appearance and meaning of an image. These skills are introduced in a structured way and then revisited through increasingly sustained projects. Contextual research is embedded throughout the course. Students study a range of photographers and visual practitioners, including Edward Weston, Karl Blossfeldt, Kazuhiko Kawahara and Horst P. Horst, and use their work to inform their own investigations. As students progress, the balance gradually shifts from acquiring substantive knowledge towards applying that knowledge more independently through purposeful photoshoots, experimentation, image selection, editing, evaluation and refinement. Successful GCSE Photography is therefore understood as the development of ideas and decision-making across a portfolio, rather than the production of isolated final images. Assessment is structured around the four GCSE Art and Design Assessment Objectives: AO1 Develop, AO2 Refine, AO3 Record and AO4 Present. Students are supported to understand how research, experimentation, recording and presentation combine to create a coherent photographic journey. Alongside this, the Skills Builder Framework develops transferable skills such as Creativity, Problem Solving, Aiming High, Planning, Staying Positive, Listening and Leadership, while career links help students understand how these skills connect to areas such as commercial, scientific, fashion and editorial photography, digital retouching and art direction. By the end of the course, students will have developed a portfolio that demonstrates technical competence, experimentation, contextual understanding and increasingly personal creative responses. The curriculum provides a strong foundation for progression into Post-16 Photography, Art and Design, Graphic Design, Media and wider creative pathways.		
Term 1 Enquiry		Foundation of Photography and Texture
	Big Picture <i>What are the main ideas and big questions in this topic?</i>	
During Term 1, students are introduced to the technical and creative foundations of GCSE Photography. The enquiry establishes the core knowledge and habits that students will need throughout the course, including how to operate an SLR camera, compose		

purposeful images, analyse the work of photographers and begin developing a portfolio that records both practical experimentation and creative thinking.

A central focus is the formal element of texture. Students explore how surface, detail, pattern and contrast can be captured photographically and how the choice of viewpoint, framing and lighting can influence the appearance of a subject. This allows students to begin thinking beyond the simple act of taking a photograph and towards the more deliberate construction of an image.

The work of Edward Weston provides an important contextual starting point. Students consider how Weston photographed ordinary forms in ways that emphasised shape, tone and surface detail, and use this understanding to inform their own photography. Alongside practical camera work, students are introduced to basic Photoshop processes and begin selecting, editing and presenting their images.

The term therefore establishes the relationship between contextual research, technical control, practical experimentation and reflection, providing the foundation for increasingly independent work later in Year 10.



Zoom In

What knowledge, skills and key vocabulary will we learn step by step?

The enquiry begins with an introduction to the SLR camera and the expectations of GCSE Photography. Students develop an understanding of the camera as a creative tool and begin to learn how its basic functions influence the quality and appearance of an image.

Students then explore texture as a formal element. They photograph a range of surfaces and objects, considering how close-up viewpoints, composition, lighting and contrast can reveal details that might otherwise be overlooked. Through repeated practical experience, they begin to recognise the difference between an incidental snapshot and an image that has been deliberately composed.

The study of Edward Weston supports this developing understanding. Students analyse examples of his work and consider how he used composition, tone, shape and texture to transform familiar objects into visually striking images. They begin to use subject-specific photographic vocabulary and make simple connections between his work and their own practical responses.

Students are also introduced to basic digital editing using Photoshop. They learn how to import, organise, crop and make appropriate adjustments to photographs, beginning to understand editing as part of the photographic process rather than as an isolated final step.

Portfolio presentation is introduced from the outset. Students record contextual research, contact sheets, selected photographs, experiments and annotation so that the development of their ideas is visible rather than only the final outcome.

 Pre-Requisite Knowledge <i>What have we already learned that will help us with this topic?</i>	 Pitch Up <i>How will we challenge ourselves?</i>
Students begin GCSE Photography with artistic knowledge and practical experience developed through Key Stage 3. They should have an understanding of the formal elements of art, including line, tone, shape, form, colour, texture, pattern and composition, and have experience of using these to analyse and create visual work. They will also have encountered artists, designers and craftspeople and begun to understand how contextual research can influence their own practical responses. Previous experience of evaluating and refining artwork provides a useful foundation for the more sustained and reflective approach required at GCSE. However, students are not expected to begin the course as confident photographers. Term 1 deliberately establishes the specialist camera knowledge, photographic vocabulary and digital processes required for later projects.	Challenge during Term 1 comes through the quality of observation and the level of intentionality students bring to their photography. More confident students are encouraged to move beyond simply finding interesting textures and to consider how lighting, angle, cropping, scale and composition can transform a subject. They should experiment with several alternatives before selecting the strongest images and begin to explain why particular photographs are more successful than others. Higher-attaining students should also make more perceptive connections with Edward Weston, identifying specific features of his photographic approach and adapting these rather than simply copying the appearance of his work. Written annotation should increasingly move beyond description and begin to explain the relationship between technical choice, visual effect and creative intention.
 Wider Framework <i>How does this learning connect to future topics and bigger goals?</i>	 Curriculum Hinterland <i>What wider knowledge will deepen our understanding of this topic?</i>
Term 1 establishes the technical and creative foundations upon which the rest of Year 10 is built. Students' early experience of SLR camera control, texture, composition, contextual analysis and Photoshop prepares them directly for Term 2, where they explore tone, light and natural forms in greater depth.	The study of texture encourages students to look more closely at the visual world around them. Surfaces that might ordinarily be ignored can become significant when isolated, enlarged or photographed from an unusual viewpoint. This creates useful connections between photography and art, design, architecture, nature and material culture. Students begin to recognise how texture influences the appearance and character of

The portfolio routines established during this term are equally important. Students begin to understand that GCSE Photography rewards the development of ideas and processes, not simply the production of attractive final images.

As the year progresses, students will be expected to use the knowledge introduced here with increasing independence and to make more sophisticated decisions about photography, editing, presentation and refinement.

objects and environments and how photographers can manipulate an audience's attention through close observation.

The study of Edward Weston also introduces students to photography as an established art form with its own history, conventions and visual language. They begin to understand that photographers make deliberate decisions about subject, viewpoint, framing and presentation in much the same way that painters or designers make choices about composition and materials.

This supports students' wider visual literacy and begins to challenge the assumption that a successful photograph is simply the result of pointing a camera at an interesting subject.



Authentic connections

How does this topic connect to real life, careers, other subjects and important values?

Students' spiritual development is supported through close observation and appreciation of form, texture and detail within everyday objects and environments. They begin to develop their own visual preferences and confidence in making creative choices. Moral development is introduced through responsible use of photographic equipment and the early discussion of how photographs are selected, framed and edited. Students begin to understand that images are constructed and that photographers influence what an audience sees. Social development is supported through discussion, peer feedback and the shared use of specialist equipment. Students learn to communicate ideas, respect different interpretations and work responsibly within a studio environment. Cultural development is developed through the study of Edward Weston and the introduction of photography as a significant artistic and cultural practice. Students begin to encounter photography beyond the context of everyday phone imagery and social media.

Career Links:

- A key career focus is the Studio Photographer, who must understand lighting, composition and camera settings in order to produce controlled and purposeful images.
- Students can also explore the role of a Commercial Photographer, where technical reliability and strong visual communication are essential when photographing products, people or environments for clients.
- A further connection can be made to the role of a Photo Editor, who selects and adjusts imagery for publishing, marketing and digital media. This links directly to students' first experiences of image selection and Photoshop.

The Skills Builder Framework is embedded throughout the enquiry, with particular emphasis on Listening, Creativity and Aiming High.

- Listening is developed as students learn unfamiliar technical processes and respond carefully to demonstrations, instructions and feedback when using cameras and software.
- Creativity is developed through experimenting with viewpoint, composition and texture and through discovering how ordinary objects can be transformed photographically.
- Planning is established from the beginning of the GCSE course through the expectation that students produce work to a high standard, revisit weaker images and begin to recognise the importance of refinement rather than accepting the first attempt.



 Resources <i>What books, websites, videos and materials will support our learning?</i>	 Assessment <i>How will we show what we know, remember and can apply?</i>
• Edward Weston photography and contextual resources • SLR cameras and photography equipment • Adobe Photoshop • Teacher demonstrations and exemplar photography • The Photographers' Gallery • Tate Photography resources • Department GCSE Photography exemplars and portfolio guidance	Assessment during Term 1 is rooted in the AQA GCSE Art & Design Assessment Objectives and is used to establish a baseline understanding of students' technical, contextual and creative development. Approximately 45% of assessment focuses on substantive knowledge and 55% on disciplinary knowledge. The slightly higher substantive weighting than later terms reflects the amount of new technical and contextual knowledge introduced at the beginning of the course. The 45% substantive knowledge includes students' understanding of SLR camera functions, composition, texture, basic photographic terminology, Edward Weston and introductory Photoshop processes. The 55% disciplinary knowledge focuses on students' ability to apply this knowledge by composing purposeful photographs, analysing contextual sources, selecting successful imagery, experimenting with editing and beginning to explain their creative decisions. AO1, Develop, is introduced through the investigation of Edward Weston and the first connections between contextual research and students' own ideas. AO2, Refine, begins through experimentation with photography and basic editing processes. AO3, Record, is a major focus as students capture photographs, produce contact sheets and annotate their developing work. AO4, Present, is

introduced through early decisions about portfolio layout and the presentation of selected outcomes. Assessment takes place throughout the term and is used to identify students' starting points, technical misconceptions and areas where greater confidence or independence will need to be developed.

Term 2

Enquiry



Tone and Karl Blossfeldt



Big Picture

What are the main ideas and big questions in this topic?

During Term 2, students deepen their understanding of the formal element of tone and explore the relationship between light, shadow, form and texture. Building on the introductory camera and observational skills developed during Term 1, students begin to move from simply capturing an image towards making more deliberate photographic decisions. They explore how changes in lighting, viewpoint, framing and contrast can transform a subject and influence how an audience responds to it.

The work of Karl Blossfeldt provides the main contextual starting point. Students investigate his studies of plants and natural forms, considering how magnification, monochrome photography, close cropping and careful composition transform familiar objects into striking and sometimes abstract images. Through this, students begin to understand that successful photography is shaped not only by the subject, but by the photographer's control of how that subject is seen.

Students apply this understanding to their own practical work, photographing natural forms and experimenting with scale, viewpoint, lighting and composition before using digital editing to explore tone and contrast further. Increasing emphasis is placed on selection, experimentation and refinement, with students expected to explain why choices have been made and how their ideas have developed.



Zoom In

What knowledge, skills and key vocabulary will we learn step by step?

The enquiry begins by developing students' understanding of tone as part of visual language. Students explore the range between light and dark and investigate how contrast can reveal form, emphasise texture, create depth and direct the viewer's attention.

Attention then turns to Karl Blossfeldt. Students examine how he isolated natural forms and enlarged details that might otherwise be overlooked. They consider his use of monochrome imagery, neutral backgrounds, symmetry, repetition and close cropping, developing their ability to analyse photography using increasingly precise subject-specific vocabulary.

Students then undertake their own photography inspired by natural forms. They explore plants, flowers, leaves and other organic structures through close-up and carefully composed imagery, applying their understanding of viewpoint, framing, texture and tone. Contact sheets and image selection help them distinguish between technically competent photographs and images that communicate a stronger visual intention.

Digital editing becomes increasingly purposeful. Students manipulate tonal range, contrast and cropping to test alternative interpretations of their photographs. Editing is taught as part of the creative process, with students comparing different outcomes and deciding which approaches should be taken forward.

Annotation develops alongside practical work. Students move beyond simply describing what they have done and begin to explain creative intention, decision-making and refinement, making clearer connections between contextual research and their own developing ideas.

 Pre-Requisite Knowledge <i>What have we already learned that will help us with this topic?</i>	 Pitch Up <i>How will we challenge ourselves?</i>	
This term builds directly on the technical and conceptual foundations established during Term 1. Students have an introductory understanding of how an SLR camera operates, experience of using photography to investigate texture and some knowledge of composition, image selection and basic Photoshop editing. They also draw upon wider artistic knowledge developed at Key Stage 3, particularly their understanding of tone, texture, shape, pattern and composition. Their previous experience of studying artists and producing practical responses supports the increasingly reflective approach required at GCSE. A key progression is students' understanding that contextual research should not simply be reproduced within a portfolio. Instead, the work of photographers should influence	Challenge within this enquiry comes through increasing independence, intentionality and sophistication of decision-making. Students are expected to make deliberate choices about lighting, composition, viewpoint, scale and editing and explain how these decisions contribute to the visual qualities of an image. More confident students are encouraged to move beyond direct imitation of Blossfeldt. They may identify one aspect of his practice, such as magnification, isolation, repetition or tonal contrast, and use this as the starting point for a more individual investigation. For students working towards the highest levels, refinement should become visible as a process of critical decision-making. Their portfolio should show not simply that different versions were produced, but that experimentation informed the direction of subsequent work.	Challenge within this enquiry comes through increasing independence, intentionality and sophistication of decision-making. Students are expected to make deliberate choices about lighting,

experimentation, generate ideas and provide a starting point for more individual responses..		composition, viewpoint, scale and editing and explain how these decisions contribute to the visual qualities of an image. More confident students are encouraged to move beyond direct imitation of Blossfeldt. They may identify one aspect of his practice, such as magnification, isolation, repetition or tonal contrast, and use this as the starting point for a more individual investigation. For students working towards
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		the highest levels, refinement should become visible as a process of critical decision-making. Their portfolio should show not simply that different versions were produced, but that experimentation informed the direction of subsequent work.
 Wider Framework <i>How does this learning connect to future topics and bigger goals?</i> Term 2 establishes working practices that become increasingly important throughout the GCSE course. Students experience the creative cycle of investigation, practical exploration, recording, selection, evaluation and refinement, providing a foundation for more sustained and independent projects later in Year 10 and Year 11. The exploration of monochrome photography and tone also provides a deliberate contrast with Term 3, where students investigate colour and consider how it can be manipulated to alter meaning, atmosphere and visual impact.	 Curriculum Hinterland <i>What wider knowledge will deepen our understanding of this topic?</i> The study of Karl Blossfeldt expands students' understanding of what photography can do. His work demonstrates how photography can reveal aspects of the world that are often overlooked. When a stem, seed head or leaf is isolated and magnified, natural structures can resemble architecture, sculpture or engineered design. This creates connections between photography, science, nature, architecture and design. Students begin to recognise repeating structures, symmetry and pattern within natural forms and consider how these can inspire human design.	

As the course progresses, contextual research will become increasingly independent, photoshoots more purposeful and students will be expected to make increasingly confident decisions about which ideas deserve further development.

The enquiry also develops students' understanding of photography as a constructed representation. The photographer determines the subject, framing, scale, lighting and editing, meaning that photographs are not simply neutral records of reality. This supports wider visual literacy and helps students engage more critically with the images they encounter in advertising, news, social media and digital communication.



Authentic connections

How does this topic connect to real life, careers, other subjects and important values?

Through this enquiry, students' spiritual development is supported through close observation and appreciation of pattern, structure and form within the natural world. Students develop their own visual preferences and begin to form an individual creative identity. Moral development is supported through consideration of image manipulation and visual truth. As students become more confident in editing photographs, they begin to recognise the photographer's responsibility in shaping how reality is represented.

Students' social development is strengthened through discussion, peer critique and shared evaluation. They learn to communicate creative ideas, listen to different interpretations and respond constructively to feedback. Cultural development is supported through the study of photography as an established artistic discipline. Blossfeldt's work allows students to explore photography at the intersection of art, botanical study and design and understand how photographic practice has developed over time.

Career focus for this term: Botanical/Nature Photographer • Scientific Photographer • Product Photographer

- A particular career focus is botanical and nature photography, where photographers need to reveal detail, structure and texture while making deliberate decisions about scale, background and lighting. This links particularly well to students' study of Karl Blossfeldt and his close observation of natural forms.
- Students can also explore the work of a scientific photographer, where photography is used to record and communicate detail that may not be immediately visible to the human eye. This provides a useful connection between creative photography and areas such as biology, medicine, conservation and scientific research.
- A further career connection is product photography, where photographers carefully control lighting, tone, angle and composition to make an object visually striking. Students can recognise that many of the same decisions they are making when photographing plants and natural forms are used professionally within advertising, publishing and commercial photography.

The Skills Builder Framework is embedded through the practical and reflective nature of the enquiry, with particular emphasis on Creativity, Problem Solving and Planning:

- Creativity is developed as students use the work of Karl Blossfeldt as inspiration rather than simply copying it. They explore different viewpoints, lighting arrangements, compositions and editing processes before developing their own visual response.
- Problem Solving is developed throughout the photographic process. Students respond to practical challenges such as unsuitable lighting, ineffective composition or unsuccessful photographs and make informed decisions about how these can be improved through reshooting, reframing or editing.
- Planning is developed through the expectation that students refine rather than accept their first attempt. They evaluate photographs, respond to feedback and make purposeful changes to improve the quality and sophistication of their portfolio.



 Resources <i>What books, websites, videos and materials will support our learning?</i>	 Assessment <i>How will we show what we know, remember and can apply?</i>
Students use SLR cameras, photographic subjects, appropriate lighting, computers and Adobe Photoshop to develop their practical work. High-quality examples of Karl Blossfeldt's photography provide the principal contextual source, supported by other photographers where appropriate. Digital gallery collections, including The Photographers' Gallery, Tate and the National Portrait Gallery, help students encounter photography beyond the classroom and place the practitioners studied within a wider culture of photographic practice.	Assessment during Term 2 remains rooted in the AQA GCSE Art & Design Assessment Objectives, while also recognising the balance between substantive and disciplinary knowledge. Approximately 40% of assessment focuses on substantive knowledge and 60% on disciplinary knowledge. The 40% substantive knowledge includes students' understanding of tone, tonal range, contrast, light, shadow, texture, composition and close-up photography, alongside their knowledge of Karl Blossfeldt, his photographic approach and relevant subject-specific vocabulary. Technical knowledge of camera operation and Photoshop processes also contributes to this strand. The 60% disciplinary knowledge reflects the way students increasingly think and work as photographers. They use contextual sources to generate ideas, investigate subjects photographically, make decisions about framing and lighting, select from alternative

images, experiment with editing processes, evaluate outcomes and refine their work.

Assessment continues to draw upon all four GCSE Assessment Objectives. AO1, Develop, is evident through students' investigation of Karl Blossfeldt and their use of contextual understanding to inform ideas. AO2, Refine, is developed through experimentation with lighting, composition, tone and digital processes. AO3, Record, is demonstrated through purposeful photography, contact sheets and annotation. AO4, Present, begins to emerge as students use this investigation and refinement to produce increasingly resolved and personal photographic responses.

Assessment takes place throughout the creative process, helping students identify where their knowledge, technical control or creative decision-making requires further development.

Term 3

Enquiry



Colour and Digital Manipulation



Big Picture

What are the main ideas and big questions in this topic?

During Term 3, students build on their understanding of tone by exploring the formal element of colour and considering how photographers use colour to influence mood, meaning and visual impact. The enquiry develops students' understanding that colour within photography is rarely accidental; photographers can make deliberate decisions about saturation, contrast, harmony, temperature and emphasis to control how an image is perceived.

Students extend their technical knowledge of Adobe Photoshop, moving beyond basic corrections towards more purposeful digital manipulation. They explore how colour can be enhanced, reduced, altered or selectively applied to change the atmosphere and meaning of a photograph. As their technical confidence develops, students are encouraged to compare different outcomes and justify why particular editing decisions are more successful than others.

The term also introduces a stronger focus on presentation. Students consider how the way an image is displayed, cropped, arranged or combined with other images can affect the viewer's experience. This develops their understanding of photography as more than the production of individual images and begins to prepare them for increasingly sustained and resolved portfolio outcomes later in the course.



Zoom In

What knowledge, skills and key vocabulary will we learn step by step?

The enquiry begins by exploring the role of colour within photographic composition. Students investigate how contrasting, complementary, harmonious and dominant colours can affect an image and consider how colour can be used to attract attention, create atmosphere or communicate an idea.

Students analyse examples of photographic practice to identify how photographers control colour both when taking an image and during post-production. Increasingly, students are expected to move beyond identifying what colours are present and explain why a photographer may have made particular visual choices and what effect these have upon an audience.

Practical photography allows students to deliberately seek out and construct images in which colour is significant. They experiment with composition, viewpoint and lighting before using Photoshop to develop alternative versions of selected photographs. Digital manipulation may include adjustments to saturation, hue, contrast and colour balance alongside more selective approaches to enhancing or reducing colour.

Students compare their experiments and evaluate which approaches most effectively communicate their intentions. The process reinforces the importance of recording development within their portfolio rather than presenting only a finished image.

Presentation is increasingly considered as part of the creative process. Students explore how scale, sequence, cropping and arrangement can change the way photographs are viewed and begin to make more independent decisions about how their work should be presented.



Pre-Requisite Knowledge

What have we already learned that will help us with this topic?

This term builds directly upon students' previous investigation of tone, contrast, lighting and natural forms. Students have experience of selecting purposeful photographs, producing contact sheets and using Photoshop to refine photographic outcomes.



Pitch Up

How will we challenge ourselves?

Challenge comes through encouraging students to use colour intentionally rather than decoratively. More confident students should be able to explain how their choices of colour contribute to atmosphere, emphasis, meaning or visual communication.

Their growing understanding of formal elements such as tone, texture, shape, pattern and composition provides an important foundation for considering colour as another element of visual language. Students have also begun to develop more analytical annotation, explaining creative decisions rather than simply describing the practical steps they have completed. Term 3 therefore expects students to bring together their technical camera knowledge, contextual understanding and digital editing skills with increasing independence.	Students working towards higher grades are encouraged to produce several substantially different interpretations of the same photographic source and evaluate how the manipulation of colour alters the viewer's response. They should demonstrate increasing control of Photoshop so that digital processes support their intentions rather than becoming an effect used for its own sake. Greater independence is also expected when students select imagery and make decisions about presentation. Higher-attaining students should demonstrate clear evidence that experimentation, evaluation and contextual research have influenced the direction of their work.
 Wider Framework <i>How does this learning connect to future topics and bigger goals?</i>	 Curriculum Hinterland <i>What wider knowledge will deepen our understanding of this topic?</i>
Term 3 brings together the students' study of texture, tone and colour, strengthening their understanding of how formal elements can be manipulated to construct photographic meaning. This prepares students for the more sustained tessellation project during Terms 4 and 5, where they will be required to draw together their research, camera skills, Photoshop knowledge and ability to develop ideas into a more substantial photographic investigation. Students will increasingly be expected to take ownership of the creative process. Rather than following a single teacher-directed route, they begin to make decisions about which photographs, editing techniques and presentation methods are most appropriate for their intentions.	The study of colour allows students to explore connections between photography, art, design, advertising, fashion, media and psychology. Students consider how colour can attract attention, establish visual identity and influence emotional responses. This is particularly relevant to the visual world students encounter outside school. Images used within advertising, websites, social media, film and marketing are carefully constructed, and colour is frequently manipulated to communicate particular messages or create recognisable styles. Students therefore develop their wider visual literacy, recognising that digital photographs are rarely completely neutral representations of reality. Camera settings, lighting, colour grading and post-production can all significantly affect how an image appears.

The increasing use of Photoshop also develops an understanding of the relationship between photography and digital technology and allows students to consider how advances in image manipulation have changed both professional photography and everyday visual culture.



Authentic connections

How does this topic connect to real life, careers, other subjects and important values?

Students' spiritual development is supported through opportunities to explore personal responses to colour, atmosphere and imagery. They begin to recognise that different people may interpret the same colours and photographs in different ways and develop greater confidence in expressing their own creative preferences. Moral development is strengthened through consideration of digital manipulation. Students begin to question how far an image can be edited before its relationship with the original subject changes significantly and consider the responsibilities of photographers, editors and media organisations when altering visual information. Students' social development continues through critique, discussion and shared evaluation. Students explain their intentions to others, respond to feedback and recognise that an audience may interpret an image differently from the photographer who created it. Cultural development is supported through exposure to different photographic and visual traditions and through consideration of how meanings associated with colour may vary between contexts, cultures and forms of visual communication.

Career Links: This term provides a particularly strong opportunity to explore careers where colour, digital editing and visual communication are central to professional practice.

- A key career focus is the role of the Digital Retoucher, who works with photographs after they have been taken to adjust colour, tone, lighting and detail for advertising, fashion, publishing and commercial photography. This allows students to recognise that Photoshop skills can form a specialist career in their own right.
- Students can also explore the work of an Advertising Photographer, where colour and composition are carefully controlled to attract attention and communicate a particular message about a product or brand.
- A further link can be made to the role of a Fashion Photographer, where lighting, colour, styling and post-production combine to create a distinctive visual identity.

The Skills Builder Framework is embedded throughout the enquiry, with particular emphasis on Creativity, Planning and Adapting.

- Creativity is developed through experimentation with colour, digital manipulation and alternative ways of presenting imagery. Students are encouraged to explore several possibilities rather than settling immediately on their first idea and to make increasingly individual visual decisions.



- Planning is developed through the expectation that students continue to improve and refine their work. They compare different photographic and edited outcomes, identify which are most successful and use feedback and evaluation to produce increasingly sophisticated portfolio work.
- Adapting is particularly relevant to digital experimentation. Not every edit or photographic idea will work successfully, and students are encouraged to treat unsuccessful outcomes as part of the creative process. They learn to adapt, undo, retry and explore alternative solutions rather than abandoning an idea when the first attempt is unsuccessful.

 Resources <i>What books, websites, videos and materials will support our learning?</i>	 Assessment <i>How will we show what we know, remember and can apply?</i>
Students continue to use SLR cameras, computers and Adobe Photoshop alongside teacher modelling, exemplars and appropriate photographic source material. Access to professional photography through gallery collections and digital resources supports students in recognising how colour and digital processes are used beyond the classroom. Resources including The Photographers' Gallery, Tate and the National Portrait Gallery can provide wider examples of contemporary and historical photographic practice and support independent research.	Assessment during Term 3 continues to draw upon the AQA GCSE Art & Design Assessment Objectives, alongside the distinction between substantive and disciplinary knowledge. Approximately 40% of assessment focuses on substantive knowledge and 60% on disciplinary knowledge. The 40% substantive knowledge includes students' understanding of colour, contrast, saturation, hue, composition, presentation and relevant Photoshop processes. Students also develop the subject-specific vocabulary needed to analyse how colour is used within photography and explain the visual impact of different techniques. The 60% disciplinary knowledge focuses on students' ability to apply this understanding through the photographic process. Students investigate sources, plan and produce photographs, experiment with different approaches to colour, make selections, manipulate images digitally, evaluate outcomes and refine their work in response to their findings. AO1, Develop, is demonstrated through the investigation of relevant photographic sources and the connections students make between these and their own ideas. AO2, Refine, is particularly significant during this term as students experiment extensively with Photoshop,

colour and presentation. AO3, Record, continues through purposeful photoshoots, image selection, contact sheets and annotation. AO4, Present, becomes increasingly visible as students consider how photographs should be displayed and begin to produce more resolved visual responses.

Assessment takes place throughout the term and focuses increasingly on whether students can explain the relationship between intention, experimentation and refinement, rather than simply demonstrating that a particular editing technique has been completed.

Term 4

Enquiry



Tessellation, Repetition and Pattern



Big Picture

What are the main ideas and big questions in this topic?

During Term 4, students begin a more sustained photography project exploring tessellation, repetition and pattern. This marks an important progression from the shorter formal-element investigations completed earlier in Year 10, as students are now expected to bring together their developing knowledge of composition, tone, colour, camera control and digital editing within a more extended creative process.

The enquiry introduces students to the work of Kazuhiko Kawahara and Horst P. Horst, using their photography as contrasting contextual starting points. Students investigate how photographic images can be transformed through repetition, arrangement, cropping and manipulation and consider how ordinary subjects can be reorganised to create more complex visual outcomes.

Students increasingly work through a GCSE-style process in which research informs practical experimentation. They capture their own imagery using the SLR camera skills developed across the year, document their choices and begin manipulating and repeating selected photographs digitally. Greater emphasis is placed on explaining how ideas evolve, with students making clear links between their own work and the photographers they have studied.

	Zoom In <i>What knowledge, skills and key vocabulary will we learn step by step?</i>
The enquiry begins by introducing the idea of tessellation and repeated imagery within photography. Students consider how repetition, symmetry, pattern, scale and arrangement can transform a single photographic image and create a different visual experience for the viewer. Through their study of Kazuhiko Kawahara and Horst P. Horst, students develop their ability to analyse how professional photographers construct images. They identify features of composition, form, repetition, lighting and presentation and consider how these approaches might provide starting points for their own work. Students then undertake purposeful photoshoots, applying their growing technical knowledge of SLR cameras. Rather than simply producing a collection of unrelated photographs, they begin to consider which images have the strongest potential for repetition, cropping and digital development. Using Photoshop, students explore ways of duplicating, rotating, reflecting, cropping and arranging their photographs to create repeated and tessellated designs. They test different combinations and begin to recognise how relatively small changes to scale, orientation or placement can significantly alter an outcome. Annotation continues to become more analytical. Students explain how their ideas have developed, why particular photographs or processes have been selected and how contextual research has influenced their decisions.	
	Pre-Requisite Knowledge <i>What have we already learned that will help us with this topic?</i>
	Pitch Up <i>How will we challenge ourselves?</i>
This project draws together much of the learning developed during the first three terms of Year 10. Students have experience of controlling an SLR camera, considering composition, selecting successful imagery and using Photoshop to manipulate photographs. Their earlier exploration of texture, tone and colour provides an important foundation for this project, as these formal elements remain central when selecting and repeating imagery. Students have also begun to develop the ability to analyse photographers, use subject-specific vocabulary and	Challenge within this project comes through the sophistication of students' experimentation and the extent to which they move beyond a simple repeated pattern. More confident students are encouraged to manipulate imagery in increasingly inventive ways, experimenting with scale, rotation, reflection, cropping and layering to create outcomes that are less predictable and more visually complex. They should make deliberate choices about which aspects of their original photographs are retained, repeated or transformed.

explain the relationship between contextual research and their own practical work. Term 4 therefore expects students to apply previously taught knowledge with greater independence and to begin managing a longer creative investigation.	Students working towards the highest levels should demonstrate clear evidence of development rather than decoration. Their work should show that contextual research has led to experimentation and that experimentation has subsequently influenced the direction of their ideas. Written annotation should also become increasingly analytical, explaining why particular approaches have been pursued and how individual experiments contribute to the development of a more personal response.
 Wider Framework <i>How does this learning connect to future topics and bigger goals?</i>	 Curriculum Hinterland <i>What wider knowledge will deepen our understanding of this topic?</i>
Term 4 represents a significant step towards the more independent project work required later in the GCSE course. Students are now expected to sustain an idea over a longer period and bring together research, photography, experimentation, editing and evaluation within one coherent investigation. The work begun during this term continues directly into Term 5, when students will refine their strongest ideas and develop increasingly resolved outcomes. This allows students to experience the importance of returning to previous work, selecting successful directions and developing them further rather than treating each piece as a separate task. The project therefore prepares students for the sustained portfolio work required in Year 11 and for the independence expected within the externally set assignment.	The study of tessellation allows students to make connections between photography and wider areas of art, design, mathematics, architecture and digital media. Repetition and pattern occur throughout the built and natural environment, from tiles and textiles to architecture, packaging and graphic design. Students begin to recognise that photography can act as raw visual material that can be reorganised and transformed rather than simply presented as a single rectangular image. Digital technology allows photographers and designers to duplicate, manipulate and reconstruct imagery in ways that blur the boundaries between photography and graphic design. The enquiry also encourages students to consider how repetition can change meaning. An individual object may appear ordinary, but repeated, enlarged or rearranged it can become abstract, decorative or visually unsettling. This further develops students' understanding of photography as a constructed visual language.
 Authentic connections <i>How does this topic connect to real life, careers, other subjects and important values?</i>	

Students' spiritual development is supported through increasingly personal experimentation. They are encouraged to make independent aesthetic choices and develop confidence in their own visual preferences rather than simply reproducing a teacher model. Moral development continues through the manipulation of photographic imagery. As photographs are digitally altered, repeated and reconstructed, students develop a growing awareness of how easily an original image can be transformed and consider the distinction between documentation and creative interpretation. Social development is strengthened through peer critique and discussion. Students explain developing ideas, receive feedback and learn to respond constructively when others interpret their work differently from their original intention. Cultural development is supported through the study of different photographic approaches and through recognising the use of repetition and pattern across photography, design, fashion, architecture and wider visual culture.

Career Links: This term provides a strong opportunity to focus on careers where photography is combined with layout, pattern and digital design.

- A key career connection is Graphic Designer, where photographic imagery may be cropped, repeated, layered and manipulated to create designs for advertising, publishing, packaging and digital media.
- Students can also explore the role of a Textile and Surface Pattern Designer, where repeated imagery and tessellation are used to create designs for fabric, wallpaper, interiors and fashion. This demonstrates how photographic source material can be transformed into commercial design.
- A further connection is the role of an Editorial Photographer, whose work is often carefully selected, cropped and arranged alongside text and other imagery within magazines and publications.

Skills Builder: The Skills Builder Framework is embedded throughout the project, with particular emphasis on Creativity, Problem Solving and Planning.

- Creativity is developed as students transform their own photographic imagery through repetition, cropping and digital manipulation. They explore multiple possibilities and make increasingly individual choices about how source images can be reconstructed.
- Problem Solving is developed as students test different arrangements and respond when an image does not repeat, align or communicate as successfully as intended. Students learn to adapt their approach rather than simply abandon an unsuccessful experiment.
- Planning becomes increasingly important because this is a longer and more sustained project. Students need to organise research, photoshoots, experimentation and annotation so that each stage contributes meaningfully to the development of their final work.



Resources

What books, websites, videos and materials will support our learning?



Assessment

How will we show what we know, remember and can apply?

Students use SLR cameras, computers and Adobe Photoshop alongside teacher modelling and photographic exemplars. The work of Kazuhiko Kawahara and Horst P. Horst provides the main contextual basis for the enquiry, supported by other appropriate examples of repetition, pattern and manipulated photographic imagery.

Digital galleries and photographic collections can be used to broaden students' understanding of how pattern, repetition and composition are used across professional photography and design.

Assessment during Term 4 continues to be structured around the AQA GCSE Art & Design Assessment Objectives, alongside the balance between substantive and disciplinary knowledge. Approximately 35% of assessment focuses on substantive knowledge and 65% on disciplinary knowledge. The slight increase in disciplinary weighting reflects the transition towards a more sustained and increasingly independent GCSE project.

The 35% substantive knowledge includes students' understanding of tessellation, repetition, symmetry, pattern, composition and relevant digital manipulation techniques. It also includes their contextual knowledge of Kazuhiko Kawahara and Horst P. Horst and the photographic vocabulary required to analyse their work.

The 65% disciplinary knowledge focuses on how students apply this knowledge. They research photographers, identify relevant visual approaches, plan and undertake photoshoots, select imagery, experiment through Photoshop and evaluate which directions have the greatest potential for further development.

AO1, Develop, is demonstrated through contextual investigation and students' ability to use the work of photographers to generate ideas. AO2, Refine, becomes increasingly important as students experiment with repetition, manipulation and alternative arrangements. AO3, Record, is demonstrated through purposeful photography, image selection, contact sheets and annotation. AO4, Present, begins to develop as students identify stronger compositions and consider how their experiments might lead towards more resolved outcomes.

Assessment is ongoing throughout the project, with feedback focused increasingly on the quality of the connections between research, experimentation, decision-making and development rather than on individual tasks in isolation.

Term 5

Enquiry



Developing and Refining the Tessellation Project



Big Picture

What are the main ideas and big questions in this topic?

During Term 5, students continue the tessellation project begun in Term 4 and move towards more resolved and personal photographic outcomes. Having already explored repetition, pattern, manipulation and the work of Kazuhiko Kawahara and Horst P. Horst, students now focus more closely on selecting the strongest ideas and developing them with greater independence.

The emphasis shifts from broad experimentation towards refinement and decision-making. Students revisit earlier photographs and digital experiments, evaluate which approaches have the most potential and then extend these through further photography, editing and presentation. They are encouraged to recognise that successful GCSE work is not produced in a single attempt, but develops through a cycle of testing, evaluating and improving.

As the term progresses, students make increasingly clear connections between contextual research, technical processes and their own intentions. Their work should begin to demonstrate a more individual visual identity, with annotation used to explain how ideas have developed and why particular creative choices have been made.



Zoom In

What knowledge, skills and key vocabulary will we learn step by step?

The term begins with students reviewing the work produced during Term 4 and identifying the strongest directions for further development. They revisit contact sheets, experiments and digital outcomes and consider which combinations of image, pattern, repetition and composition are most visually successful.

Students then refine these ideas through further practical work. This may involve reshooting imagery, improving composition, exploring alternative scales, changing repetition structures or combining several photographic elements within a single outcome. Photoshop is used

with increasing confidence, but students are expected to select techniques because they support an intention rather than simply because they are available.

Presentation also becomes more significant. Students consider how scale, sequencing, layout and arrangement affect the way an audience encounters their work and begin to make more independent decisions about how their strongest outcomes should be displayed.

Annotation should demonstrate growing reflection. Students explain what has changed, why it has changed and how feedback, experimentation or contextual research has shaped the direction of their work.

 Pre-Requisite Knowledge <i>What have we already learned that will help us with this topic?</i>	 Pitch Up <i>How will we challenge ourselves?</i>
This term builds directly on the tessellation work completed in Term 4. Students should already understand repetition, pattern, symmetry, composition and a range of digital manipulation processes and have produced photographic material that can now be developed further. They also draw on the wider technical knowledge accumulated across Year 10, including camera control, composition, tone, colour, image selection and Photoshop editing. Their previous study of photographers has developed their ability to use contextual research as a creative starting point rather than treating it as a separate written task. The main progression in Term 5 is therefore not the introduction of another new technique, but the ability to combine and apply existing knowledge more independently and purposefully.	Challenge within this term comes through depth of development. Students working at a higher level should be able to identify a promising idea and take it significantly further rather than producing several unrelated experiments. They are encouraged to make more sophisticated decisions about composition, repetition, scale, layering and presentation and to demonstrate that each stage of refinement responds to something learned from the previous one. Higher-attaining students should also make increasingly individual connections to contextual sources. Rather than reproducing the visual style of Kawahara or Horst, they should select aspects of those approaches and adapt them to suit their own intentions. At the highest level, the portfolio should show a clear visual journey in which the student can explain how research, experimentation, technical control and critical reflection have combined to shape the final direction.
 Wider Framework <i>How does this learning connect to future topics and bigger goals?</i>	 Curriculum Hinterland <i>What wider knowledge will deepen our understanding of this topic?</i>
Term 5 is an important stage in preparing students for the increasingly independent demands of GCSE Photography. By this point in Year 10, students have encountered the full process of researching,	The continued exploration of tessellation encourages students to see photography as a medium that can be manipulated, reconstructed and combined with wider design processes. Their

photographing, experimenting, refining and presenting work within a sustained project.

This term therefore consolidates the habits students will need in Year 11, where they will be expected to manage projects with greater independence and sustain an idea over a longer period of time.

It also prepares students for Term 6, where they will review and complete their Year 10 portfolio and undertake a two-day mock exam. The ability to identify strengths, revisit unfinished work and make purposeful improvements becomes particularly important at that stage.

work sits at the boundary between photography, graphic design, surface design and digital image-making.

Students consider how repetition can create rhythm, movement and visual structure and how changing the scale or arrangement of an image can alter its impact. This reinforces the idea that photographers and designers are not simply recording the world but actively constructing visual experiences.

The project also supports wider understanding of how repeated imagery is used in everyday visual culture, including fashion, branding, packaging, advertising, interior design and digital media.



Authentic connections

How does this topic connect to real life, careers, other subjects and important values?

Students' spiritual development is supported through increasingly personal creative decision-making. They are encouraged to reflect on which visual approaches they find most effective and develop confidence in making choices that are not simply based on teacher direction. Moral development continues through discussion of digital manipulation and the extent to which photographic imagery can be altered, repeated or reconstructed while still being recognised as photography. Social development is strengthened through critique and feedback. Students increasingly need to articulate the reasoning behind their choices and respond constructively when others suggest alternative ways their work could develop. Cultural development is supported through the connection between photography and wider design practice. Students recognise how photographic imagery is used across commercial and cultural contexts and how visual styles are shaped by different industries and audiences.

Career Links: This term allows students to explore careers where photographers and designers are responsible for taking an initial idea and developing it into a polished visual outcome.

- A key career focus is the role of an Art Director, who helps shape the overall visual direction of projects within advertising, publishing, fashion and media. This connects particularly well to the decisions students make about selection, layout, sequencing and presentation.
- Students can also explore the role of a Surface Pattern Designer, where initial visual research is refined into repeat designs for textiles, interiors, wallpaper, packaging and fashion.
- A further link is the role of a Photo Editor, who selects, edits and sequences imagery for publication and digital media. This reinforces the importance of critical selection and the understanding that not every photograph produced will necessarily form part of a final outcome.

Skills Builder: The Skills Builder Framework is embedded throughout the project, with particular emphasis on Planning, Problem Solving and Leadership.

- Planning is developed through sustained refinement. Students are expected to revisit work, identify where it can be improved and continue developing an idea rather than accepting the first successful outcome.
- Problem Solving is central to the refinement process. Students respond to visual and technical problems, test alternative approaches and make decisions about how composition, editing or presentation can be improved.
- Leadership is developed through increasing ownership of the project. Students begin to direct their own creative process, decide which ideas should be pursued and manage the sequence of tasks required to bring their work towards a more resolved conclusion.



 Resources <i>What books, websites, videos and materials will support our learning?</i>	 Assessment <i>How will we show what we know, remember and can apply?</i>
Students continue to use SLR cameras, computers and Adobe Photoshop alongside their existing Term 4 photographic material. Contact sheets, digital experiments and contextual studies of Kazuhiko Kawahara and Horst P. Horst provide the foundation for further development. Teacher exemplars, peer critique and high-quality GCSE portfolio examples can be used to help students recognise the difference between simple completion and sustained refinement.	Assessment during Term 5 continues to use the AQA GCSE Art & Design Assessment Objectives, with an increasing emphasis on disciplinary knowledge because students are now applying their knowledge within a sustained and more independent project. Approximately 30% of assessment focuses on substantive knowledge and 70% on disciplinary knowledge. The 30% substantive knowledge includes students' understanding of repetition, pattern, composition, digital manipulation, presentation and the photographic approaches studied throughout the project. It also includes the terminology required to analyse and evaluate their own work and the work of others. The 70% disciplinary knowledge reflects students' ability to make informed creative decisions. They must evaluate existing work, identify promising directions, undertake further experimentation, solve technical and visual problems,

respond to feedback and refine their ideas towards increasingly resolved outcomes.

AO1, Develop, remains visible through students' continued use of contextual research and the development of ideas from previous investigations. AO2, Refine, is the strongest emphasis during this term as students revisit, adapt and improve their photographic work. AO3, Record, continues through further photography, documentation and reflective annotation. AO4, Present, becomes increasingly important as students move towards more coherent and resolved outcomes and make decisions about how their work should be displayed.

Assessment therefore focuses not simply on the quality of individual photographs, but on the extent to which students can demonstrate a clear and purposeful journey from initial investigation to developed response.

Term 6

Enquiry



Portfolio Consolidation and Mock Exam



Big Picture

What are the main ideas and big questions in this topic?

During Term 6, students bring together the knowledge, technical skills and creative processes developed across Year 10. The focus shifts towards consolidation, refinement and independence, as students review their portfolio, identify gaps and strengthen areas that require further development.

Students are encouraged to see their portfolio as a coherent body of work rather than a collection of separate tasks. They revisit earlier outcomes, refine weaker elements and make deliberate decisions about presentation, annotation and sequencing. For some

students, this means extending ideas further in order to demonstrate greater depth and sophistication within the Assessment Objectives.

The term culminates in a two-day mock examination, where students draw on work completed across the year and develop experimental 2D and 3D outcomes. This provides an important rehearsal for the demands of Year 11, requiring students to work with greater independence, manage time effectively and make purposeful creative decisions under more sustained conditions.

 Zoom In
What knowledge, skills and key vocabulary will we learn step by step?

The term begins with a structured review of the Year 10 portfolio. Students revisit work from across the year and identify strengths, gaps and areas where additional evidence is needed. This may include further artist research, improved photography, additional experimentation, stronger annotation or more resolved presentation.

Students are expected to refine rather than simply complete unfinished work. They consider whether earlier ideas can be developed further and whether alternative approaches might produce stronger outcomes. Increasing emphasis is placed on the relationship between research, practical exploration and final presentation. Preparation for the mock examination requires students to draw together previously developed skills. They consider which photographic techniques, digital processes and presentation methods are most appropriate and plan how they will use their time effectively.

During the two-day mock exam, students work more independently to edit, manipulate and develop imagery into experimental 2D and 3D outcomes. The experience reinforces the need to make decisions confidently and sustain focus over an extended period.

 Pre-Requisite Knowledge
What have we already learned that will help us with this topic?

Term 6 draws on the full range of knowledge developed across Year 10. Students should understand how to operate an SLR camera, compose and select photographs, use tone and colour purposefully and manipulate imagery using Photoshop.

They should also understand how to research photographers, analyse visual sources, document experimentation and explain how ideas develop. Previous work on tessellation, repetition and refinement provides an important foundation for the sustained decision-making required during the mock examination.



Pitch Up
How will we challenge ourselves?

Challenge during this term is centred on depth, independence and quality of refinement.

Students working towards higher grades should be able to identify weaknesses within their own portfolio without relying entirely on teacher direction. They should revisit work critically, recognise where development has been limited and make purposeful decisions about how it can be strengthened.

Higher-attaining students are encouraged to extend successful ideas rather than merely improve presentation. This may involve additional

The key progression is therefore the ability to bring these different strands together independently and apply them within a coherent creative process.	photography, more sophisticated editing, alternative formats or stronger connections between contextual research and personal response. During the mock examination, students should demonstrate increasing confidence in managing their own time, selecting appropriate processes and adapting when an idea does not develop as expected.
Wider Framework <i>How does this learning connect to future topics and bigger goals?</i> Term 6 is the bridge between Year 10 skill development and the greater independence expected in Year 11. By the end of the term, students should have a Year 10 portfolio that demonstrates growing competence across all four Assessment Objectives and provides a secure foundation for more sustained GCSE coursework. The mock examination gives students valuable experience of working under controlled conditions and helps them understand the importance of preparation, time management and sustained creative development. This prepares students for Year 11, where they will be expected to work with greater independence, develop more personal responses and eventually complete the externally set assignment.	Curriculum Hinterland <i>What wider knowledge will deepen our understanding of this topic?</i> The process of reviewing and refining a portfolio mirrors professional creative practice. Photographers, designers and artists rarely present every idea they generate. Instead, they edit, select and refine their work before presenting it to a client, gallery, employer or audience. Students therefore develop an understanding that curation is itself a creative process. Decisions about which work is included, how it is ordered and how it is presented can shape the way an audience understands a body of work. The mock examination also develops broader understanding of how creative professionals work within deadlines and constraints. Students learn that creativity often requires both imagination and disciplined organisation, particularly when working towards a final brief or presentation.
Authentic connections <i>How does this topic connect to real life, careers, other subjects and important values?</i>	

Students' spiritual development is supported through reflection on their own creative journey across the year. They consider how their ideas, preferences and confidence have changed and identify areas of photography they may wish to explore further. Moral development continues through responsible use and manipulation of imagery. Students are encouraged to consider the choices they make when editing and presenting photographs and how these choices can influence an audience. Social development is strengthened through critique, discussion and peer support during portfolio review. Students learn to communicate their intentions clearly, respond to constructive feedback and work responsibly within a shared creative environment. Cultural development is supported through the range of photographers, visual approaches and contexts encountered across the year. Students begin to recognise photography as part of a wider creative and cultural industry rather than simply a classroom activity.

Career Links: This term provides a strong opportunity to explore careers where portfolio presentation, creative independence and working to deadlines are particularly important.

- A key career focus is the Freelance Photographer, who must plan shoots, manage deadlines, select and edit imagery and present a strong portfolio to clients.
- Students can also explore the role of a Photography Assistant, where organisation, technical competence, communication and the ability to respond quickly to changing situations are essential within professional studios and location shoots.
- A further connection is the role of a Creative Director, who oversees the development and presentation of visual projects and makes decisions about which ideas are taken forward.

The Skills Builder Framework is embedded throughout the term, with particular emphasis on Planning and Adapting.

- Planning is developed through portfolio review and mock-exam preparation. Students need to identify priorities, organise tasks and use their time effectively so that important areas of development are addressed.
- Adapting becomes particularly important during the mock examination and final portfolio development. Students may encounter unsuccessful outcomes, technical problems or time pressure and are encouraged to adapt, persist and make constructive decisions.



 Resources <i>What books, websites, videos and materials will support our learning?</i>	 Assessment <i>How will we show what we know, remember and can apply?</i>
Students use their complete Year 10 portfolio alongside SLR cameras, computers, Adobe Photoshop and relevant photographic materials. Existing contextual research, contact sheets, digital experiments and previous outcomes provide the foundation for further refinement.	Assessment during Term 6 is increasingly holistic and reflects students' ability to bring together learning from across Year 10. Approximately 25% of assessment focuses on substantive knowledge and 75% on disciplinary knowledge. The increased disciplinary weighting reflects the expectation that students now

Teacher guidance, GCSE exemplars and portfolio checklists support students in identifying gaps and understanding how evidence across the four Assessment Objectives contributes to overall progression.

apply previously acquired knowledge with much greater independence.

The 25% substantive knowledge includes students' understanding of camera operation, composition, tone, colour, digital manipulation, presentation and relevant photographic terminology, alongside their contextual knowledge of photographers studied throughout the year.

The 75% disciplinary knowledge focuses on students' ability to review, select, develop and refine work independently. They must identify weaknesses, make purposeful improvements, respond to feedback, manage time effectively and bring together research, experimentation and presentation within a coherent portfolio.

AO1, Develop, is demonstrated through the continued development of ideas and contextual connections. AO2, Refine, is particularly significant as students revisit, improve and extend existing work. AO3, Record, is demonstrated through photography, documentation, annotation and evidence of development. AO4, Present, becomes increasingly important as students produce more resolved outcomes and consider how their Year 10 portfolio is presented as a whole.

The two-day mock examination provides an important opportunity to assess students' ability to work with greater independence and sustain a creative response over an extended period. It also helps identify priorities for Year 11, ensuring that students begin the next stage of the course with a clear understanding of their strengths and areas for development.

