



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:

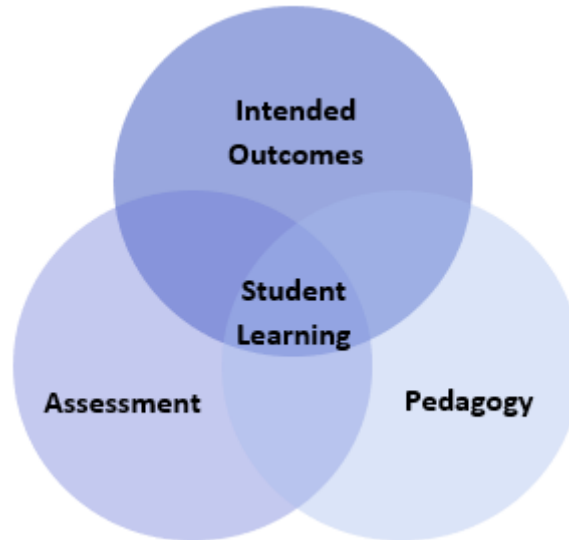
- provide a variety of pathways, to meet different learning needs and encourage students to complete their secondary education
- enable students to develop the essential capabilities for twenty-first century learners
- empower students as active participants in their own learning
- engage students in 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 displays 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 written, spoken, and visual 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 understanding.

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, evaluate, share, and exchange information, and work collaboratively, 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 critically analysing, interpreting, and researching phenomena, and in revising and refining their analyses. They take a critical and creative approach to problem-solving, goal setting and decision-making. Responding to photography involves cognition, emotion, and intuition and engages students in critically 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 and iterative 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.

Photography

A / T / M

Rationale

The study of photography can be used to broaden personal experience and understanding of an increasingly interconnected and technologically rich world. Photography enables students to explore and understand self, others, the world, and their place in it, as creators and consumers.

Images are the language of photography, and are used to represent, question, and communicate concepts and ideas. Students learn how photography stems from traditions and has styles, forms and conventions that inform its visual language. Photographic practice has the capacity to engage, inspire and enrich all students, excite their curiosity and imagination. Photography builds resilient, empathetic, and resourceful people with the ability to shape and respond to a changing world. Students develop interpersonal skills to work collaboratively and independently, making and responding to photographic works for a range of audiences.

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 photographic works
- critically analyse the influence of a diverse range of contexts on photographic works
- reflect on creative processes and own learning
- apply skills to work safely, ethically, independently, and collaboratively.

Unit Titles

- Creativity in Photography
- Communicating Meaning in Photography
- Photography in Context
- Narratives in Photography
- Independent Study

Organisation of Content

Creativity in Photography

Students learn about the creative process in Photography. They explore techniques and strategies used to create photographic works. Students apply the creative process, techniques, use of equipment and strategies to express their understanding of self, others, and the world.

Communicating Meaning in Photography

Students learn about how meaning is communicated in a variety of photographic forms, styles, and conventions. They investigate the constructed and contested nature of meaning in photography. They explore techniques for communicating their ideas to an audience. Students apply their understanding to communicate meaning in response to a range of issues through photography.

Photography in Context

Students learn about how photographers over time and place have represented their knowledge and experience. They explore how photographers throughout the world and history have expressed their understanding of self, place, and issues. They examine how meaning is constructed or contested depending on the context of its presentation. Students apply their knowledge of context, empathy, ethics, and principles of intercultural understanding to creating photography.

Narratives in Photography

Students learn about the photographer as a storyteller. They explore photographic works across different photographic platforms that are constructed or documented to shape narrative. Through analysis of narratives in photographic works, students gain insights on how perspectives on the world and/or identity are presented. Students apply their theoretical and technical skills to construct and/or document narratives.

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 |

Creativity in Photography

Value: 1.0

Creativity in Photography a

Value 0.5

Creativity in Photography b

Value 0.5

Unit Description

Students learn about the creative process in Photography. They explore techniques and strategies used to create photographic works. Students apply the creative process, techniques, use of equipment and strategies to express their understanding of self, others, and the world.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|--|---|--|
| <ul style="list-style-type: none"> analyse examples of creativity in photography analyse how techniques, equipment and strategies are used in the creative process apply technical skills to produce creative photographic works conduct Creative Inquiry into expression of self, others, and the world | <ul style="list-style-type: none"> critically analyse examples of creativity in photography critically analyse how techniques, equipment and strategies are used in the creative process in photography apply technical skills to produce creative photographic works conduct Creative Inquiry into expression of self, others, and the world | <ul style="list-style-type: none"> explain examples of creativity in photography apply technical skills to produce creative photographic works explore examples of creative 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 to develop insights into creativity in photography, for example, constructivism, avant-garde, new vision, pictorialism analyse photography to understand that creativity is creating and making something that is imaginative or original, explores alternatives and may meet some purpose | <ul style="list-style-type: none"> evaluate photographic works to develop insights into creativity in photography, for example, constructivism, avant-garde, new vision, pictorialism critically analyse photography to understand that creativity is creating and making something that is imaginative or original, explores alternatives and may meet some purpose | <ul style="list-style-type: none"> describe photographic works using a creative process |

| A | T | M |
|---|---|--|
| <ul style="list-style-type: none"> analyse theories and approaches employed by significant photographers, for example, Alexander Rodchenko, Laszlo Moholy-Nagy, Edward Steichen, Eva Besnyo create photographic works using creative conventions of photographic expression | <ul style="list-style-type: none"> critically analyse theories and approaches employed by significant photographers, for example, Alexander Rodchenko, Laszlo Moholy-Nagy, Edward Steichen, Eva Besnyo create photographic works using creative conventions of photographic expression | <ul style="list-style-type: none"> describe photography by significant photographers create photographic works using creative conventions of photographic expression |
| Contexts | | |
| <ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have impacted creativity in photographic works | <ul style="list-style-type: none"> critically analyse how social, historical, political and/or cultural contexts have impacted creativity in photographic works critically analyse how context affects audience and critical reception of creativity in photography | <ul style="list-style-type: none"> describe creative practice from different contexts |
| Creative Process | | |
| <ul style="list-style-type: none"> conduct research into photographic works to understand the creative application of aesthetic choices and analyse judgements of creativity analyse significant issues relating to the expression of self, others, and the world in photographic works apply the photographic creative process (ideation, application, production, and evaluation) to produce creative photographic works | <ul style="list-style-type: none"> conduct research into photographic works to understand the creative application of aesthetic choices and evaluate judgements of creativity critically analyse significant issues relating to the expression of self, others, and the world in photographic works apply the photographic creative process (ideation, application, production, and evaluation) to produce creative photographic works | <ul style="list-style-type: none"> explore examples of creative practice explain how examples of photography are creative apply a photographic creative process to produce photographic works in response to examples of creativity |

| A | T | M |
|---|--|--|
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> • analyse own technical choices to communicate to selected audiences, for example, auto/manual exposure and focus control, selective focusing, shutter speed, lens choice • analyse forms, styles, and conventions to make choices and enhance creative goals and intended message, for example, tone and/or colour control, composition, presentation • apply 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 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 to selected audiences, for example, auto/manual exposure and focus control, selective focusing, shutter speed, lens choice • evaluate forms, styles, and conventions to make choices and enhance creative goals and intended message, for example, tone and/or colour control, composition, 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 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"> • 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 • 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.

Communicating Meaning in Photography

Value: 1.0

Communicating Meaning in Photography a

Value 0.5

Communicating Meaning in Photography b

Value 0.5

Unit Description

Students learn about how meaning is communicated in a variety of photographic forms, styles, and conventions. They investigate the constructed and contested nature of meaning in photography. They explore techniques for communicating their ideas to an audience. Students apply their understanding to communicate meaning in response to a range of issues through photography.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|---|--|---|
| <ul style="list-style-type: none"> analyse how meaning is communicated in examples of photography analyse how forms, styles and conventions are used to communicate through Photography apply understanding of forms, styles, conventions, and techniques to the creative process conduct Creative Inquiry into a range of issues | <ul style="list-style-type: none"> critically analyse how meaning is communicated, constructed and contested in examples of photography critically analyse how forms, styles and conventions are used to communicate and transform meaning through Photography apply understanding of forms, styles, conventions, and techniques to the creative process conduct Creative Inquiry into a range of issues | <ul style="list-style-type: none"> explain how meaning is communicated in examples of photography explain how forms, styles and conventions are used to communicate through Photography apply forms, styles, conventions, and techniques to the creative process explore examples of ways photographers communicate meaning |

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 to develop insights into how photography communicates meaning, for example, Straight Photography, f-64 Group, Decisive Moment | <ul style="list-style-type: none"> evaluate photographic works to develop insights into how photography communicates and/or constructs meaning, for example, Straight Photography, f-64 Group, Decisive Moment | <ul style="list-style-type: none"> describe photographic works that communicate meaning |

| A | T | M |
|--|---|---|
| <ul style="list-style-type: none"> analyse how conventions in photography are used to communicate meaning, for example, composition, use of art and design elements and principles analyse theories and approaches employed by significant photographers, for example, Edward Weston, Brenda Croft, Henri Cartier-Bresson, William Eggleston, Ansel Adams, Julia Margaret Preston create photographic works using forms, styles, conventions, and techniques in response to a range of issues in photography to communicate meaning | <ul style="list-style-type: none"> critically analyse how conventions in photography are used to communicate and or contest meaning, for example, composition, use of art and design elements and principles critically analyse theories and approaches employed by significant photographers, for example, Edward Weston, Brenda Croft, Henri Cartier-Bresson, William Eggleston, Ansel Adams, Julia Margaret Preston create photographic works using forms, styles, conventions, and techniques in response to a range of issues in photography to communicate meaning | <ul style="list-style-type: none"> explain how conventions in photography are used to communicate meaning describe messages in photography by significant photographers create photographic works to communicate meaning |
| Contexts | | |
| <ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have shaped the communication of meaning in photographic works | <ul style="list-style-type: none"> critically analyse how social, historical, political and/or cultural contexts have shaped the communication of meaning in photographic works critically analyse how context affects audience and critical reception of meaning in photographic works | <ul style="list-style-type: none"> describe issues and photographic works that communicate meaning from different contexts |
| Creative Process | | |
| <ul style="list-style-type: none"> conduct research into photographic works to understand the application of aesthetic choices and analyse judgements to communicate meaning analyse how photographic works communicate meaning in response to a range of issues | <ul style="list-style-type: none"> conduct research into photographic works to understand the application of aesthetic choices and evaluate judgements to communicate meaning critically analyse how photographic works communicate meaning in response to a range of issues | <ul style="list-style-type: none"> explore examples of photography intended to communicate a meaning explain how photographic works communicate meaning in response to issues |

| A | T | M |
|---|--|---|
| <ul style="list-style-type: none"> • apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works to communicate meaning for specific audiences | <ul style="list-style-type: none"> • apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works to communicate meaning for specific audiences | <ul style="list-style-type: none"> • apply a photographic creative process to produce photographic works to communicate meaning |
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> • analyse own technical choices to communicate to selected audiences • analyse forms, styles, and conventions to make choices and enhance creative goals and intended message • combine 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 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, construct or contest to selected audiences, for example, metering modes, highlight/shadow exposure control, bracketing, depth of field control • evaluate forms, styles, and conventions to make choices and enhance creative goals and intended message, for example, tone and/or colour control, composition, 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 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"> • describe own technical and creative choices used to communicate to an audience • 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 |

| A | T | M |
|--|--|--|
| 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.

Photography in Context

Value: 1.0

Photography in Context a

Value 0.5

Photography in Context b

Value 0.5

Unit Description

Students learn about how photographers over time and place have represented their knowledge and experience. They explore how photographers throughout the world and history have expressed their understanding of self, place, and issues. They examine how meaning is constructed or contested depending on the context of its presentation. Students apply their knowledge of context, empathy, ethics, and principles of intercultural understanding to creating photography.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|--|---|---|
| <ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts influence photographic works and their meaning analyse how context influences the photographer apply new technical skills to the creative process conduct Creative Inquiry into a range of issues relating to different contexts and intercultural understanding | <ul style="list-style-type: none"> critically analyse how social, historical, political, and cultural contexts influence photographic works and their meaning critically analyse how context influences the photographer and photograph apply new technical skills to the creative process conduct Creative Inquiry into a range of issues relating to different contexts and intercultural understanding | <ul style="list-style-type: none"> describe works from different photographic contexts apply new technical skills to a creative process explore examples of creative practice from other contexts 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 from different times and places, to understand the way social, historical, political and/or cultural contexts have shaped meaning, for example, 'The Bathers' Anne Zahalka, 'The Dorps Series' Roger Ballen, 'Migrant Mother' Dorothea Lange, Vivian Maier's use of | <ul style="list-style-type: none"> evaluate photographic works from different times and places, to understand the way social, historical, political, and cultural contexts have shaped meaning, for example, 'The Bathers' Anne Zahalka, 'The Dorps Series' Roger Ballen, 'Migrant Mother' Dorothea Lange, Vivian Maier's use of | <ul style="list-style-type: none"> describe photographic works from different times and places, to understand other social, historical, political and/or cultural contexts |

| A | T | M |
|--|--|--|
| <p>found photographs, Jacques Henri Lartigue as an early photographic pioneer, Margaret Bourke-White on adapting practice to context, <i>Magnum the Photographers</i> collective, the Photo Essay in journals such as <i>National Geographic</i>, <i>Time-Life</i></p> | <p>found photographs, Jacques Henri Lartigue as an early photographic pioneer, Margaret Bourke-White on adapting practice to context, <i>Magnum the Photographers</i> collective, the Photo Essay in journals such as <i>National Geographic</i>, <i>Time-Life</i></p> | |
| <ul style="list-style-type: none"> • analyse ethical considerations for the production and use of images relating to different contexts and intercultural understanding • analyse theories and approaches employed by significant photographers, for example, Tracey Moffatt, Gordon Parkes, Barbara Kruger, Michael Riley • create photographic works using their understanding of self, place, and issues | <ul style="list-style-type: none"> • critically analyse ethical considerations for the production and use of images relating to different contexts and intercultural understanding • critically analyse theories and approaches employed by significant photographers, for example, Tracey Moffatt, Gordon Parkes, Barbara Kruger, Michael Riley • create photographic works using their understanding of self, place, and issues | <ul style="list-style-type: none"> • use ethical guidelines for the production and use of images relating to different contexts • create photographic works using their understanding of their own context |
| Contexts | | |
| <ul style="list-style-type: none"> • analyse ethical and cultural issues in relation to photographic works | <ul style="list-style-type: none"> • critically analyse ethical and cultural issues in relation to photographic works • critically analyse how context affects audience and critical reception of photographic works | <ul style="list-style-type: none"> • explain ethical and cultural issues in relation to photographic works |
| Creative Process | | |
| <ul style="list-style-type: none"> • conduct research into how context influences the interpretation of photographic works • analyse how photographers throughout the world and history have expressed their understanding of self, place, and issues | <ul style="list-style-type: none"> • conduct research into how context influences the interpretation of photographic works • critically analyse how photographers throughout the world and history have expressed their understanding of self, place, and issues | <ul style="list-style-type: none"> • explore examples of photographic works from a chosen context • explain how photographers throughout the world and history have expressed their understanding of self, place, and issues |

| A | T | M |
|---|---|--|
| <ul style="list-style-type: none"> • apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works to explore intercultural understanding | <ul style="list-style-type: none"> • apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works to explore intercultural understanding | <ul style="list-style-type: none"> • apply a photographic creative process) to produce photographic works from their own context |
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> • analyse how purpose and context shapes technical choices in the production of photographic works to communicate to selected audiences, for example, file types, resolution, screen versus printed • analyse forms, styles, and conventions to make choices and enhance creative goals and intended message, for example, modes of presentation, scale, photo finishing • 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 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 how purpose and context shapes technical choices in the production of photographic works to communicate to selected audiences, for example, file types, resolution, screen versus printed • evaluate forms, styles, and conventions to make choices and enhance creative goals and intended message, for example, modes of presentation, scale, photo finishing • 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"> • 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 • use skills to work productively individually and with others • apply work, health, and safety practices |

| A | T | M |
|--|--|--|
| 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.

Narratives in Photography

Value: 1.0

Narratives in Photography a

Value 0.5

Narratives in Photography b

Value 0.5

Unit Description

Students learn about the photographer as a storyteller. They explore photographic works across different photographic platforms that are constructed or documented to shape narrative. Through analysis of narratives in photographic works, students gain insights on how perspectives on the world and/or identity are presented. Students apply their theoretical and technical skills to construct and/or document narratives.

Specific Unit Goals

This unit should enable students to:

| A | T | M |
|---|---|--|
| <ul style="list-style-type: none"> analyse narratives within photographic works analyse how a narrative is produced in photography apply storytelling and technical skills through the creative process to produce photographic narratives conduct Creative Inquiry to gain insights on how perspectives on the world and/or identity are presented through photography | <ul style="list-style-type: none"> critically analyse narratives within photographic works critically analyse how a narrative is produced in photography apply storytelling and technical skills through the creative process to produce photographic narratives conduct Creative Inquiry to gain insights on how perspectives on the world and/or identity are presented through photography | <ul style="list-style-type: none"> explain narratives within photographic works apply storytelling and technical skills to produce a photographic narrative explore examples of photographic narratives to inform 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 that are constructed or documented to shape a narrative, for example, 'Something More' Tracey Moffatt, 'The Man Who Made History' Frank Hurley, 'Skater Series' Nikki Toole, 'Belco Pride' Lee Grant, Noor Photo Agency and Philip Blenkinsop | <ul style="list-style-type: none"> evaluate photographic works that are constructed or documented to shape a narrative, for example, 'Something More' Tracey Moffatt, 'The Man Who Made History' Frank Hurley, 'Skater Series' Nikki Toole, 'Belco Pride' Lee Grant, Noor Photo Agency and Philip Blenkinsop | <ul style="list-style-type: none"> describe photographic works that form a narrative |

| A | T | M |
|--|--|--|
| <ul style="list-style-type: none"> analyse how photography represents perspectives on the world and/or identity through narratives analyse theories and approaches employed by significant photographers, for example, William Yang, Diane Arbus, David LaChapelle, Trent Parke, Sebastiao Salgado, Sally Mann, Robert Frank (The Americans) create photographic works using their understanding of storytelling to construct or document a narrative | <ul style="list-style-type: none"> critically analyse how photography represents perspectives on the world and/or identity through narratives critically analyse theories and approaches employed by significant photographers, for example, William Yang, Diane Arbus, David LaChapelle, Trent Parke, Sebastiao Salgado, Sally Mann, Robert Frank (The Americans) create photographic works using their understanding of storytelling to construct or document a narrative | <ul style="list-style-type: none"> describe photographic narratives produced by significant photographers create photographic works to construct or document a narrative |
| Contexts | | |
| <ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have shaped narratives in photographic works | <ul style="list-style-type: none"> critically analyse how social, historical, political and/or cultural contexts have shaped narratives in photographic works critically analyse how context affects audience and critical reception of photographic narratives | <ul style="list-style-type: none"> explain photographic narratives from other contexts |
| Creative Process | | |
| <ul style="list-style-type: none"> conduct research on how perspectives on the world and/or identity are used to influence the production of photographic narratives analyse how images are constructed or documented to shape a narrative apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works to construct a narrative | <ul style="list-style-type: none"> conduct research on how perspectives on the world and/or identity are used to influence the production of photographic narratives critically analyse how images are constructed or documented to shape a narrative apply the photographic creative process (ideation, application, production, and evaluation) and produce photographic works to construct a narrative | <ul style="list-style-type: none"> explore examples of photographic narratives explain narrative forms apply a photographic creative process to produce a narrative with photographic works |

| A | T | M |
|--|---|---|
| Communication and Technical Skills | | |
| <ul style="list-style-type: none"> • analyse own technical choices to communicate a narrative to selected audiences, for example, camera control, composition, photo finishing and presentation • analyse forms, styles, and conventions to make choices and enhance creative goals and intended message, for example, modes of presentation, scale, sequence • combine 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 ideas and coherent arguments in a range of modes, incorporating metalanguage, and academic integrity • demonstrate inter 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 a narrative to selected audiences, for example, camera control, composition, photo finishing and presentation • evaluate forms, styles, and conventions to make choices and enhance creative goals and intended message, for example, modes of presentation, scale, sequence • 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 inter and intrapersonal skills and capacity to work collectively, collaboratively, and independently • apply work, health, and safety practices | <ul style="list-style-type: none"> • describe own technical and creative choices to communicate to an audience • create photographic works using technical skills and narrative 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 emphasize 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 analyse 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 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 critically analyse 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 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 using a creative process to produce photographic works explore works and 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 | <ul style="list-style-type: none"> evaluate a range photographic works that relate to the chosen area of study | <ul style="list-style-type: none"> describe a range photographic works that relate to the chosen area of study |

| A | T | M |
|---|--|---|
| <ul style="list-style-type: none"> analyse how concepts, themes and/or perspectives are represented in photographic works in the chosen area of study 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"> 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"> explain ideas in photographic works in the chosen area of study create photographic works in 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 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 shaped photographic work understand that there are multiple interpretations of photographic works | <ul style="list-style-type: none"> explain 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"> describe a range of perspectives and/or photographic works related on the chosen area of study apply a photographic creative process to produce photographic works related on the chosen area of study |
| 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/or conventions to make choices and enhance creative goals and intended message | <ul style="list-style-type: none"> evaluates own technical choices to communicate meaning to selected audiences related on the chosen area of study evaluates forms, styles, and conventions to make choices and enhance creative goals and intended message | <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"> combine creative goals, technical skills, and conceptual development to enhance photographic practice 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"> synthesises creative goals, technical skills, and conceptual development to enhance photographic practice creates photographic works using technical skills and a range of forms, styles, and conventions communicates 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.

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 |
| Meredith Barnes | St Clare's College |
| Elizabeth Chase | Canberra Girls Grammar School |
| Terry Eveston | UC SSC Lake Ginninderra |

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 |
| | select | main points, words, ideas in text |
| identify, summarise and plan | 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

Conditions 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: | Photography |
| Classification/s: | A T M |
| Accredited from: | 2022 |
| Framework: | The Arts Framework 2021 |