



Specialised Photography

A / T / M

Front Cover Art provided by Canberra College student Aidan Giddings

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The ACT Senior Secondary System

The ACT senior secondary system recognises a range of university, vocational or life skills pathways.

The system is based on the premise that teachers are experts in their area: they know their students and community and are thus best placed to develop curriculum and assess students according to their needs and interests. Students have ownership of their learning and are respected as young adults who have a voice.

A defining feature of the system is school-based curriculum and continuous assessment. School-based curriculum provides flexibility for teachers to address students' needs and interests. College teachers have an opportunity to develop courses for implementation across ACT schools. Based on the courses that have been accredited by the BSSS, college teachers are responsible for developing programs of learning. A program of learning is developed by individual colleges to implement the courses and units they are delivering.

Teachers must deliver all content descriptions; however, they do have flexibility to emphasise some content descriptions over others. It is at the discretion of the teacher to select the texts or materials to demonstrate the content descriptions. Teachers can choose to deliver course units in any order and teach additional (not listed) content provided it meets the specific unit goals.

School-based continuous assessment means that students are continually assessed throughout Years 11 and 12, with both years contributing equally to senior secondary certification. Teachers and students are positioned to have ownership of senior secondary assessment. The system allows teachers to learn from each other and to refine their judgement and develop expertise.

Senior secondary teachers have the flexibility to assess students in a variety of ways. For example: multimedia presentation, inquiry-based project, test, essay, performance and/or practical demonstration may all have their place. College teachers are responsible for developing assessment instruments with task specific rubrics and providing feedback to students.

The integrity of the ACT Senior Secondary Certificate is upheld by a robust, collaborative, and rigorous structured consensus-based peer reviewed moderation process. System moderation involves all Year 11 and 12 teachers from public, non-government and international colleges delivering the ACT Senior Secondary Certificate.

Only students who desire a pathway to university are required to sit a general aptitude test, referred to as the ACT Scaling Test (AST), which moderates student scores across courses and colleges. Students are required to use critical and creative thinking skills across a range of disciplines to solve problems. They are also required to interpret a stimulus and write an extended response.

Senior secondary curriculum makes provision for student-centred teaching approaches, integrated and project-based learning inquiry, formative assessment, and teacher autonomy. ACT Senior Secondary Curriculum makes provision for diverse learners and students with mild to moderate intellectual disabilities, so that all students can achieve an ACT Senior Secondary Certificate.

The ACT Board of Senior Secondary Studies (BSSS) leads senior secondary education. It is responsible for quality assurance in senior secondary curriculum, assessment, and certification. The Board consists of nominees from colleges, professional bodies, universities, industry, parent/carer organisations and unions. The Office of the Board of Senior Secondary Studies (OBSSS) consists of professional and administrative staff who support the Board in achieving its objectives and functions.

ACT Senior Secondary Certificate

Courses of study for the ACT Senior Secondary Certificate:

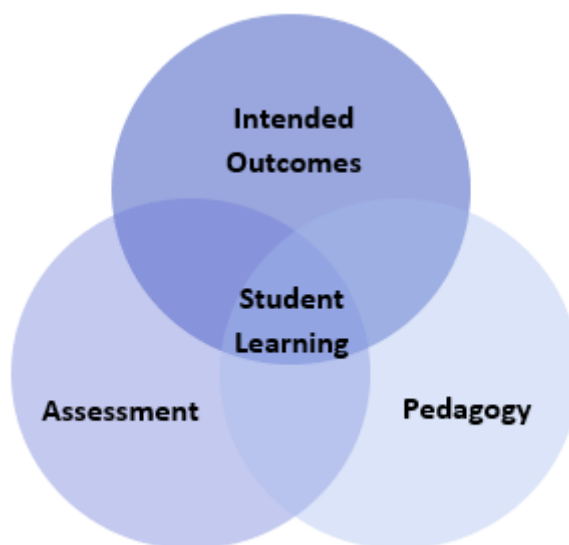
- provide a variety of pathways, to meet different learning needs and encourage students to complete their secondary education
- enable students to develop the essential capabilities for twenty-first century learners
- empower students as active participants in their own learning
- engage students in contemporary issues relevant to their lives
- foster students' intellectual, social, and ethical development
- nurture students' wellbeing, and physical and spiritual development
- enable effective and respectful participation in a diverse society.

Each course of study:

- comprises an integrated and interconnected set of knowledge, skills, behaviours, and dispositions that students develop and use in their learning across the curriculum
- is based on a model of learning that integrates intended student outcomes, pedagogy, and assessment
- outlines teaching strategies which are grounded in learning principles and encompass quality teaching
- promotes intellectual quality, establish a rich learning environment, and generate relevant connections between learning and life experiences
- provides formal assessment and certification of students' achievements.

Underpinning beliefs

- All students are able to learn.
- Learning is a partnership between students and teachers.
- Teachers are responsible for advancing student learning.



Learning Principles

1. Learning builds on existing knowledge, understandings, and skills.
(Prior knowledge)
2. When learning is organised around major concepts, principles, and significant real world issues, within and across disciplines, it helps students make connections and build knowledge structures.
(Deep knowledge and connectedness)
3. Learning is facilitated when students actively monitor their own learning and consciously develop ways of organising and applying knowledge within and across contexts.
(Metacognition)
4. Learners' sense of self and motivation to learn affects learning.
(Self-concept)
5. Learning needs to take place in a context of high expectations.
(High expectations)
6. Learners learn in different ways and at different rates.
(Individual differences)
7. Different cultural environments, including the use of language, shape learners' understandings and the way they learn.
(Socio-cultural effects)
8. Learning is a social and collaborative function as well as an individual one.
(Collaborative learning)
9. Learning is strengthened when learning outcomes and criteria for judging learning are made explicit and when students receive frequent feedback on their progress.
(Explicit expectations and feedback)

General Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These 'capabilities' comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

- literacy
- numeracy
- information and communication technology (ICT)
- critical and creative thinking
- personal and social
- ethical understanding
- intercultural understanding

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability

Elaboration of these General Capabilities and priorities is available on the ACARA website at www.australiancurriculum.edu.au.

Literacy

Students develop their literacy skills through exploring photography that display a range of styles, forms, and conventions. They analyse, create, research, evaluate and appraise photographic concepts and theories. In Photography, students communicate with a variety of audiences, using well-chosen mediums and methods of communication. Literacy in Photography involves reading, writing, viewing, listening, and speaking. Students extend their vocabulary through the use of metalanguage. They express and communicate ideas and understand the use of language for different purposes in a range of contexts. Photography provides the opportunity for students to expand their individual and collaborative communication skills to articulate knowledge and understandings.

Numeracy

In Photography, numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully. Photography students select and use mathematical approaches to problem solving, mathematical formulae, ratios, making inferences, posing, and proving arguments and interpreting data. Students use a range of numerical concepts to organise, analyse and create photographic works.

Information and Communication Technology (ICT) Capability

Students extend their understanding of the range of technologies when developing skills, techniques, and processes to produce and promote photographic works. They select and incorporate technology where appropriate, to support their creative and critical thinking endeavours. Students develop awareness of emergent technologies and possible applications to art works. They use and adapt technological methods to take creative risks. Students use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information as well as to create art works.

Critical and Creative Thinking

Students develop skills to think critically and creatively through using the knowledge, understanding and skills developed in the Photography course. They use these skills to find solutions to creative problems, including the investigation of new possibilities for achieving aesthetic outcomes in photographic works. Through engaging with photographic concepts and theories, students develop their sense of self and others in the world.

The process of making and presenting photographic works gives students opportunities to develop skills in interpreting, researching, revising, and refining, as well as problem-solving, goal setting and decision-making. Responding in Photography involves cognition, emotion, and intuition and engages students in interpreting, evaluating, and reflecting.

Personal and Social Capability

Students have the opportunity to develop their curiosity and imagination, creativity, personal identity, self-esteem, and confidence. The study of Photography empowers students to understand and influence their world through exploring perspectives, situations, symbolic expression, and communication. As they make and respond to photographic works, students develop their intellectual, social, physical, emotional, and moral domains. They also have opportunities to improve their skills in experimentation, self-discipline, teamwork, and leadership.

Learning in Photography is a cooperative process, developing students' intrapersonal and interpersonal awareness. The skills associated with managing personal resources to achieve goals in a timely fashion are refined and developed. Students learn by participating in creative problem-solving; generating, analysing, and evaluating ideas; developing and expressing concepts; learning to set goals and working collaboratively to achieve them; as well as presenting their product. They build personal and social capability through evaluating and reflecting on their photographic works.

Ethical Understanding

Students engage in a variety of challenges and opportunities in Photography and in doing so encounter a broad range of ethical issues. They explore artistic, social, environmental, political, legal, and economic issues, problem solving to understand cause and effect and achieving a solution. The development of photography involves an understanding of, and working with, social, moral, and legal requirements. Experiences in photography can work to counteract discrimination and practice inclusion and equity, by developing understanding and empathy for others regardless of diversity of ability, gender, sexuality, cultural and linguistic background, and socio-economic background.

Intercultural Understanding

Intercultural Understanding is developed in Photography through exploring their own perspectives and the perspectives, values and attitudes of others and extending students' global awareness and their appreciation of cultural diversity. Students learn about the nature, function and purposes, forms, and styles of photography in different cultures and contexts. In developing an historical perspective on photography, students understand how communities' cultural and social identities are shaped and how they function in today's world.

Cross-Curriculum Priorities

Aboriginal and Torres Strait Islander Histories and Cultures

The study of Photography provides opportunities to learn about First Nations Australian cultures, traditions and contemporary experiences through the work of First Nations Australian photographers. First Nations Australian cultures carry an ancient tradition with stories that communicate histories that are unique and yet share parallels with other ancient cultures. Exploration of historical and contemporary art practices and cultures of First Nations Australians provides a rich opportunity to build a greater understanding, as well as fostering values of mutual respect between cultures.

Asia and Australia's Engagement with Asia

Photography provides opportunities to explore artistic traditions from the Asian region, representing a highly diverse spectrum of cultures, traditions, and peoples. Engaging in a respectful exploration of particular traditions and narratives from Asian countries such as Japan, China, India, Indonesia, and Korea, will enable students to understand more deeply the values and histories of our near neighbours.

Sustainability

The study of Photography is an opportunity to engage students in thinking critically about the world's future and fostering awareness of the role of the arts in developing social and environmental sustainability. The challenge of sustainability and the human impact on our environment such as the ongoing challenge of human overconsumption and production of waste can be explored through photographic works. This is achieved through engagement in creative problem solving to address sustainability issues and by exploring sustainable practices in the production of photography.

Specialised Photography

A/T/M

Rationale

In Specialised Photography, students explore innovation, interdisciplinary experimentation, and entrepreneurship within the field of photography. They apply critical and creative thinking to undertake in-depth inquiry into issues relating to self, others and world and apply their insights into photographic practice. Students use their understanding of a range of photographic applications to select and use technical and conceptual approaches to communicate intended meanings.

Students learn how to use and manipulate styles, forms and conventions through creative risk taking and experimentation. They make and curate photographic works responding to changing and evolving requirements for exhibitions, client briefs, entrepreneurial purposes, and interdisciplinary contexts. Students learn to value the photographic creative process, as much as they value finished works. They explore contemporary and emerging photography practice and learn that photography is dynamic and changes.

Students develop general capabilities and transferable skills through the creative process that are readily transferable to other roles in the creative industries. They become problem solvers, and critical and creative thinkers, and these skills are relevant to a wide range of career and life pathways. Students develop sophisticated technical, conceptual knowledge and skills to be informed, visually literate communicators. Students apply their skills and capabilities in specific photographic and commercial and artistic endeavours, and more broadly in a range of personal interests and work contexts.

Goals

This course should enable students to:

- critically analyse how meaning is created and interpreted
- communicate meaning in a range of forms and mediums
- use inquiry and problem solving to synthesise styles, forms, processes, practices, and theories creatively to produce art works
- apply critical and creative thinking skills
- refine and apply technical skills to create and present meaningful art works
- critically analyse the influence of a diverse range of contexts on the Arts
- reflect on creative processes and own learning
- apply skills to work safely, ethically, independently, and collaboratively.

Unit Titles

- Innovation in Photography
- Photographic Exhibitions
- Entrepreneurship in Photography
- Interdisciplinary Inquiry in Photography
- Independent Study

Organisation of Content

Innovation in Photography

Students learn about innovative photographic practice and practitioners who break with codes and conventions. They explore the aesthetics and ethics of new technological and conceptual innovations in photography. Through experimentation and problem solving, students apply their skills and knowledge of innovative photographic practice.

Photographic Exhibitions

Students learn about stylistic and curatorial choices and how that positions audiences to interpret photographic works. They explore how the presentation, display and use of photographic works influences attitudes, values, and perspectives. Students apply technical and conceptual skills in curation to create their own texts and exhibitions. They consider factors such as copyright, preservation of works and Work Health and Safety in designing and conducting exhibitions. They explore the representations of ideas in photographs as photographer, editor, and curator.

Entrepreneurship in Photography

Students learn about entrepreneurship and the connections between photographic practice and industry. They consider the nature of entrepreneurship and opportunities for photographers. They explore the tension between the creative and commercial considerations when working within a client brief or creative vision. Students apply their understanding of entrepreneurship and industry to produce authentic photographic products for a range of purposes and audiences.

Interdisciplinary Inquiry in Photography

Interdisciplinary inquiry is an approach to studying and addressing complex problems and/or issues to explore new perspectives and advance critical thinking. By exploring other disciplines, students enhance their ability to synthesise and draw conclusions, to develop diverse applications of photographic practice. They learn how photographic practice can be applied to and work with other disciplines to enhance or develop understanding. Students examine how to incorporate knowledge and skills from other disciplines and consider how photographic works can incorporate other mediums.

Independent Study

An Independent Study unit has an important place in senior secondary courses. It is a valuable pedagogical approach that empowers students to make decisions about their own learning. An Independent Study unit can be proposed by an individual student for their own independent study and negotiated with their teacher. The program of learning for an Independent Study unit must meet the unit goals and content descriptions as they appear in the course.

Independent Study units are only available to individual students in Year 12. A student can only study a maximum of one Independent Study unit in each course. Students must have studied at least three standard 1.0 units from this course. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

Assessment

The identification of criteria within the achievement standards and assessment task types and weightings provides a common and agreed basis for the collection of evidence of student achievement.

Assessment Criteria (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers must use all these criteria to assess students' performance but are not required to use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

Assessment Tasks elicit responses that demonstrate the degree to which students have achieved the goals of a unit based on the assessment criteria. The Common Curriculum Elements (CCE) is a guide to developing assessment tasks that promote a range of thinking skills (see Appendix C). It is highly desirable that assessment tasks engage students in demonstrating higher order thinking.

Rubrics are constructed for individual tasks, informing the assessment criteria relevant for a particular task and can be used to assess a continuum that indicates levels of student performance against each criterion.

Assessment Criteria

Students will be assessed on:

- making
- responding.

Assessment Task Types

The table below outlines making and responding weightings for the Arts: dance, drama, media, music, photography, and visual arts.

| The Arts | |
|--|--|
| Task Types | <p>Schools ensure that assessment programs reflect a variety of task types include elements from Making, Responding, or a combination of both, to enable students to demonstrate the knowledge, skills and understandings reflected in the Achievement Standards.</p> <p>Tasks may include, but not limited to:</p> <ul style="list-style-type: none"> • performance • curating • installation • multimodal • composition • choreography • short films • ensemble theatre • sculpture • script writing • portfolio or body of work • critical essay • aural examination • research tasks • podcast • visual process diary • digital process diary • blog • directing • website |
| Weightings in A/T/M 1.0 and 0.5 units | <p>No task to be weighted more than 60% for a standard 1.0 unit and half-standard 0.5 unit</p> |

Additional Assessment Information

- For a standard unit (1.0) students must complete a minimum of three assessment tasks and a maximum of five.
- For a half standard unit (0.5) students must complete a minimum of two and a maximum of three assessment tasks.
- Assessment tasks for a standard (1.0) or half-standard (0.5) unit must be informed by the Achievement Standards.
- Students must experience a variety of task types and different modes of communication to demonstrate the Achievement Standards.
- Duration, scope, or length of student responses should be determined by the nature of the task and requirements of the Achievement Standards.
- For tasks completed in unsupervised conditions, schools need to have mechanisms to uphold academic integrity, for example: student declaration, plagiarism software, oral defence, process journal, interview, or other validation tasks.

Achievement Standards

Years 11 and 12 achievement standards are written for A/T courses. A single achievement standard is written for M courses.

A Year 12 student in any unit is assessed using the Year 12 achievement standards. A Year 11 student in any unit is assessed using the Year 11 achievement standards. Year 12 achievement standards reflect higher expectations of student achievement compared to the Year 11 achievement standards. Years 11 and 12 achievement standards are differentiated by cognitive demand, the number of dimensions and the depth of inquiry.

An achievement standard cannot be used as a rubric for an individual assessment task. Assessment is the responsibility of the college. Student tasks may be assessed using rubrics or marking schemes devised by the college. A teacher may use the achievement standards to inform development of rubrics. The verbs used in achievement standards may be reflected in the rubric. In the context of combined Years 11 and 12 classes, it is best practice to have a distinct rubric for Years 11 and 12. These rubrics should be available for students prior to the commencement of an assessment task so that success criteria are clear.

Achievement Standards for The Arts A Course – Year 11

| | <i>A student who achieves an A grade typically</i> | <i>A student who achieves a B grade typically</i> | <i>A student who achieves a C grade typically</i> | <i>A student who achieves a D grade typically</i> | <i>A student who achieves an E grade typically</i> |
|-------------------|---|--|---|--|---|
| Responding | <ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories to communicate meaning analyses the significance of art works in a diverse range of contexts communicates complex ideas with coherent and sustained arguments using evidence and metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories to communicate meaning explains the significance of art works in a broad range of contexts communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories to communicate meaning describes the significance of art works in a range of contexts communicates ideas and arguments using appropriate evidence, metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> describes some styles, forms, processes, practices, and theories to communicate meaning identifies the significance of art works in context applies the principles of academic integrity with some use of appropriate evidence and metalanguage to communicate ideas | <ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories to communicate meaning identifies art works with little or no reference to their significance communicates limited ideas and information with little or no application of academic integrity |
| Making | <ul style="list-style-type: none"> analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology creates imaginative and innovative art works with control and precision; analyses technical experimentation and reflects on strengths and opportunities creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects with insight on their own art practice, thinking processes; and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> explains art practice, using the creative process to investigate and solve problems and explains own application of technology creates imaginative and innovative art works with control; explains technical experimentation and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> describes art practice, using the creative process to investigate and solve problems and describes own application of technology creates imaginative art works with control; describes familiar technical skills, and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and describes inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> identifies features of art practice, using the creative process to solve problems with application of technology creates art works using familiar technical skills and reflects on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate meaning to target audiences reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> identifies features of art practice, with little or no connection to creative processes or use of technology creates art works using familiar technical skills with little or no reflection on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate messages with assistance reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively |

Achievement Standards for The Arts T Course – Year 11

| | <i>A student who achieves an A grade typically</i> | <i>A student who achieves a B grade typically</i> | <i>A student who achieves a C grade typically</i> | <i>A student who achieves a D grade typically</i> | <i>A student who achieves an E grade typically</i> |
|-------------------|---|--|--|---|---|
| Responding | <ul style="list-style-type: none"> critically analyses styles, forms, processes, practices, and theories to communicate meaning to an audience evaluates the significance of art works in a diverse range of contexts synthesises research on theories and ideas communicates complex ideas with coherent and sustained arguments with analysis of evidence, using metalanguage and applying the principles of academic integrity | <ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories to communicate meaning to an audience analyses the significance of art works in a broad range of contexts compares and analyses research on theories and ideas communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applying the principles of academic integrity | <ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories to communicate meaning to an audience explains the significance of art works in a range of contexts compares and explains research on theories and ideas communicates ideas and arguments using relevant evidence, metalanguage and applying the principles of academic integrity | <ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories to communicate meaning to an audience describes the significance of art works in context describes research on theories and ideas applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas | <ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories, and techniques to communicate meaning to an audience identifies the significance of art works in context identifies research on theories and ideas communicates limited ideas and information with little or no application of academic integrity |
| Making | <ul style="list-style-type: none"> critically analyses art practice, using the creative process to investigate and solve complex problems creates and refines imaginative and innovative art works with control and precision; synthesises technical experimentation and reflects on strengths and opportunities creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate intended meaning to targeted audiences reflects with insight on their own art practice, thinking processes; and evaluates inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> analyses art practice, using the creative process to investigate and solve problems creates imaginative and innovative art works with control; analyses technical experimentation and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate intended meaning to targeted audiences reflects on their own art practice, thinking and that of others and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> explains art practice, using the creative process to investigate and solve familiar problems creates imaginative art works with control using familiar technical skills, and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate intended meaning to targeted audiences reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> describes art practice, using the creative process to investigate problems creates art works using familiar technical skills and reflects on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate intended meaning to target audiences reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> identifies basic features of art practice, with little or no connection to creative processes creates art works using familiar technical skills with little or no reflection on strengths and weaknesses presents own and/or group art practice using familiar techniques to communicate messages reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively |

Achievement Standards for The Arts A Course – Year 12

| | <i>A student who achieves an A grade typically</i> | <i>A student who achieves a B grade typically</i> | <i>A student who achieves a C grade typically</i> | <i>A student who achieves a D grade typically</i> | <i>A student who achieves an E grade typically</i> |
|-------------------|---|--|--|--|--|
| Responding | <ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories to communicate meaning to an audience analyses the significance of art works in a diverse range of contexts compares and analyses research on theories, ideas, and practices to present a reasoned and independent response communicates complex ideas with coherent and sustained arguments with analysis of evidence and metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories to communicate meaning to an audience explains the significance of art works in a broad range of contexts compares and explains research on theories, ideas, and practices to present an independent response communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories to communicate meaning to an audience describes the significance of art works in a range of contexts describes research on theories, ideas, and practices with some evidence of an independent response communicates ideas and arguments using appropriate evidence, metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning describes the significance of art works in context identifies research on theories, ideas, and practices with some evidence of an independent response applies the principles of academic integrity with some use of appropriate evidence and metalanguage to communicate ideas | <ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning identifies the significance of art works in context identifies research on theories, ideas, and practices with little or no evidence of an independent response communicates limited ideas and information with little or no application of academic integrity |
| Making | <ul style="list-style-type: none"> analyses ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology creates imaginative and innovative art works with control and precision; analyses technical experimentation and reflects on strengths and opportunities creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects with insight on their own art practice, thinking processes; and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> explains ideas using sustained and creative practice, employing familiar and unfamiliar techniques explains art practice, using the creative process to investigate and solve problems and explains own application of technology creates imaginative and innovative art works with control; explains technical experimentation and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> describes ideas using creative practice, employing familiar techniques describes art practice, using the creative process to investigate and solve familiar problems and describes own application of technology creates imaginative art works with control; describes familiar technical skills, and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and describes inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> describes creative practice, employing some familiar techniques describes art practice, using the creative process to investigate familiar problems and identifies own application of technology creates art works using familiar technical skills and reflects on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate intended meaning to target audiences reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> uses creative practice, employing little or no techniques identifies basic features of art practice, with little or no connection to creative processes or use of technology creates art works using familiar technical skills with little or no reflection on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate messages with assistance reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively |

Achievements Standards for The Arts T Course – Year 12

| | <i>A student who achieves an A grade typically</i> | <i>A student who achieves a B grade typically</i> | <i>A student who achieves a C grade typically</i> | <i>A student who achieves a D grade typically</i> | <i>A student who achieves an E grade typically</i> |
|-------------------|---|--|--|--|--|
| Responding | <ul style="list-style-type: none"> critically analyses styles, forms, processes, practices, and theories; and evaluates how they are integrated to position an audience and communicate meaning evaluates the significance of art works in a diverse range of contexts; and critically analyses attitudes and values synthesises wide research on theories, ideas, and practices to present a coherent and independent response communicates complex ideas with coherent and sustained arguments; analysing evidence and metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories; and analyses how they are integrated to position an audience and communicate meaning analyses the significance of art works in a broad range of contexts; and explains attitudes and values compares and analyses wide research on theories, ideas, and practices to present a reasoned and independent response communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories; and explains how they are integrated to position an audience and communicate meaning explains the significance of art works in a range of contexts; and describes attitudes and values compares and explains research on theories, ideas, and practices to present an independent response communicates ideas and arguments using relevant evidence, metalanguage and applies the principles of academic integrity | <ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning describes the significance of art works in context; with some reference to attitudes and values describes research on theories, ideas, and practices with some evidence of an independent responses applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas | <ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning identifies the significance of art works in context; with little or no reference to attitudes and values identifies research on theories, ideas, and practices own with little or no evidence of an independent response communicates limited ideas and information with little or no application of academic integrity |
| Making | <ul style="list-style-type: none"> synthesises ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques critically analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology creates and refines imaginative and innovative art works with control and precision; synthesises technical experimentation and reflects on strengths and opportunities creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects with insight on their own art practice, thinking processes; and evaluates inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> analyses ideas using sustained and creative practice, employing familiar and unfamiliar techniques analyses art practice, using the creative process to investigate and solve problems and explains own application of technology creates imaginative and innovative art works with control; analyses technical experimentation and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> explains ideas using creative practice, employing familiar techniques explains art practice, using the creative process to investigate and solve familiar problems and describes own application of technology creates imaginative art works with control using familiar technical skills, and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> describes creative practice, employing some familiar techniques describes art practice, using the creative process to investigate problems and identifies own application of technology creates art works using familiar technical skills and reflects on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate meaning to target audiences reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively | <ul style="list-style-type: none"> uses creative practice, employing little or no techniques identifies basic features of art practice, with little or no connection to creative processes or use of technology creates art works using familiar technical skills with little or no reflection on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate messages with assistance reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively |

Achievement Standards for The Arts M Course – Years 11 and 12

| | <i>A student who achieves an A grade typically</i> | <i>A student who achieves a B grade typically</i> | <i>A student who achieves a C grade typically</i> | <i>A student who achieves a D grade typically</i> | <i>A student who achieves an E grade typically</i> |
|-------------------|--|--|--|--|--|
| Responding | <ul style="list-style-type: none"> • responds to a variety of artworks for differing purposes and audiences, with independence • explains ideas, attitudes, and points of views in creative practice, with independence • reflects with insight on their thinking, creating, and learning, with independence | <ul style="list-style-type: none"> • responds to a variety of artworks for differing purposes and audiences, with some independence • explains ideas, attitudes, and points of view in creative practice, with some independence • reflects with insight on their thinking, creating, and learning, with some independence | <ul style="list-style-type: none"> • responds to artworks for differing purposes and audiences, with assistance • explains ideas and points of view in creative practice, with assistance • reflects on their thinking, creating, and learning, with assistance | <ul style="list-style-type: none"> • responds to artworks for differing purposes, with repeated cueing • explains ideas in creative practice, with repeated cueing • reflects on their thinking, creating, and learning, with repeated cueing | <ul style="list-style-type: none"> • responds to artworks, with direct instruction • identifies ideas in creative practice, with direct instruction • reflects in a limited way on their thinking, creating, and learning, with direct instruction |
| Making | <ul style="list-style-type: none"> • applies creative and technical skills in a variety of contexts, with independence • creates a variety of artworks using research and inquiry in different modes for different purposes, with independence • creates using individual or collaborative organisational and/or communication methods, with independence | <ul style="list-style-type: none"> • applies creative and technical skills in a variety of contexts, with some independence • creates a variety of artworks using research and inquiry different modes for different purposes, with some independence • creates using individual or collaborative organisational and/or communication methods, with some independence | <ul style="list-style-type: none"> • applies creative and technical skills in different contexts, with assistance • creates artworks using research and inquiry in different modes for different purposes, with assistance • creates using individual or collaborative organisational and/or communication methods, with assistance | <ul style="list-style-type: none"> • applies creative and technical skills in a designated context, with repeated cueing • creates artworks using research and inquiry for different purposes, with repeated cueing • creates using individual or collaborative organisational and/or communication methods, with repeated cueing | <ul style="list-style-type: none"> • applies creative and technical skills in a designated context, with direct instruction • creates different artworks using research and inquiry, with direct instruction • creates using individual or collaborative organisational and/or communication methods, with direct instruction |

Innovation in Photography

Value: 1.0

Innovation in Photography a

Value 0.5

Innovation in Photography b

Value 0.5

Unit Description

Students learn about innovative photographic practice and practitioners who break with codes and conventions. They explore the aesthetics and ethics of new technological and conceptual innovations in photography. Through experimentation and problem solving, students apply their skills and knowledge of innovative photographic practice.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|--|---|--|
| <ul style="list-style-type: none"> analyse innovations in photographic practice, including aesthetics and/or ethical considerations analyse technological and conceptual innovations in photography apply and manipulate techniques, codes, and conventions to experiment and problem solve conduct creative photographic inquiry into practitioners who have broken with practice, codes, and conventions | <ul style="list-style-type: none"> critically analyse innovations in photographic practice, including aesthetics and ethical considerations critically analyse technological and conceptual innovations in photography apply and manipulate techniques, codes, and conventions to experiment and problem solve conduct creative photographic inquiry into practitioners who have broken with practice, codes, and conventions | <ul style="list-style-type: none"> explain innovations in photographic practice apply techniques, codes, and conventions to experiment and problem solve explore examples of innovative practice to inform the creation their own photography |

Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
|--|---|---|
| Concepts and Theories | | |
| <ul style="list-style-type: none"> analyse photographic works reflecting innovative practice, for example, surrealism (Man Ray, Chris Engman, Lee Miller, Dora Maar), postmodern (Cindy Sherman), contemporary (Philip Gafter), social media (instant sharing, mass reproduction) | <ul style="list-style-type: none"> evaluate photographic works reflecting innovative practice, for example, surrealism (Man Ray, Chris Engman, Lee Miller, Dora Maar), postmodern (Cindy Sherman), contemporary (Philip Gafter), social media (instant sharing, mass reproduction) | <ul style="list-style-type: none"> describe photographic works created using innovative practice |

| A | T | M |
|--|---|--|
| <ul style="list-style-type: none"> analyse the impact of recontextualising images, for example, Sherrie Levine (After Walker Evans, 1984), Yudha Fehung Kusuma Potera (Past, Present and Future Come Together, 2017), Penelope Umbrico analyse innovative photographers and photographic works that extend the use and understanding of photography analyse theories and approaches employed by significant photographers, for example, Julie Rrap, Chris McCaw, Andreas Gursky, Chris Jordan, Bern and Hilla Becher and landscape typologies create photographic works in response to innovative practice using their understanding of techniques, codes, and conventions | <ul style="list-style-type: none"> evaluate the impact of recontextualising images, for example, Sherrie Levine (After Walker Evans, 1984), Yudha Fehung Kusuma Potera (Past, Present and Future Come Together, 2017), Penelope Umbrico critically analyse innovative photographers and photographic works that extend the use and understanding of photography critically analyse theories and approaches employed by significant photographers, for example, Julie Rrap, Chris McCaw, Andreas Gursky, Chris Jordan, Bern and Hilla Becher and landscape typologies create photographic works in response to innovative practice using their understanding of techniques, codes, and conventions | <ul style="list-style-type: none"> create photographic works in response to innovative practice using their understanding of techniques, codes, and conventions |
| Contexts | | |
| <ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have influenced innovation in photographic works understand that there are multiple interpretations of photographic works | <ul style="list-style-type: none"> critically analyse how social, historical, political and/or cultural contexts have influenced innovation in photographic works understand that there are multiple interpretations of photographic works | <ul style="list-style-type: none"> describe innovation from different contexts |
| Creative Process | | |
| <ul style="list-style-type: none"> conduct research into innovative photographic practice to understand how technology and conceptual understanding has influenced the development of photography, for example, high dynamic range photography, parallax, full circle photography | <ul style="list-style-type: none"> conduct research into innovative photographic practice to understand how technology and conceptual understanding has influenced the development of photography, for example, high dynamic range photography, parallax, full circle photography | <ul style="list-style-type: none"> explore examples of innovative practice |

| A | T | M |
|---|--|--|
| <ul style="list-style-type: none"> analyse issues relating to innovative practice in photography apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works in response to innovative practice | <ul style="list-style-type: none"> critically analyse issues relating to innovative practice in photography apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works in response to innovative practice | <ul style="list-style-type: none"> describe ideas in examples of innovative practice in photography apply a photographic creative process to produce photographic works in response to examples of innovative works |
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> analyse own technical and conceptual choices to communicate to selected audiences experiment with techniques, codes, and conventions to make choices and enhance creative goals and intended message, for example, alternate processing techniques, recontextualising images, alternate modes of presentation create photographic works using technical skills and a range of forms, styles, and conventions communicate ideas and coherent arguments in a range of modes, incorporating metalanguage and academic integrity | <ul style="list-style-type: none"> evaluate own technical and conceptual choices to communicate to selected audiences, for example, dark room manipulation, image editing software, social media experiment with techniques, codes, and conventions to make choices and enhance creative goals and intended message, for example, alternate processing techniques, recontextualising images, alternate modes of presentation synthesise creative goals, technical skills, and conceptual development to enhance photographic practice create photographic works using technical skills and a range of forms, styles, and conventions communicate complex ideas, coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity | <ul style="list-style-type: none"> describe own technical and creative choices to communicate to an audience create photographic works using technical skills and creative conventions explain ideas and use academic integrity |

| A | T | M |
|--|--|--|
| <ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently apply work, health, and safety practices | <ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently apply work, health, and safety practices | <ul style="list-style-type: none"> use skills to work productively individually and with others apply work, health, and safety practices |
| Reflection | | |
| <ul style="list-style-type: none"> reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> reflect on own learning to improve learning outcomes |

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

Assessment

Refer to pages 9-11.

Photographic Exhibitions

Value: 1.0

Photographic Exhibitions a

Value 0.5

Photographic Exhibitions b

Value 0.5

Unit Description

Students learn about stylistic and curatorial choices and how that positions audiences to interpret photographic works. They explore how the presentation, display and use of photographic works influences attitudes, values, and perspectives. Students apply technical and conceptual skills in curation to create their own texts and exhibitions. They consider factors such as copyright, preservation of works and Work Health and Safety in designing and conducting exhibitions. They explore the representations of ideas in photographs as photographer, editor, and curator.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|---|---|---|
| <ul style="list-style-type: none"> • analyse stylistic and curatorial choices and how these influence audiences' attitudes, values, and perspectives • analyse how the context of exhibition, presentation, display and use of photographic works influences representation and interpretation • apply technical and conceptual skills to the creative process as photographer, editor, and curator • conduct Creative Inquiry into curation and exhibition | <ul style="list-style-type: none"> • critically analyse stylistic and curatorial choices and how these influence audiences' attitudes, values, and perspectives • critically analyse how the context of exhibition, presentation, display and use of photographic works influences representation and interpretation • apply technical and conceptual skills to the creative process as photographer, editor, and curator • conduct Creative Inquiry into curation and exhibition | <ul style="list-style-type: none"> • explain stylistic and curatorial choices • explain how the presentation, display and use of photographic works changes the meaning of photographs • apply a creative process as photographer, editor, or curator • explore examples of curation and exhibition |

Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
|---|--|--|
| Concepts and Theories | | |
| <ul style="list-style-type: none"> analyse photographic exhibitions, modes of presentation and curatorial choices and how they influence representation and interpretation, for example, on paper, metal, wood, glass, backlit, screen, multimedia display, zine critically analyse how photographic works and curatorial choices influence audiences' attitudes, values, and perspectives analyse theories and approaches employed by significant photographers, for example, Edward Steichen 'The Family of Man', Gregory Crewdson, Annette Messager, Christian Boltanski, Taryn Simon create and edit a selection of photographic works to represent ideas in photographs as photographer, editor, and curator | <ul style="list-style-type: none"> evaluate photographic exhibitions, modes of presentation and curatorial choices and how it influences representation and interpretation in traditional galleries and/or online exhibitions (private and public displays), and/or an exploration of alternate printing or presentation methods, for example, on paper, metal, wood, glass, backlit, screen, multimedia display, zine critically analyse how photographic works and curatorial choices influence audiences' attitudes, values, and perspectives critically analyse theories and approaches employed by significant photographers, for example, Edward Steichen 'The Family of Man', Gregory Crewdson, Annette Messager, Christian Boltanski, Taryn Simon create and edit a selection of photographic works to represent ideas in photographs as photographer, editor, and curator | <ul style="list-style-type: none"> explains examples of presentation in photographic exhibitions create and edit a selection of photographic works to share ideas in photographs |
| Contexts | | |
| <ul style="list-style-type: none"> analyses the impact of a range of exhibition and curating styles to understand artworks and their messages and meanings | <ul style="list-style-type: none"> critically analyses the impact of a range of exhibition and curating styles to understand artworks and their messages and meanings | |

| A | T | M |
|--|---|---|
| <ul style="list-style-type: none"> analyse theoretical perspectives on the intentions, successes and failures of curatorial and exhibition styles, methods, and techniques apply regulatory frameworks around images | <ul style="list-style-type: none"> evaluates theoretical perspectives on the intentions, successes and failures of curatorial and exhibition styles, methods, and techniques evaluate compliance with regulatory frameworks around images | <ul style="list-style-type: none"> examines exhibitions for different groups of people apply Work Health and Safety procedures to exhibitions |
| Creative Process | | |
| <ul style="list-style-type: none"> conduct research into curatorial conventions to understand how they influence and are influenced by audience attitudes, values, and perspectives analyse issues relating photographic exhibitions apply the photographic creative process (ideation, application, production, and evaluation) to produce a photographic exhibition | <ul style="list-style-type: none"> conduct research into curatorial conventions to understand how they influence and are influenced by audience attitudes, values, and perspectives critically analyse issues relating to photographic exhibitions, for example, cultural and social implications, preservation of works apply the photographic creative process (ideation, application, production, and evaluation) to produce a photographic exhibition | <ul style="list-style-type: none"> conduct research into examples of curated photography apply a photographic creative process to produce a photographic exhibition |
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> analyse own technical and conceptual choices to communicate to selected audiences experiment with techniques, codes, and conventions to make choices and enhance creative goals and intended message | <ul style="list-style-type: none"> evaluate own technical and conceptual choices to communicate to selected audiences, for example, angle of view, camera orientation, composition evaluate forms and styles and makes choices to enhance creative goals and intended message, for example, exposure, focus, depth of field synthesise creative goals, communication skills, and production skills to enhance art practice, for example, workflows, purposeful appropriation | <ul style="list-style-type: none"> describe own technical and creative choices to communicate to an audience |

| A | T | M |
|---|--|---|
| <ul style="list-style-type: none"> • create photographic works using technical skills and a range of forms, styles, and conventions • communicate ideas and coherent arguments in a range of modes, incorporating metalanguage and academic integrity • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • apply work, health, and safety practices | <ul style="list-style-type: none"> • creates artwork using technical skills, for example, tone/colour theory, selective focus, print management • communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • apply work, health, and safety practices | <ul style="list-style-type: none"> • create photographic works using technical skills and creative conventions • explain ideas and use academic integrity • use skills to work productively individually and with others • apply work, health, and safety practices |
| Reflection | | |
| <ul style="list-style-type: none"> • reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> • reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> • reflect on own learning to improve learning outcomes |

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

Assessment

Refer to pages 9-11.

Entrepreneurship in Photography

Value: 1.0

Entrepreneurship in Photography a

Value 0.5

Entrepreneurship in Photography b

Value 0.5

Unit Description

Students learn about entrepreneurship and the connections between photographic practice and industry. They consider the nature of entrepreneurship and opportunities for photographers. They explore the tension between the creative and commercial considerations when working within a client brief or creative vision. Students apply their understanding of entrepreneurship and industry to produce authentic photographic products for a range of purposes and audiences.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|---|--|--|
| <ul style="list-style-type: none"> analyse industry for entrepreneurial opportunities related to photography applications analyse the skills and attributes of an entrepreneur and how to work with clients or creative vision apply their understanding of entrepreneurship to produce authentic photography for a range of purposes and audiences conduct Creative Inquiry into photographic practice and the relationship between creative and commercial considerations | <ul style="list-style-type: none"> critically analyse how an entrepreneurial mindset and/or skills can be applied to photography applications critically analyse the skills and attributes of an entrepreneur and how to work with clients or creative vision apply their understanding of entrepreneurship to produce authentic photography for a range of purposes and audiences conduct Creative Inquiry into photographic practice and the relationship between creative and commercial considerations | <ul style="list-style-type: none"> explain entrepreneurial opportunities related to photography use a client brief and explain the reasons for following client briefs examine opportunities to apply photographic skills |

Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
|--|---|--|
| Concepts and Theories | | |
| <ul style="list-style-type: none"> analyse the tensions between the creative and commercial requirements when producing works, for example, working in the photographic industry and to a client brief, developing and/or responding to a creative vision | <ul style="list-style-type: none"> evaluate the tensions between the creative and commercial requirements when producing works, for example, working in the photographic industry and to a client brief, developing and/or responding to a creative vision | <ul style="list-style-type: none"> explain the requirements of creative and commercial contexts |

| A | T | M |
|--|---|---|
| <ul style="list-style-type: none"> analyse the photographic industry to explore opportunities where an entrepreneurial mindset could be applied to a commercial, social or other setting, for example, product photography, photojournalism, fashion, events, scientific documentary, social movements, campaigns, explain the work of significant photographers, for example, Annie Leibowitz, Lynn Goldsmith, Steve McCurry, Nick Ut, Kevin Carter, <i>National Geographic</i>, Humans of New York, Scott Schuman 'The Satorialist', Lisa Kristine create authentic photographic products for a range of purposes and audiences, using entrepreneurial capabilities | <ul style="list-style-type: none"> critically analyse the photographic practice to explore opportunities where an entrepreneurial mindset could be applied to a commercial, social or other setting, for example, product photography, photojournalism, fashion, events, scientific documentary, social movements, campaigns critically analyse theories and approaches employed by significant photographers, for example, Annie Leibowitz, Lynn Goldsmith, Steve McCurry, Nick Ut, Kevin Carter, <i>National Geographic</i>, Humans of New York, Scott Schuman 'The Satorialist', Lisa Kristine create authentic photographic products for a range of purposes and audiences, using entrepreneurial capabilities | <ul style="list-style-type: none"> explore commercial applications of photography and opportunities for entrepreneurship create photographic products for a range of purposes and audiences |
| Contexts | | |
| <ul style="list-style-type: none"> analyses photographic practice to explore opportunities for entrepreneurship in a range of contexts, such as, particular audiences and digital platforms assess entrepreneurial activity in the photography, for example, social media platforms and the real filters/ image versus reality, Influencer Culture, ethical issues surrounding social media | <ul style="list-style-type: none"> critically analyses photographic practice to evaluate opportunities for entrepreneurship in a range of contexts, such as particular audiences and digital platforms evaluates critiques of entrepreneurial activity in the photography, for example, social media platforms and the real filters/ image versus reality, Influencer Culture, ethical issues surrounding social media | <ul style="list-style-type: none"> explore opportunities for entrepreneurship in a given context |

| A | T | M |
|---|---|--|
| Creative Process | | |
| <ul style="list-style-type: none"> • conduct research into the application of photographic practices in entrepreneurial context • analyse issues relating to the use of photographic works in entrepreneurial context • apply the photographic creative process (ideation, application, production, and evaluation) to produce creative photographic works with respect to the relationship between creative and commercial considerations | <ul style="list-style-type: none"> • conduct research into the application of photographic practices in entrepreneurial context • critically analyse issues relating to the use of photographic works in entrepreneurial context • apply the photographic creative process (ideation, application, production, and evaluation) to produce creative photographic works with respect to the relationship between creative and commercial considerations | <ul style="list-style-type: none"> • explore examples of photography for an entrepreneurial context • apply a photographic creative process to produce photography |
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> • analyse own technical and conceptual choices to communicate to selected audiences, for example, controlled lighting, painting with light, digital editing • experiment with techniques, codes, and conventions to make choices and meet creative goals and intended message, for example, bit depth, colour space, digital collage, flat lay • create photographic works using technical skills and a range of forms, styles, and conventions | <ul style="list-style-type: none"> • evaluate own technical and conceptual choices to communicate to selected audiences, for example, controlled lighting, painting with light, digital editing • evaluate forms and styles and makes choices to enhance creative goals and intended message, for example, bit depth, colour space, digital collage, flat lay • synthesise creative goals, communication skills, and production skills to enhance art practice, for example, workflows, purposeful appropriation • create artworks using technical skills, for example, tone/colour theory, selective focus, print management | <ul style="list-style-type: none"> • describe own technical and creative choices to communicate to an audience • create photographic works using technical skills and creative conventions |

| A | T | M |
|---|--|---|
| <ul style="list-style-type: none"> communicate ideas and coherent arguments in a range of modes, incorporating metalanguage and academic integrity demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently apply work, health, and safety practices | <ul style="list-style-type: none"> communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently apply work, health, and safety practices | <ul style="list-style-type: none"> explain ideas and use academic integrity use skills to work productively with others apply work, health, and safety practices |
| Reflection | | |
| <ul style="list-style-type: none"> reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> reflect on own learning to improve learning outcomes |

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

Assessment

Refer to pages 9-11.

Interdisciplinary Inquiry in Photography

Value: 1.0

Interdisciplinary Inquiry in Photography a

Value 0.5

Interdisciplinary Inquiry in Photography b

Value 0.5

Unit Description

Interdisciplinarity inquiry is an approach to studying and addressing complex problems and/or issues to explore new perspectives and advance critical thinking. By exploring other disciplines, students enhance their ability to synthesise and draw conclusions, to develop diverse applications of photographic practice. They learn how photographic practice can be applied to and work with other disciplines to enhance or develop understanding. Students examine how to incorporate knowledge and skills from other disciplines and consider how photographic works can incorporate other mediums.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|--|--|---|
| <ul style="list-style-type: none"> analyse the relationship between photographic practice and other disciplines analyse the interdisciplinary inquiry process to enhance photographic practices apply interdisciplinary approaches to the creative process to develop a greater understanding of chosen topics of study conduct interdisciplinary Creative Inquiry into complex problems and/or issues | <ul style="list-style-type: none"> critically analyse the relationship between photographic practice and other disciplines critically analyse the interdisciplinary inquiry process to enhance photographic practices apply interdisciplinary approaches to the creative process to develop a greater understanding of chosen topics of study conduct interdisciplinary Creative Inquiry into complex problems and/or issues | <ul style="list-style-type: none"> explain the relationship between photographic practice and other disciplines use the interdisciplinary inquiry process in creating photography conduct interdisciplinary Creative Inquiry into complex problems and/or issues |

Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
|---|---|---|
| Concepts and Theories | | |
| <ul style="list-style-type: none"> analyse the effectiveness of photographic works that use an interdisciplinary approach to communicate to audience on complex problems and/or issues | <ul style="list-style-type: none"> evaluate the effectiveness of photographic works that use an interdisciplinary approach to communicate to audience on complex problems and/or issues, for example, visualisation of social issues scientific understanding, technical influences, adaptation of discipline specific mediums | <ul style="list-style-type: none"> explain photographic works that use an interdisciplinary approach |

| A | T | M |
|---|--|---|
| <ul style="list-style-type: none"> • analyse how photographic practice can be applied to and work with other disciplines to exchange and incorporate knowledge and skills • analyse theories and approaches employed by significant photographers • create photographic works that synthesise interdisciplinary skills and knowledge | <ul style="list-style-type: none"> • critically analyse how photographic practice can be applied to and work with other disciplines to exchange and incorporate knowledge and skills, for example, Humanities, STEAM, Design and Technology, Languages, Mathematics • critically analyse theories and approaches employed by significant photographers, for example, Harold Edgerton, Lois Greenfield, Deb Mansfield, Maija Tammi, Bill Viola (The Crossing), Eadweard Muybridge (Time and Movement Studies) • create photographic works that synthesise interdisciplinary skills and knowledge | <ul style="list-style-type: none"> • describe photographic practice that works with other disciplines • create photographic works that describe ideas and knowledge |
| Contexts | | |
| <ul style="list-style-type: none"> • analyse art practice to explore opportunities for interdisciplinary Creative Inquiry • analyse research in other disciplines to inform collaborative interdisciplinary Creative Inquiry | <ul style="list-style-type: none"> • evaluate art practice to explore opportunities for interdisciplinary Creative Inquiry • evaluate research in other disciplines to inform collaborative interdisciplinary Creative Inquiry | <ul style="list-style-type: none"> • identifies opportunities for interdisciplinary photography in their context |
| Creative Process | | |
| <ul style="list-style-type: none"> • conduct research into a range of interdisciplinary practices to understand how underpinning concepts and techniques may be exchanged between different disciplines to enhance each other | <ul style="list-style-type: none"> • conduct research into a range of interdisciplinary practices to understand how underpinning concepts and techniques may be exchanged between different disciplines to enhance each other | <ul style="list-style-type: none"> • explore examples of photography that is interdisciplinary |

| A | T | M |
|--|---|--|
| <ul style="list-style-type: none"> analyse issues relating to chosen disciplines and explore how these may be enhanced by and enhance photographic practice apply the photographic creative process (ideation, application, production, and evaluation) to produce creative photographic works with respect to interdisciplinary considerations | <ul style="list-style-type: none"> critically analyse issues relating to chosen disciplines and explore how these may be enhanced by and enhance photographic practice apply the photographic creative process (ideation, application, production, and evaluation) to produce creative photographic works with respect to interdisciplinary considerations | <ul style="list-style-type: none"> apply an interdisciplinary photographic creative process to produce photographic works |
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> analyse own technical and conceptual choices to communicate to selected audiences analyse forms and styles and makes choices to meet creative goals and intended message create photographic works using technical skills communicate ideas and coherent arguments in a range of modes, incorporating metalanguage and academic integrity | <ul style="list-style-type: none"> evaluate own technical choices in order to communicate to selected audiences, for example, controlled lighting, painting with light, digital editing evaluate forms and styles and makes choices to enhance creative goals and intended message, for example, bit depth, colour space, digital collage synthesise creative goals, communication skills, and production skills to enhance art practice, for example, workflows, purposeful appropriation create photographic works using technical skills, for example, tone/colour theory, selective focus, print management communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity | <ul style="list-style-type: none"> describe own technical and creative choices to communicate to an audience create photographic works using technical skills and creative conventions explain ideas and use academic integrity |

| A | T | M |
|--|--|--|
| <ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently apply work, health, and safety practices | <ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently apply work, health, and safety practices | <ul style="list-style-type: none"> use skills to work productively individually and with others apply work, health, and safety practices |
| Reflection | | |
| <ul style="list-style-type: none"> reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> reflect on own learning to improve learning outcomes |

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

Assessment

Refer to pages 9-11.

Independent Study

Value: 1.0

Independent Study a

Value 0.5

Independent Study b

Value 0.5

Prerequisites

Independent Study units are only available to individual students in Year 12. A student can only study a maximum of one Independent Study unit in each course. Students must have studied at least three standard 1.0 units from this course. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

Unit Description

An Independent Study unit has an important place in senior secondary courses. It is a valuable pedagogical approach that empowers students to make decisions about their own learning. An Independent Study unit can be proposed by an individual student for their own independent study and negotiated with their teacher. The program of learning for an Independent Study unit must meet the unit goals and content descriptions as they appear in the course.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|---|--|---|
| <ul style="list-style-type: none"> • analyse photographic works in the chosen area of study • understand how concepts and ideas in the chosen area of study can be represented in photographic works • apply technical skills through the creative process to produce a photographic works • conduct Creative Inquiry into issues related to chosen area of study | <ul style="list-style-type: none"> • critically analyse photographic works in the chosen area of study • understand how concepts and ideas in the chosen area of study can be represented in photographic works • apply technical skills through the creative process to produce a photographic works • conduct Creative Inquiry into issues related to chosen area of study | <ul style="list-style-type: none"> • explain photographic works in the chosen area of study • apply technical skills through the creative process to produce a photographic works • conduct Creative Inquiry into issues related to chosen area of study |

Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
|---|---|--|
| Concepts and Theories | | |
| <ul style="list-style-type: none"> analyse a range photographic works that relate to the chosen area of study analyse how concepts, themes and/or perspectives are represented in photographic works in the chosen area of study create photographic works using their understanding of their chosen area of study | <ul style="list-style-type: none"> evaluate a range photographic works that relate to the chosen area of study critically analyse how concepts, themes and/or perspectives are represented in photographic works in the chosen area of study critically analyse theories and approaches employed by significant photographers create photographic works using their understanding of their chosen area of study | <ul style="list-style-type: none"> describe a range photographic works that relate to the chosen area of study explain concepts, themes and/or perspectives in photographic works in the chosen area of study create photographic works using their understanding of their chosen area of study |
| Contexts | | |
| <ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have shaped photographic work | <ul style="list-style-type: none"> critically analyse how social, historical, political and/or cultural contexts have shaped photographic work critically analyse how context affects the reception of works by audiences and critics | <ul style="list-style-type: none"> describe the context of their chosen area of study |
| Creative Process | | |
| <ul style="list-style-type: none"> conduct research on a range of perspectives related on the chosen area of study analyse how images are constructed or documented related on the chosen area of study apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works related on the chosen area of study | <ul style="list-style-type: none"> conduct research on a range of perspectives related on the chosen area of study critically analyse how images are constructed or documented related on the chosen area of study apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works related on the chosen area of study | <ul style="list-style-type: none"> explore examples of photography related on the chosen area of study apply a photographic creative to produce photographic works related on the chosen area of study |

| A | T | M |
|---|--|---|
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> • analyse own technical and conceptual choices to communicate to selected audiences • analyse forms, styles, and conventions to make choices to meet creative goals and intended message • creates photographic works using technical skills • communicate ideas and coherent arguments in a range of modes, incorporating metalanguage and academic integrity • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • apply work, health, and safety practices | <ul style="list-style-type: none"> • evaluate own technical choices to communicate meaning to selected audiences related on the chosen area of study • evaluate forms, styles, and conventions to make choices and enhance creative goals and intended message • synthesise creative goals, technical skills, and conceptual development to enhance photographic practice • create photographic works using technical skills and a range of forms, styles, and conventions • communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • apply work, health, and safety practices | <ul style="list-style-type: none"> • explain own technical and creative choices • create photographic works using technical skills and creative conventions • explain ideas and use academic integrity • use skills to work productively individually and with others • apply work, health, and safety practices |
| Reflection | | |
| <ul style="list-style-type: none"> • reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> • reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | <ul style="list-style-type: none"> • reflect on own learning to improve learning outcomes |

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

Assessment

Refer to pages 9-11.

Appendix A – Implementation Guidelines

Available course patterns

A standard 1.0 value unit is delivered over at least 55 hours. To be awarded a course, students must complete at least the minimum units over the whole minor or major.

| Course | Number of standard units to meet course requirements |
|--------|--|
| Minor | Minimum of 2 units |
| Major | Minimum of 3.5 units |

Units in this course can be delivered in any order.

Prerequisites for the course or units within the course

Students must have studied at least three standard 1.0 units from this course in order to access the Independent Study unit. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

Arrangements for students continuing study in this course

Students who studied the previous course may undertake any units in this course provided there is no duplication of content.

Duplication of Content Rules

Students cannot be given credit towards the requirements for a Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. Students will only be given credit for covering the content once.

Relationship to other courses

Students may complete units of study selected from both *Photography* and *Specialised Photography* to form a *Studies of Photography* Minor, Major or Double Major.

Guidelines for Delivery

Program of Learning

A program of learning is what a school provides to implement the course for a subject. This meets the requirements for context, scope and sequence set out in the Board endorsed course. Students follow programs of learning in a college as part of their senior secondary studies. The detail, design, and layout of a program of learning are a college decision.

The program of learning must be documented to show the planned learning activities and experiences that meet the needs of particular groups of students, taking into account their interests, prior knowledge, abilities, and backgrounds. The program of learning is a record of the learning experiences that enable students to achieve the knowledge, understanding and skills of the content descriptions. There is no requirement to submit a program of learning to the OBSSS for approval. The principal will need to sign off at the end of Year 12 that courses have been delivered as accredited.

Content Descriptions

Are all content descriptions of equal importance? No. It depends on the focus of study. Teachers can customise their program of learning to meet their own students' needs, adding additional content descriptions if desired or emphasising some over others. A teacher must balance student needs with their responsibility to teach all content descriptions. It is mandatory that teachers address all content descriptions and that students engage with all content descriptions.

Half standard 0.5 units

Half standard units appear on the course adoption form but are not explicitly documented in courses. It is at the discretion of the college principal to split a standard 1.0 unit into two half standard 0.5 units. Colleges are required to adopt the half standard 0.5 units. However, colleges are not required to submit explicit documentation outlining their half standard 0.5 units to the BSSS. Colleges must assess students using the half standard 0.5 assessment task weightings outlined in the framework. It is the responsibility of the college principal to ensure that all content is delivered in units approved by the Board.

Moderation

Moderation is a system designed and implemented to:

- provide comparability in the system of school-based assessment
- form the basis for valid and reliable assessment in senior secondary schools
- involve the ACT Board of Senior Secondary Studies and colleges in cooperation and partnership
- maintain the quality of school-based assessment and the credibility, validity, and acceptability of Board certificates.

Moderation commences within individual colleges. Teachers develop assessment programs and instruments, apply assessment criteria, and allocate Unit Grades, according to the relevant Framework. Teachers within course teaching groups conduct consensus discussions to moderate marking or grading of individual assessment instruments and unit grade decisions.

The Moderation Model

Moderation within the ACT encompasses structured, consensus-based peer review of Unit Grades for all accredited courses over two Moderation Days. In addition to Moderation Days, there is statistical moderation of course scores, including small group procedures, for T courses.

Moderation by Structured, Consensus-based Peer Review

Consensus-based peer review involves the review of student work against system wide criteria and standards and the validation of Unit Grades. This is done by matching student performance with the criteria and standards outlined in the Achievement Standards, as stated in the Framework. Advice is then given to colleges to assist teachers with, or confirm, their judgments. In addition, feedback is given on the construction of assessment instruments.

Preparation for Structured, Consensus-based Peer Review

Each year, teachers of Year 11 are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers of a Year 12 class should retain originals or copies of student work completed in Semester 1. Assessment and other documentation required by the Office of the Board of Senior Secondary Studies should also be kept. Year 11 work from Semester 2 of the previous year is presented for review at Moderation Day 1 in March, and Year 12 work from Semester 1 is presented for review at Moderation Day 2 in August.

In the lead up to Moderation Day, a College Course Presentation (comprised of a document folder and a set of student portfolios) is prepared for each A, T and M course/units offered by the school and is sent into the Office of the Board of Senior Secondary Studies.

The College Course Presentation

The package of materials (College Course Presentation) presented by a college for review on Moderation Days in each course area will comprise the following:

- a folder containing supporting documentation as requested by the Office of the Board through memoranda to colleges, including marking schemes and rubrics for each assessment item
- a set of student portfolios containing marked and/or graded written and non-written assessment responses and completed criteria and standards feedback forms. Evidence of all assessment responses on which the Unit Grade decision has been made is to be included in the student review portfolios.

Specific requirements for subject areas and types of evidence to be presented for each Moderation Day will be outlined by the Board Secretariat through the *Requirements for Moderation Memoranda* and Information Papers.

Visual evidence for judgements made about practical performances

It is a requirement that schools' judgements of standards to practical performances (A/T/M) be supported by visual evidence (still photos or video).

The photographic evidence submitted must be drawn from practical skills performed as part of the assessment process.

Teachers should consult the BSSS website for current information regarding all moderation requirements including subject specific and photographic evidence.

Appendix B – Course Developers

| Name | College |
|-----------------------------------|--------------------------------|
| Associate Professor Alison Alder | Australian National University |
| Associate Professor Judith Dinham | Curtin University |
| Professor Denise Ferris | Australian National University |
| Associate Professor Katrina Sluis | Australian National University |
| Elizabeth Chase | Canberra Girls Grammar School |
| Terry Eveston | UC SSC Lake Ginninderra |
| Shannon Garrett | St Francis Xavier College |

Appendix C – Common Curriculum Elements

Common curriculum elements assist in the development of high-quality assessment tasks by encouraging breadth and depth and discrimination in levels of achievement.

| Organisers | Elements | Examples |
|-----------------------------------|---|--|
| create, compose, and apply | apply | ideas and procedures in unfamiliar situations, content, and processes in non-routine settings |
| | compose | oral, written, and multimodal texts, music, visual images, responses to complex topics, new outcomes |
| | represent | images, symbols, or signs |
| | create | creative thinking to identify areas for change, growth, and innovation, recognise opportunities, experiment to achieve innovative solutions, construct objects, imagine alternatives |
| | manipulate | images, text, data, points of view |
| analyse, synthesise, and evaluate | justify | arguments, points of view, phenomena, choices |
| | hypothesise | statement/theory that can be tested by data |
| | extrapolate | trends, cause/effect, impact of a decision |
| | predict | data, trends, inferences |
| | evaluate | text, images, points of view, solutions, phenomenon, graphics |
| | test | validity of assumptions, ideas, procedures, strategies |
| | argue | trends, cause/effect, strengths, and weaknesses |
| | reflect | on strengths and weaknesses |
| | synthesise | data and knowledge, points of view from several sources |
| | analyse | text, images, graphs, data, points of view |
| | examine | data, visual images, arguments, points of view |
| investigate | issues, problems | |
| organise, sequence, and explain | sequence | text, data, relationships, arguments, patterns |
| | visualise | trends, futures, patterns, cause, and effect |
| | compare/contrast | data, visual images, arguments, points of view |
| | discuss | issues, data, relationships, choices/options |
| | interpret | symbols, text, images, graphs |
| | explain | explicit/implicit assumptions, bias, themes/arguments, cause/effect, strengths/weaknesses |
| | translate | data, visual images, arguments, points of view |
| | assess | probabilities, choices/options |
| identify, summarise and plan | select | main points, words, ideas in text |
| | reproduce | information, data, words, images, graphics |
| | respond | data, visual images, arguments, points of view |
| | relate | events, processes, situations |
| | demonstrate | probabilities, choices/options |
| | describe | data, visual images, arguments, points of view |
| | plan | strategies, ideas in text, arguments |
| | classify | information, data, words, images |
| | identify | spatial relationships, patterns, interrelationships |
| summarise | main points, words, ideas in text, review, draft and edit | |

Appendix D – Glossary of Verbs

| Verbs | Definition |
|--------------------|--|
| Analyse | Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities, and differences |
| Apply | Use, utilise or employ in a particular situation |
| Argue | Give reasons for or against something |
| Assess | Make a Judgement about the value of |
| Classify | Arrange into named categories in order to sort, group or identify |
| Compare | Estimate, measure or note how things are similar or dissimilar |
| Compose | The activity that occurs when students produce written, spoken, or visual texts |
| Contrast | Compare in such a way as to emphasise differences |
| Create | Bring into existence, to originate |
| Critically analyse | Analysis that engages with criticism and existing debate on the issue |
| Demonstrate | Give a practical exhibition an explanation |
| Describe | Give an account of characteristics or features |
| Discuss | Talk or write about a topic, taking into account different issues or ideas |
| Evaluate | Examine and judge the merit or significance of something |
| Examine | Determine the nature or condition of |
| Explain | Provide additional information that demonstrates understanding of reasoning and /or application |
| Extrapolate | Infer from what is known |
| Hypothesise | Put forward a supposition or conjecture to account for certain facts and used as a basis for further investigation by which it may be proved or disproved |
| Identify | Recognise and name |
| Interpret | Draw meaning from |
| Investigate | Planning, inquiry into and drawing conclusions about |
| Justify | Show how argument or conclusion is right or reasonable |
| Manipulate | Adapt or change |
| Plan | Strategize, develop a series of steps, processes |
| Predict | Suggest what might happen in the future or as a consequence of something |
| Reflect | The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience |
| Relate | Tell or report about happenings, events, or circumstances |
| Represent | Use words, images, symbols, or signs to convey meaning |
| Reproduce | Copy or make close imitation |
| Respond | React to a person or text |
| Select | Choose in preference to another or others |
| Sequence | Arrange in order |
| Summarise | Give a brief statement of the main points |
| Synthesise | Combine elements (information/ideas/components) into a coherent whole |
| Test | Examine qualities or abilities |
| Translate | Express in another language or form, or in simpler terms |
| Visualise | The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words |

Appendix E – Glossary for ACT Senior Secondary Curriculum

Courses will detail what teachers are expected to teach and students are expected to learn for Years 11 and 12. They will describe the knowledge, understanding and skills that students will be expected to develop for each learning area across the years of schooling.

Learning areas are broad areas of the curriculum, including English, mathematics, science, the arts, languages, health, and physical education.

A **subject** is a discrete area of study that is part of a learning area. There may be one or more subjects in a single learning area.

Frameworks are system documents for Years 11 and 12 which provide the basis for the development and accreditation of any course within a designated learning area. In addition, frameworks provide a common basis for assessment, moderation and reporting of student outcomes in courses based on the framework.

The **course** sets out the requirements for the implementation of a subject. Key elements of a course include the rationale, goals, content descriptions, assessment, and achievement standards as designated by the framework.

BSSS courses will be organised into units. A unit is a distinct focus of study within a course. A standard 1.0 unit is delivered for a minimum of 55 hours generally over one semester.

Core units are foundational units that provide students with the breadth of the subject.

Additional units are avenues of learning that cannot be provided for within the four core 1.0 standard units by an adjustment to the program of learning.

An **independent study unit** is a pedagogical approach that empowers students to make decisions about their own learning. Independent study units can be proposed by a student and negotiated with their teacher but must meet the specific unit goals and content descriptions as they appear in the course.

An **elective** is a lens for demonstrating the content descriptions within a standard 1.0 or half standard 0.5 unit.

A **lens** is a particular focus or viewpoint within a broader study.

Content descriptions refer to the subject-based knowledge, understanding and skills to be taught and learned.

A **program of learning** is what a college develops to implement the course for a subject and to ensure that the content descriptions are taught and learned.

Achievement standards provide an indication of typical performance at five different levels (corresponding to grades A to E) following completion of study of senior secondary course content for units in a subject.

ACT senior secondary system **curriculum** comprises all BSSS approved courses of study.

Appendix F – Course Adoption

Condition of Adoption

The course and units of this course are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course.

Adoption Process

Course adoption must be initiated electronically by an email from the principal or their nominated delegate to bssscertification@ed.act.edu.au. A nominated delegate must CC the principal.

The email will include the **Conditions of Adoption** statement above, and the table below adding the **College** name, and circling the **Classification/s** required.

| | |
|--------------------------|--------------------------------|
| College: | |
| Course Title: | Specialised Photography |
| Classification/s: | A T M |
| Accredited from: | 2022 |
| Framework: | The Arts Framework 2021 |