

Photography

A/T/M

**Written under the Arts Course Framework 2014**

**Accredited from 2017 – 2021**

# 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) capability
* Critical and creative thinking
* Personal and social capability
* Ethical behaviour
* Intercultural understanding
* Collaborative team members.

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.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | Course Adoption Form for Accredited Courses | | | | | | |
| College: | | | | | | | | |
| Course Title: Photography | | | Classification: A | | | | | |
| Framework: the Arts Framework | | | Course Area: | | | Course Code: | | |
| Dates of Course Accreditation: | | | From | 2017 | | to | | 2021 |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
| Adopt | Unit Title | | | | Value (1.0/0.5) | | Length | |
| 🞏 | **Photography Practice** | | | | 1.0 | | S | |
| 🞏 | Photography Practice a | | | | 0.5 | | Q | |
| 🞏 | Photography Practice b | | | | 0.5 | | Q | |
| 🞏 | **Photography Communication** | | | | 1.0 | | S | |
| 🞏 | Photography Communication a | | | | 0.5 | | Q | |
| 🞏 | Photography Communication b | | | | 0.5 | | Q | |
| 🞏 | **Photography Applications** | | | | 1.0 | | S | |
| 🞏 | Photography Applications a | | | | 0.5 | | Q | |
| 🞏 | Photography Applications b | | | | 0.5 | | Q | |
| 🞏 | **Art Photography** | | | | 1.0 | | S | |
| 🞏 | Art Photography a | | | | 0.5 | | Q | |
| 🞏 | Art Photography b | | | | 0.5 | | Q | |
| 🞏 | **Negotiated Study** | | | | 1.0 | | S | |
| 🞏 | Negotiated Study a | | | | 0.5 | | Q | |
| 🞏 | Negotiated Study b | | | | 0.5 | | Q | |
| 🞏 | **Contemporary Photography** | | | | 1.0 | | S | |
| 🞏 | Contemporary Photography a | | | | 0.5 | | Q | |
| 🞏 | Contemporary Photography b | | | | 0.5 | | Q | |
| 🞏 | **Digital Photography** | | | | 1.0 | | S | |
| 🞏 | Digital Photography a | | | | 0.5 | | Q | |
| 🞏 | Digital Photography b | | | | 0.5 | | Q | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 🞏 | **Digital Photographic Practice** | | 1.0 | S |
| 🞏 | Digital Photographic Practice a | | 0.5 | Q |
| 🞏 | Digital Photographic Practice b | | 0.5 | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | |
| Principal: / /20 | | College Board Chair: / /20 | | |
| **BSSS Office Use**  Entered into database: / /20 | | | | |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | Course Adoption Form for Accredited T Courses | | | | | | |
| College: | | | | | | | | |
| Course Title: Photography | | | Classification: T | | | | | |
| Framework: the Arts Framework | | | Course Area: | | | Course Code: | | |
| Dates of Course Accreditation: | | | From | 2017 | | to | | 2021 |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
| Adopt | Unit Title | | | | Value (1.0/0.5) | | Length | |
| 🞏 | **Photography Practice** | | | | 1.0 | | S | |
| 🞏 | Photography Practice a | | | | 0.5 | | Q | |
| 🞏 | Photography Practice b | | | | 0.5 | | Q | |
| 🞏 | **Photography Communication** | | | | 1.0 | | S | |
| 🞏 | Photography Communication a | | | | 0.5 | | Q | |
| 🞏 | Photography Communication b | | | | 0.5 | | Q | |
| 🞏 | **Photography Applications** | | | | 1.0 | | S | |
| 🞏 | Photography Applications a | | | | 0.5 | | Q | |
| 🞏 | Photography Applications b | | | | 0.5 | | Q | |
| 🞏 | **Art Photography** | | | | 1.0 | | S | |
| 🞏 | Art Photography a | | | | 0.5 | | Q | |
| 🞏 | Art Photography b | | | | 0.5 | | Q | |
| 🞏 | **Negotiated Study** | | | | 1.0 | | S | |
| 🞏 | Negotiated Study a | | | | 0.5 | | Q | |
| 🞏 | Negotiated Study b | | | | 0.5 | | Q | |
| 🞏 | **Contemporary Photography** | | | | 1.0 | | S | |
| 🞏 | Contemporary Photography a | | | | 0.5 | | Q | |
| 🞏 | Contemporary Photography b | | | | 0.5 | | Q | |
| 🞏 | **Digital Photography** | | | | 1.0 | | S | |
| 🞏 | Digital Photography a | | | | 0.5 | | Q | |
| 🞏 | Digital Photography b | | | | 0.5 | | Q | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 🞏 | **Digital Photographic Practice** | | 1.0 | S |
| 🞏 | Digital Photographic Practice a | | 0.5 | Q |
| 🞏 | Digital Photographic Practice b | | 0.5 | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | |
| Principal: / /20 | | College Board Chair: / /20 | | |
| **BSSS Office Use**  Entered into database: / /20 | | | | |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | Course Adoption Form for Accredited M Courses | | | | | | |
| College: | | | | | | | | |
| Course Title: Photography | | | Classification: M | | | | | |
| Framework: the Arts Framework | | | Course Area: | | | Course Code: | | |
| Dates of Course Accreditation: | | | From | 2017 | | to | | 2021 |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
| Adopt | Unit Title | | | | Value (1.0/0.5) | | Length | |
| 🞏 | **Photography Practice** | | | | 1.0 | | S | |
| 🞏 | Photography Practice a | | | | 0.5 | | Q | |
| 🞏 | Photography Practice b | | | | 0.5 | | Q | |
| 🞏 | **Photography Communication** | | | | 1.0 | | S | |
| 🞏 | Photography Communication a | | | | 0.5 | | Q | |
| 🞏 | Photography Communication b | | | | 0.5 | | Q | |
| 🞏 | **Photography Applications** | | | | 1.0 | | S | |
| 🞏 | Photography Applications a | | | | 0.5 | | Q | |
| 🞏 | Photography Applications b | | | | 0.5 | | Q | |
| 🞏 | **Art Photography** | | | | 1.0 | | S | |
| 🞏 | Art Photography a | | | | 0.5 | | Q | |
| 🞏 | Art Photography b | | | | 0.5 | | Q | |
| 🞏 | **Negotiated Study** | | | | 1.0 | | S | |
| 🞏 | Negotiated Study a | | | | 0.5 | | Q | |
| 🞏 | Negotiated Study b | | | | 0.5 | | Q | |
| 🞏 | **Contemporary Photography** | | | | 1.0 | | S | |
| 🞏 | Contemporary Photography a | | | | 0.5 | | Q | |
| 🞏 | Contemporary Photography b | | | | 0.5 | | Q | |
| 🞏 | **Digital Photography** | | | | 1.0 | | S | |
| 🞏 | Digital Photography a | | | | 0.5 | | Q | |
| 🞏 | Digital Photography b | | | | 0.5 | | Q | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 🞏 | **Digital Photographic Practice** | | 1.0 | S |
| 🞏 | Digital Photographic Practice a | | 0.5 | Q |
| 🞏 | Digital Photographic Practice b | | 0.5 | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | |
| Principal: / /20 | | College Board Chair: / /20 | | |
| **BSSS Office Use**  Entered into database: / /20 | | | | |

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# Course Name

Photography

# Course Classification

A/T/M

# Course Framework

The Arts framework

# Course Developers

|  |  |
| --- | --- |
| Name | College |
| Terry Eveston | Melba Copland Secondary School |
| Jonquil Mackey | Radford College |
| Peter Ranyard | Narrabundah College |
| Stephanie Smith | Canberra College |
| Phil Styles | Lake Tuggeranong College |

# Course Length and Composition

The following combinations of 0.5 units that have been approved by the Photography accreditation panel as having coherence of purpose and clarity. No other combinations of 0.5 units have been accredited.

|  |  |
| --- | --- |
| Unit Titles | Unit Value |
| **Photography Practice** | 1.0 |
| Photography Practice a | 0.5 |
| Photography Practice b | 0.5 |
| **Photography Communication** | 1.0 |
| Photography Communications a | 0.5 |
| Photography Communications b | 0.5 |
| **Photography Applications** | 1.0 |
| Photographic Applications a | 0.5 |
| Photographic Applications b | 0.5 |
| **Art Photography** | 1.0 |
| Art Photography a | 0.5 |
| Art Photography b | 0.5 |
| **Negotiated Study** | 1.0 |
| Negotiated Study a | 0.5 |
| Negotiated Study b | 0.5 |
| **Contemporary Photography** | 1.0 |
| Contemporary Photography a | 0.5 |
| Contemporary Photography b | 0.5 |
| **Digital Photography** | 1.0 |
| Digital Photography a | 0.5 |
| Digital Photograph b | 0.5 |
| **Digital Photographic Practice** | 1.0 |
| Digital Photographic Practice a | 0.5 |
| Digital Photographic Practice b | 0.5 |

## Available course pattern

A standard 1.0 value unit is delivered over at least 55 hours and can be as long as 63 hours. To be awarded a course, students must complete at least the **minimum** number of hours and units over the whole minor or major – **both** requirements must be met. The number of units may vary according to the school timetable.

|  |  |
| --- | --- |
| Course | Number of standard units to meet course requirements |
| Minor | Minimum of 2 units |
| Major | Minimum of 3.5 units |
| Major Minor | Minimum of 5.5 units |
| Double Major | Minimum of 7 units |

# Implementation Guidelines

## Compulsory units

Nil.

## Prerequisites for the course or units within the course

Students must have completed two standard 1.0 units prior to undertaking the Negotiated Study standard 1.0 unit.

## Arrangements for students continuing study in this course

Students continuing in this course from the previous course must study units not previously undertaken. Please refer to Duplication of Content rules below.

## Duplication of Content

### Duplication of Content Rules

Students cannot be given credit towards the requirements for a Year 12 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. Substantial overlap of content is not permitted and students will only be given credit for covering the content once.

### Duplication of Units

Nil.

### Units from other courses

Nil.

### Relationship to other courses

Nil.

## Suggested Implementation Patterns Units

|  |  |
| --- | --- |
| Implementation Pattern | Units Traditional and/or Digital Medium |
| Semester 1, Year 11 | Photography Practice |
| Semester 2 , Year 11 | Photography Communication |
| Semester 1, Year 12 | Photography Applications |
| Semester 2, Year 12 | Selected at teacher/school discretion |

#### For students completing digital medium specific units:

|  |  |
| --- | --- |
| Implementation Pattern | Specific to Digital Medium |
| Semester 1, Year 11 | Digital Photography |
| Semester 2 , Year 11 | Digital Photographic Practice |
| Semester 1, Year 12 | Contemporary Photography |
| Semester 2, Year 12 | Selected at teacher/school discretion |

For students completing a double major in Photography it is recommended to complete the digital medium specific units during the same semesters as Photography Fundamentals and Photography Communication.

# Guidelines for delivery

### 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 OBSSS. 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.

## Achievement Standards

Years 11 and 12 achievement standards are written for A and 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. Year 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 Year 11 and 12 classes, it is best practice to have a distinct rubric for year 11 and 12. These rubrics should be available for students prior to completion of an assessment task so that success criteria are clear.

# Subject Rationale

Images are the language of photography, and are used to represent, question and communicate concepts and ideas. The study of photography enables students to experience photography as producers and as audience members.

In broad terms, learning in Photography involves making and responding. Students learn as photographers, by making photographic works that communicate to audiences. They learn as audiences, by responding critically to photographic works. These actions are taught together as each depends on the other. In the making of photographic works, students learn about photographic technology, techniques and equipment as well as the process to engage audiences.

In responding to photographic works, students learn about visual literacy and about the role of photographers, audiences and critics. Students will develop an informed critical appreciation of photographic works, considering practices, elements, genres, styles, techniques, conventions and production in the construction of meaning. They explore how Photography influences our perception and understanding of the world. Students will interpret, analyse and evaluate the social, cultural and historical significance of Photography. The study of Photography equips students with life skills while also providing continuity with many tertiary and industry courses.

# Goals

This course should enable students to:

* analyse and evaluate photographic works and understand how meaning is constructed
* evaluate the value and purpose of photography
* understand the influence of historical, social, political and cultural contexts on photography
* articulate their own ideas and interpret the ideas of others to make photographic works
* explore the place and function of photographic traditions within a range of diverse cultural and community groups
* reflect on the process of creating and presenting photographic works
* use photographic materials, processes and technologies to develop and present ideas
* apply health & safety practice (WHS) in the production of works
* develop their technical skills in a digital and/or analogue environment.

## Student Group

The Photography course is designed to accommodate a variety of students in years 11 and 12. The course structure provides all students with a broad based experience of photography.

This course is suitable for students who wish to develop:

* critical understanding and ability to communicate through the photographic mediums, studying at tertiary classification to be used in the calculation of a UAI Score
* skills and understanding of the technical and creative areas of Photography and Digital Imaging, at an Accredited level
* study Photography and Digital Imagery leading to post-college study at CIT and other Tertiary institutions, or vocational training in the context of the workplace
* technical skills and creative ideas for on-going life experiences as areas of personal interest.

# Content

Courses developed under this Framework provide details of course content through the component units of the course. While this content will differ according to the particular course, all content will be chosen to enable students to work towards the achievement of the common and agreed goals of the Framework.

### Concepts and Knowledge

* career pathways
* critical and theoretical movements
* conceptual, design and creative process
* ethical and legal issues
* historical, political , social and cultural contexts
* marketing and public relations
* photographic codes, conventions and styles
* photographic metalanguage
* representation
* technology
* workflow end-to-end production
* WHS

### Skills

* communication
* making skills (creative thinking, reflecting critically, problem solving)
* responding (researching, selecting, analysing, evaluating, synthesising)
* organisational and project management
* use of technology
* work independently and collaboratively

# Teaching and Learning Strategies

Teaching strategies that are particularly relevant and effective in Photography include:

* demonstration
* discussion
* research
* discovery learning
* independent learning
* open ended investigations
* regular and meaningful feedback through teacher-student, student-student discussion
* linking to the world beyond the school through excursions/ field trips, gallery visits, industry visits
* seminars
* guest speakers
* discerning use of visual and factual resources including the Internet, books and magazines, video, CD/ DVD, to research and synthesise information
* relevant and well-focused consideration of issues, topics, arguments and contexts, appropriately communicated
* formal and informal discussion and analysis, both oral and written
* brainstorming ideas to solve problems
* scaffolding

# Assessment

The identification of assessment task types, together with examples of tasks, provides a common and agreed basis for the collection of evidence of student achievement. This collection of evidence enables a comparison of achievement within and across colleges, through moderation processes. This enables valid, fair and equitable reporting of student achievement on the Year 12 Certificate.

* Assessment Tasks elicit responses that demonstrate the degree to which students have achieved the goals of a unit (and the course as a whole).
* Assessment Tasks in T courses require students to utilise the higher order thinking skills that are the basis of the ACT Scaling Test. (remove for A/V courses)
* Assessment Task Types (with weightings) group assessment tasks in ways that reflect agreed shared practice in the subject area and facilitate the comparison of student work across different assessment tasks.
* 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 use all of these criteria to assess students’ performance, but do not necessarily use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.
* Assessment Rubrics are used to develop criteria for a task type and a continuum that indicates levels of student achievement against each criterion.

## Assessment Criteria

Students will be assessed on the degree to which they demonstrate:

* making
* responding.

## Board requirements

Students are expected to study the accredited semester 1.0 units unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

Where a 1.0 unit is delivered as a combination of two 0.5 units, the same percentage weighting for task types should be used. If not, separate mark books must be maintained and the 0.5 units must be meshed with the 1.0 standard unit following documented meshing procedures. These meshing procedures must be provided to students as part of the Unit Outline.

# Assessment Task Types A/T/M

Students will be assessed on the degree to which they demonstrate:

### Guide to Assessment Tasks

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Making** | | **Responding** | |
| Task Types | Suggested tasks may include but not limited to the following:   * technical exercises * creative exercises * practical work teacher directed * portfolio of work that demonstrates technical achievement and personal expression e.g. * themes * self-directed work * exhibition images * portfolio | Suggested tasks may include but not limited to the following:   * technical exercises with evaluation * creative response * design brief * research for practical work * documentation of conceptual and technical development of work * creative responses * critical reflections of own work * practical work with evaluation/ artist statement | | Suggested tasks may include but not limited to the following:   * research Essay/report * in-class essay/report * artist review * gallery review * test * oral presentation * seminar * artist statement * photography in context research * critical reflections of work by others * interviews |
| Mode of presentations may include; Photographic processes, and/or a presentation of prints and portfolio with or without reflective component, workbook activities. | | Mode of presentations may include; written, oral or multi-modal (workbook, print or digital presentation) | |
| Weightings in A & T 1.0 and 0.5 units: | T: 40 - 60% | | 40 - 60% | |
| Weightings in M 1.0 and 0.5 units: | 10 - 90% | | 10 - 90% | |

### Assessment Requirements:

* Recommended word limit for written tasks: A: 500-800 words, T: 800-1200 words and M100 (minimum)
* Recommended oral presentation length for T and A: 8-12 minutes
* For standard unit (1.0), students must complete a minimum of three assessment tasks. It is highly recommended that students complete 2 assessment items from responding

### Board Recommendations

The Board recommends 3 - 5 assessment tasks per standard unit (1.0) and 2 - 3 per half standard unit (0.5).

# Representation of General Capabilities

## Literacy

Students develop literacy capability as they learn how to build knowledge in relation to photographic information, concepts and ideas. Students progressively learn to use a wide range of informational, persuasive and imaginative texts in multiple modes. These texts include stories, narrative recounts, reports, explanations, arguments, debates, timelines, maps, tables, graphs, images, often supported by references from primary and secondary sources.

Students learn to make increasingly sophisticated language and text choices, understanding that language varies according to context, including the nature and stages of their inquiry. They learn to use language features and text structures to comprehend and compose cohesive texts about places, people, events, processes, systems and perspectives of the past, present and future. These include topic-specific vocabulary; appropriate tense verbs; and complex sentences that describe sequential, cause-and-effect and comparative relationships. They recognise how language and images can be used to make and manipulate meaning and evaluate texts for shades of meaning and opinion. Students also participate in debates and discussions, and develop a considered point of view when communicating conclusions and preferred social and environmental futures to a range of audiences.

## Numeracy

Students develop numeracy capability as they apply numeracy skills in relation to historical, geographical, civic and economic inquiries. Students count and measure data and information, construct and interpret tables and graphs, and calculate and interpret statistics in their investigations. Students learn to use scaled timelines, including those involving negative and positive numbers, as well as calendars and dates, to recall information on topics of historical significance and to illustrate the passing of time. They collect data through methods such as surveys and field tests, and construct and interpret maps, models, diagrams and remotely sensed and satellite images, working with numerical concepts of grids, scale, distance, area and projections.

Students learn to analyse numerical data to make meaning of the past; to test relationships in patterns and between variables, such as the effects of location and distance; and to draw conclusions. They make predictions and forecast outcomes based on civic, economic and business data and environmental and historical information and represent their findings in numerical and graphical form. Students use numeracy to understand the principles of financial management, and to make informed financial and business decisions. They appreciate the ways numeracy knowledge and skills are used in society and apply these to hypothetical and/or real-life experiences.

## Information and Communication Technology (ICT) Capability

Students develop ICT capability when they locate, process, analyse, evaluate and communicate photographic information using digital technologies. Students access and use digital technologies, including spatial technologies, as an investigative and creative tool. They seek a range of digital sources of information to resolve inquiry questions or challenges of historical, geographic, civic and economic relevance, being aware of intellectual property. They critically analyse evidence and trends and critique source reliability. Using digital technologies, students present and represent their learning; and collaborate, discuss and debate to co-construct their knowledge. They plan, organise, create, display and communicate data and information digitally using multimodal elements for a variety of reasons and audiences.

Students enhance their understanding of ICT by exploring the increasing use of technology and the effects of technologies on people, places and civic and economic activity over time and place. They learn about and have opportunities to use social media to collaborate, communicate, and share information, and build consensus on issues of social, civic, economic and environmental significance, whilst using an awareness of personal security protocols and ethical responsibilities.

## Critical and Creative Thinking

Students develop critical and creative thinking as they investigate photographic concepts and ideas through inquiry-based learning. Students develop critical thinking by learning to develop and clarify investigative questions, and to question sources and assess reliability when selecting information from sources. Students learn discipline-specific ways of thinking, including interpreting the past from incomplete documentation, developing an argument using evidence, interpreting and analysing data and/or information, and systems thinking to inform predictions and propose solutions. They learn to think logically when evaluating and using evidence, testing explanations, analysing arguments and making decisions, and when thinking deeply about questions that do not have straightforward answers.

Students learn the value and process of developing creative questions and the importance of speculation. They apply concepts and skills to new contexts and learn to develop new interpretations to explain aspects of the past and present that are contested or not well understood. They are encouraged to be curious and imaginative in investigations and fieldwork, and to consider multiple perspectives about issues and events. They imagine alternative futures in response to social, environmental, civic and economic challenges that require problem solving and innovative solutions, proposing appropriate and alternative courses of action and considering the effects on their own lives and the lives of others. In so doing, students develop enterprising behaviours and capabilities and learn to apply decision-making processes including negotiation and conflict-resolution.

## Personal and Social Capability

Students’ personal and social capability is enhanced as they gain understanding about people, places, processes and phenomena. Through photographic inquiry, collaboration and reflective practice, students develop an appreciation of the insights and perspectives of others, past and present; and an understanding of what informs their personal identity and sense of belonging, including place and their cultural and national heritage. Inquiry-based learning assists students to develop their capacity for self-management, directing their own learning and providing opportunities to express and reflect on their opinions, beliefs, values and questions appropriately.

As students work independently and collaboratively, they are encouraged to develop personal and interpersonal skills, behaviours and dispositions that enable communication, empathy, teamwork, negotiation and conflict resolution to maintain positive relationships. They learn and apply enterprising behaviours and capabilities such as leadership, resilience, goal-setting and advocacy skills and informed, responsible decision-making. In turn, students develop the capacity to achieve desired outcomes peacefully and to make a contribution to their communities and society more broadly.

## Ethical understanding

Students’ capacity for ethical understanding is enhanced by the unique contexts offered through photographic inquiry. Students investigate the ways that diverse values and principles have influenced human activity and recognise that examining the nature of evidence deepens their understanding of ethical issues. Students learn about ethical procedures for investigating and working with people and places, including with Aboriginal and Torres Strait Islander Peoples. Students critically explore ethical behaviour of people of different times and places that may be the result of differing standards and expectations and changing societal attitudes. They evaluate their findings about consumer choices, and about current geographical issues against the criteria of environmental protection, economic prosperity and social advancement, raising ethical questions about human rights and citizenship. Students discuss and apply ethical concepts such as equality, respect and fairness, and examine shared beliefs and values which support Australian democracy and citizenship.

As students develop informed, ethical values and attitudes as they explore different perspectives, ambiguities and ethical considerations related to social and environmental issues, they become aware of their own roles, rights and responsibilities as participants in their social, economic and natural world. They consider the consequences of decisions in photography, for individuals and society.

## Intercultural understanding

Students develop intercultural understanding as they learn about the diversity of the world’s places, peoples and their lives, cultural practices, values, beliefs and ways of knowing. Students learn the importance of understanding their own and others' histories, recognising the significance of Aboriginal and Torres Strait Islander peoples’ histories and cultures and the contribution of Australian migrants. They have opportunities to learn about the historic benefits and challenges of interacting with other countries and cultural groups over time, and come to understand the nature, causes and consequences of cultural interdependence, dispossession and conflict. They learn of Australia’s economic and political relationship with other countries and the role of intercultural understanding for the present and future.

As students investigate the interconnections between people and the significance that places hold, they learn how various cultural identities, including their own, are shaped. Students come to see the critical role of shared beliefs and values in an evolving Australian identity. They reflect on their own intercultural experiences and explore how people interact across cultural boundaries, considering how factors such as group membership, traditions, customs and religious and cultural practices impact on civic life. They recognise similarities as well as differences within and across cultural groups, recognising the importance of practising empathy and learning to challenge stereotypical or prejudiced representations of social and cultural groups where they exist. They demonstrate respect for cultural diversity and the human rights of all people and learn to facilitate dialogue to understand different perspectives.

# Representation of Cross-curriculum

There are opportunities for teachers to select contexts that incorporate the key concepts from each priority.

Students could use photography to investigate the importance of ***Aboriginal and Torres Strait Islander Peoples’ history and societal issues***. They could examine the ways in which Aboriginal and Torres Strait Islander people have been recorded over time.

***Asia and Australia’s engagement with Asia***. Through photography, students could explore the diverse environments of the Asia region and develop an appreciation of the region and its people.

The ***sustainability***cross-curriculum priority is explicitly addressed in the photography curriculum in safe use and disposal of chemicals. Students learn the impact that photography may have on people’s understanding of our environment contributing to a more sustainable future. Sustainability addresses the ongoing capacity of Earth to maintain all life. Education for sustainability develops the knowledge, skills, values and world views necessary for people to act in ways that contribute to more sustainable patterns of living. It enables individuals and communities to reflect on ways of interpreting and engaging with the world. Sustainability education is futures-oriented, focusing on protecting environments and creating a more ecologically and socially just world through informed action. Actions that support more sustainable patterns of living require consideration of environmental, social, cultural and economic systems and their interdependence.

# Achievement Standards

Achievement standards in the form of unit grades provide a guide for teacher judgement of students’ achievement, based on the assessment criteria, over a unit of work. Grades are organised on an A-E basis.

The following descriptors are consistent with the system grade descriptors, which describe generic standards of student achievement across all courses.

Grades are awarded on the proviso that the assessment requirements have been met. When allocating grades, teachers will consider the degree to which students demonstrate their ability to complete and submit tasks within a specified time frame.

### Achievement Standards for Photography Year 11 A course

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * analyses photographic conventions, styles, processes and practices | * explains photographic conventions, styles, processes and practices | * describes photographic conventions, styles, processes and practices | * identifies photographic conventions, styles, processes and practices | * identifies some photographic conventions, styles, processes and practices |
| * analyses photographic works, concepts and practitioners | * explains photographic works, concepts and practitioners | * describes photographic works, concepts and practitioners | * identifies photographic works, concepts and practitioners | * identifies some photographic works, concepts and practitioners |
| * analyses the purpose of photography in personal, cultural and historical contexts | * explains the purpose of photography in personal, cultural and historical contexts | * describes the purpose of photography in personal, cultural and historical contexts | * identifies the purpose of photography in personal, cultural and historical contexts | * identifies the purpose of photography in a personal context |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| **Making** | * creates photographic works with control and precision, displaying problem solving and refinement of technical skills | * creates photographic works with control, displaying effective problem solving and refinement of technical skills | * creates photographic works with control, displaying appropriate problem solving and technical skills | * creates photographic works with minimal control, displaying some practical problem solving and technical skills | * creates, photographic works displaying minimal problem solving and technical skills |
| * creates photographic works informed by a comprehensive understanding of concepts and practices | * creates photographic works informed by a detailed understanding of concepts and practices | * creates photographic works informed by an understanding of concepts and practices | * creates photographic works which are informed by some practices | * creates photographic works with little or no understanding of practices |
| * creates a range of photographic works, makes astute aesthetic choices, adapts forms, styles, conventions, processes and practices effectively for purpose and audience | * creates a variety of photographic works, makes thoughtful aesthetic choices, selects forms, styles, processes and practices effectively for purpose and audience | * creates a variety of photographic works, makes considered aesthetic choices, selects forms, processes and practices appropriate for purpose and audience | * creates a variety of photographic works, makes limited aesthetic choices, uses some forms, processes and practices for particular purposes | * creates photographic works, uses some forms and processes for a particular purpose |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects on the creative process and works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * creates photographic works, with little or no reflection on the creative process |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Achievement Standards for Photography Year 11 T course** | | | | | |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * analyses photographic conventions, styles, genres, processes, practices and discusses the representation of identity and culture | * analyses photographic conventions, styles, genres, processes, practices and explains the representation of identity and culture | * explains photographic conventions, styles, genres, processes, practices and describes the representation of identity and culture | * describes photographic conventions, styles, genres, processes, practices with some reference to the representation of identity and culture | * identifies photographic conventions, styles, genres, processes and practices with little or no reference to the representation of identity and culture |
| * analyses photographic works, theories, concepts, practitioners and evaluates their significance | * analyses photographic works, theories, concepts, practitioners and explains their significance | * explains photographic works, theories, concepts, practitioners and describes their significance | * describes photographic works, theories, concepts, practitioners and outlines their significance | * identifies photographic works, theories, concepts and practitioners with little or no discussion of their significance |
| * analyses the nature and purpose of photography in personal, cultural, historical and social contexts | * discusses the nature and purpose of photography in personal, cultural, historical and social contexts | * explains the nature and purpose of photography in personal, cultural, historical and social contexts | * describes the nature and purpose of photography in personal, cultural, historical and social contexts | * identifies the nature and purpose of photography in personal, cultural, historical and social contexts |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using some evidence with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| **Making** | * creates photographic works with control and precision displaying problem solving and refinement of technical skills | * creates photographic works with control displaying effective problem solving and refinement of technical skills | * creates photographic works with control, displaying appropriate problem solving and technical skills | * creates photographic works with minimal control, displaying some practical problem solving and technical skills | * creates photographic works, displaying minimal problem solving and technical skills |
| * creates resolved and refined photographic works that are informed by insightful understanding of theories and concepts and processes | * creates resolved photographic works that are informed by detailed understanding of theories, concepts and processes | * creates photographic works that are informed by an understanding of concepts and processes | * creates photographic works which make some reference to concepts and processes | * creates photographic works with little or no reference to concepts and processes |
| * creates photographic works, makes astute aesthetic choices, adapts forms, styles and conventions, processes and practices discerningly for purpose and target audience | * creates photographic works, makes thoughtful aesthetic choices, selects forms, styles and conventions, processes and practices effectively for purpose and target audience | * creates photographic works, makes considered aesthetic choices, uses forms, styles and conventions, processes and practices appropriate for purpose and target audience | * creates photographic works, makes limited aesthetic choices, uses some forms, styles and conventions, processes and practices for a particular purpose | * creates photographic works, makes limited or no aesthetic choices, uses some forms and conventions for a particular purpose |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects on the creative process and works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

### Achievement Standards for Photography Year 12 A course

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * analyses photographic conventions, styles, processes, practices and explains the representation of identity and culture | * explains photographic conventions, styles, processes, practices and describes the representation of identity and culture | * describes photographic conventions, styles, processes, practices and outlines the representation of identity and culture | * identifies photographic conventions, styles, processes, practices | * identifies some photographic conventions, styles, processes and practices |
| * analyses photographic works, concepts, practitioners and explains their significance | * explains photographic works, concepts, practitioners and describes their significance | * describes photographic works, concepts, practitioners and outlines their significance | * identifies photographic works, concepts and practitioners | * identifies some photographic works, concepts and practitioners |
| * analyses the purpose of photography in personal, cultural and historical contexts | * explains the purpose of photography in personal, cultural and historical contexts | * describes the purpose of photography in personal, cultural and historical contexts | * identifies the purpose of photography in personal, cultural and historical contexts | * identifies the purpose of photography with little or no reference to personal, cultural and historical contexts |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| **Making** | * creates photographic works with control and precision, displaying problem solving and refinement of technical skills | * creates photographic works with control, displaying effective problem solving and refinement of technical skills | * creates photographic works with control, displaying appropriate problem solving and technical skills | * creates photographic works with minimal control, displaying some practical problem solving and technical skills | * creates photographic works, displaying minimal problem solving and technical skills |
| * creates photographic works informed by a comprehensive understanding of concepts and practices | * creates photographic works informed by a detailed understanding of concepts and practices | * creates photographic works informed by an understanding of concepts and practices | * creates photographic works which are informed by some practices | * creates photographic works with little or no understanding of practices |
| * creates a range of photographic works, makes astute aesthetic choices, adapts forms, styles, conventions, processes and practices effectively for purpose and audience | * creates a variety of photographic works, makes thoughtful aesthetic choices, selects forms, styles, processes and practices effectively for purpose and audience | * creates a variety of photographic works, makes considered aesthetic choices, selects forms, processes and practices appropriate for purpose and audience | * creates a variety of photographic works, makes limited aesthetic choices, uses some forms, processes and practices for particular purposes | * creates photographic works, makes limited or no aesthetic choices, uses some forms and processes for a particular purpose |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects on the creative process and works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

### Achievement Standards for Photography Year 12 T course

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * critically analyses photographic conventions, styles, genres, processes, practices and evaluates how they are integrated to represent identity and culture | * analyses photographic conventions, styles, genres, processes, practices and explains how they are integrated to represent identity and culture | * explains photographic conventions, styles, genres, processes, practices and describes how they are integrated to represent identity and culture | * describes photographic conventions, styles, genres, processes, practices with some reference to the representation of identity and culture | * identifies photographic conventions, styles, genres, processes and practices with little or no reference to the representation of identity and culture |
| * critically analyses photographic works, theories, concepts, practitioners and evaluates their significance | * analyses photographic works, theories, concepts, practitioners and explains their significance | * explains photographic works, theories, concepts, practitioners and describes their significance | * describes photographic works, theories, concepts, practitioners and outlines their significance | * identifies photographic works, theories, concepts and practitioners with little or no discussion of their significance |
| * critically analyses the nature and purpose of photography in personal, cultural, historical and social contexts and discusses values and attitudes | * analyses the nature and purpose of photography in personal, cultural, historical and social contexts and explains values and attitudes | * explains the nature and purpose of photography in personal, cultural, historical and social contexts and identifies values and attitudes | * describes the nature and purpose of photography in personal, cultural, historical and social contexts and outlines values and attitudes | * identifies the nature and purpose of photography in personal, cultural, historical and social contexts with little or no discussion of values and attitudes |
| * evaluates interpretations of photographic works to present an independent and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) response | * compares and analyses interpretations of photographic works to present a [reasoned](http://www.australiancurriculum.edu.au/Glossary?a=&t=Reasoned) and independent response | * compares and explains interpretations of photographic works to [develop](http://www.australiancurriculum.edu.au/Glossary?a=&t=Develop) an independent response | * outlines own and others’ responses to photographic works | * presents a limited response to photographic works |
| **Making** | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using some evidence with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| * creates photographic works with control and precision, displaying problem solving and refinement of technical skills | * creates photographic works with control, displaying effective problem solving and refinement of technical skills | * creates photographic works with control, displaying appropriate problem solving and technical skills | * creates photographic works with minimal control, displaying some practical problem solving and technical skills | * creates photographic works, displaying minimal problem solving and technical skills |
| * creates resolved and refined photographic works that are informed by insightful understanding of theories, concepts and processes | * creates resolved photographic works that are informed by detailed understanding of theories, concepts and processes | * creates photographic works that are informed by an understanding of concepts and processes | * creates photographic works with some reference to concepts and processes | * creates photographic works with little or no reference to concepts and processes |
| * creates photographic works, makes astute aesthetic choices, adapts forms, styles and conventions, processes and practices discerningly for purpose and target audience | * creates photographic works, makes thoughtful aesthetic choices, selects forms, styles and conventions, processes and practices effectively appropriate for purpose and target audience | * creates photographic works, makes considered aesthetic choices, uses forms, styles and conventions, processes and practices appropriate for purpose and target audience | * creates photographic works, makes limited aesthetic choices, uses some forms, styles and conventions, processes and practices for a particular purpose | * creates photographic works, makes limited or no aesthetic choices, uses some forms and conventions for a particular purpose |

### Achievement Standards for Photography M course

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| **Responding** | * describes photographic processes and practices | * describes photographic processes and practices with some assistance | * recounts photographic processes and practices with occasional assistance | * identifies photographic processes and practices with continuous guidance | * identifies photographic processes and practices with direct instruction |
| * describes the purpose of photography in personal and cultural contexts | * describes the purpose of photography in personal and cultural contexts with some assistance | * recounts the purpose of photography in personal and cultural contexts with occasional assistance | * identifies the purpose of photography in personal and cultural contexts with continuous guidance | * identifies the purpose of photography in personal and cultural contexts with direct instruction |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas using appropriate evidence, language and referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) information with some assistance | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) information with occasional assistance | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) information with continuous guidance | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) information with direct instruction |
| **Making** | * creates photographic works that are informed by an understanding of processes and practices with independence | * creates photographic works that are informed by some understanding of practices with some assistance | * creates photographic works that are informed by some understanding of practices with occasional assistance | * creates photographic works that are informed by basic understanding of practices with continuous guidance | * creates photographic works that are informed by limited or no understanding of practices with direct instruction |
| * creates photographic works, selects processes and practices appropriate for purpose and audience with independence | * creates photographic works, selects processes and practices appropriate for purpose with some assistance | * creates photographic works, selects practices appropriate for purpose with occasional assistance | * creates photographic works, selects practices appropriate for purpose with continuous guidance | * creates photographic works, selects practices appropriate for purpose with direct instruction |
| * creates photographic works with control, reflects on the creative process with independence | * creates photographic works, describes the creative process with some assistance | * creates photographic works, recounts the creative process with occasional assistance | * creates photographic works, recounts the creative process with continuous guidance | * creates photographic works with direct instruction |

# 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 Course 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, as well as statistical moderation of course scores, including small group procedures, for T courses.

### Moderation by Structured, Consensus-based Peer Review

Review is a subcategory of moderation, comprising the review of standards and the validation of Unit Grades. In the review process, Unit Grades, determined for Year 11 and Year 12 student assessment portfolios that have been assessed in schools by teachers under accredited courses, are moderated by peer review against system wide criteria and standards. This is done by matching student performance with the criteria and standards outlined in the unit grade descriptors as stated in the Course Framework. Advice is then given to colleges to assist teachers with, and/or reassure them on, their judgments.

### Preparation for Structured, Consensus-based Peer Review

Each year, teachers teaching a Year 11 class are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers teaching 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, M and T course/units offered by the school, and is sent in to 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
* 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 memoranda and Information Papers.

### Visual evidence for judgements made about practical performances

### (also refer to BSSS Website Guidelines)

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

Photographic evidence does not have to illustrate the work of the individual students whose folios are included in the verification submission. The photographic evidence only needs to represent the school’s judgement of an A, B or C standard of practical performance for that unit in the semester and needs to come from within that scaling group.

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

Teachers should consult the BSSS guidelines at <http://www.bsss.act.edu.au/grade_moderation/information_for_teachers> when preparing photographic evidence.

Resources

The following are general resources suitable to teaching Photography. Resources specific to units of study are provided in each unit.

### Books

#### Technical – Instructional

Cope P, *The Digital Photographer’s Guide to Exposure*

Davies P, *The complete guide to close up and macro photography*, David and Charles, Newton Abbot, UK, 2003

Davis P, *Photography*, Brown and Benchmark, Madison, Wis, 2007

Easterby J, *150 projects for Student Photographers*

Ensor A, *B and W Photolab*, Advanced Processing and Printing, Rotovision, Switzerland, 2001

Ephraums E, *Creative Elements*, 21st Publishing, London, 2003

Ephraums E, *Darkroom to Digital*, 21st Publishing, London, 2006

Galer M, *Location Photography: essential skills*, Focal, Oxford, 2006

Galer M, *Studio Photography: essential skills*, Focal, Oxford, 2008

Galer M, *Digital Photography: essential skills*, Focal, Oxford, 2008

Galer M, [*Photography Foundations for Art and Design*, Fourth Edition: The creative photography handbook,](http://www.amazon.com/Photography-Foundations-Art-Design-Fourth/dp/0240520505/ref=pd_bbs_sr_4?ie=UTF8&s=books&qid=1221894115&sr=8-4) 2007

Garret J, *John Garrets Black and White Masterclass*, Collins and Brown, London, 2000

Horenstein H, *Colour Photography-a working manual*, Little and Brown, Boston, 1995

Horenstein H, *Black and White Photography*, Little and Brown, Boston, 2004

Ilford, *Multigrade FB*, Fibre

Imhoff R (ed), *The Fuji ACMP Australian Photographers Collection*, Hong Kong, Fuji

Langford M, *Basic Photography*, Focal, Oxford, 2007

Langford M, *Advanced Photography* 6th ed, Focal, Oxford, 2008

### Visual Culture

Barthes R, *Camera Lucida: reflections on photography*, Vintage, London, 2000

Clarke G, *The Photograph*, Oxford University Press, Oxford, 1997

Ennis H, *Australian Photography: The 1980s*, Oxford Uni Press, Melbourne, 1988

*Photograph*, Oxford University Press, Oxford, 1997

Ewing, W A, *Face, The New Photographic Portrait*, Thames and Hudson, London, 2008

Frizot Crombie I, *Twenty Contemporary Australian Photographers*, NGV, Melbourne, 1990

Frizot M (ed.), 1998, *A New History of Photography*, Konemann, Bonn

Koop, Stuart, 1997, *A Small History of Photography*, Centre for Contemporary Photography, Melbourne

*Photofiles: an Australian Photography Reader*, Power Publications, Sydney, 1999

The Photo Book, Phaidon

Evans & Gohl, *Photomontage: A Political Weapon*, Gordon Frazer, UK, 1986

Miller R, *Magnum: Fifty Years at the Front Line of History*, Random House, London, 1997

Mora G, *PhotoSpeak: a guide to the ideas, movements, and techniques of photography*, Abbeville Press, NY, 1998

Newton G, *Shades of light: photography and Australia 1839-1888*, Canberra, NGA, 1988 Plachy S, *Signs and Relics*, Monacelli Press, New York, 1999

Rosenblum N, *A World History of Photography*, Abberville Press, NY, 1997

Sontag S, *On Photography*, 1973

Savage T & Strongman L, *Tracey Moffatt*, Wellington, City Gallery, 2002

Steiner M, *Defining Eye: Women Photographers of the 20th Century*, St Louis Art Museum, 1997

### Digital

Andrews P, *The Digital Photography manual*, Carlton Books, London, 2003

Ang T, *Photoshop for Photography: The art of pixel processing*, Aurum Press, London, UK, 2003

Bates C, *Photographic and Digital Media Ideas and Action*

Bussele M, *Creative Digital Photography*, David and Charles, Newton Abbot, UK, 2002

Evening M, *Photoshop for Photographer’s: A Professional Image Editor’s Guide to the Creative use of CS3*, Focal, Oxford, 2007

Fraser, B, Schewe J, *Camera Raw with Adobe Photoshop CS3*, Peach Pit Press, California, USA, 2008

Galer M, *Digital Photography CS3 - essential skills*, Focal, Oxford, 2008

Hoddinott, R, *The Digital Photographer’s guide to Filters*, David and Charles, USA, 2008

Hoffman M (ed), *Metamorphoses: Photography in the Electric Age*, Aperture New York, 1994

Hoddinott R, *The Digital Photographer’s Guide to Filters*

Huggins B, *Photoshop Elemets Drop Dead Lighting Techniques*

Michael L (ed), *Photography is Dead! Long Live Photography*, Museum of Contemporary Art, 1996

McCollouch Ferrell, *Complete Guide to High Dynamic Range Photography*

Sadun E, *Digital Photography Essentials*

Sheppard R, *New Epson Complete Guide to Digital Printing*

Tarant J, *Digital Camera Techniques*, Focal, Oxford, 2002

Worobiec T, Spence R, *Black and White Photography in the Digital Age*, David and Charles, USA 2008

### Journal Articles

Adams A, *The Camera*, New York Graphic Society, Boston, 1980

Adams A, *The Negative*, New York Graphic Society, Boston, 1981

Adams A, *The Print*, New York Graphic Society, Boston, 1983

Adams A, *Ansel Adams at 100*, Little and Brown, US, 2003

*Aperture* (series) San Francisco, Los Angles

*Australian Photography* (serial), Australian Photographic Society, Globe Publishing, Sydney

Hany F, (Paul Hansen) *Gaza Burial Spot Light First Prize singles*, Worlds Press Photo Org

[Dr. Campbell D, The Integrity of the Image, World Press Photo Report.](http://www.worldpressphoto.org/sites/default/files/docs/Integrity%20of%20the%20Image_2014%20Campbell%20report.pdf)

### Websites

Youtube: Photoshop Channels <https://www.youtube.com/results?search_query=photoshop+channels>

<https://helpx.adobe.com/photoshop/tutorials.html>

<http://www.worldpressphoto.org/>

[www.Mastersofphotography.com](http://www.Mastersofphotography.com)

[www.Ilford.com](http://www.Ilford.com)

[www.Asmp.org](http://www.Asmp.org)

[www.ccp.org.au/leica\_award.php](http://www.ccp.org.au/leica_award.php)

[www.Acmp.com.au](http://www.Acmp.com.au)

[www.pdnonline.com](http://www.Pdn.com)

[www.**c**cp.org.au](http://www.ccp.org.au)

[www.acmp.com.au](http://www.acmp.com.au)

[www.aipp.com.au](http://www.aipp.com.au)

[www.Profotos.com](http://www.Profotos.com)

[www.Fotophile.com](http://www.Fotophile.com)

[www.adobe.com](http://www.adobe.com)

[www.russellbrown.com](http://www.russellbrown.com)

[www.picture-box.com](http://www.picture-box.com)

[www.martinevening.com](http://www.martinevening.com)

[www.luminous-landscape.com](http://www.luminous-landscape.com)

[www.photoshopessentialskills.com](http://www.photoshopessentialskills.com)

[www.digitaldog.com](http://www.digitaldog.com)

[www.computer\_darkroom.com](http://www.computer+_)

[www.strobist.com](http://www.strobist.com) (lighting)

[www.smashingmagazine.com](http://www.smashingmagazine.com)

# Physical Resources

### Items marked with an \* are considered essential, all other items highly desirable

#### Chemical Based Photography

* Appropriate protective and safety equipment (clothing, including gloves, aprons, goggles, masks) plus First Aid supply\*
* An adequately ventilated darkroom with wet and dry areas, appropriate safe lighting and sufficient space for the expected enrolment\*
* Lockable storage for dangerous chemicals\*
* Photographic thermometers\*
* Developing trays and tongs\*
* Film processing tanks and hanging space for tanks\*
* Enlargers suitable for printing B and W and/or colour work (ration 1:2 students)\*
* Timers for enlargers\*
* Printing and proofing easels\*
* Focus finders for printing\*
* Print dryer\*
* Film dryer
* Mesh drying racks for fibre base

#### Studio

* Studios to be large clear space that enables control of lighting free from trip hazards.
* Studio lighting ;2x Flash with modelling lights and stands, light modelling equipment including softboxes, snoots, barndoors, rimlights, umbrellas
* Secondary light shaping equipment; reflectors, coloured filters
* Light metering equipment, sync cords or wireless sync system, reflectors, backgrounds, small product bench
* Backdrop (changeable colours)
* A variety of cameras – SLR/DSLR\*, medium format
* Lenses wide angle to telephoto zoom\* 50mm (35mm equivalent)\*, longer zoom greater than 100mm, wide angle and fisheye, macro, reverse macro adapter.
* Camera flash units
* Copy stand Camera tripods
* Camera filters(UV, Circular Polarising, neutral density, magnification, starburst/art effects filters)
* Shutter release cables/Intervalometer
* Gray cards
* A colour print processor-if applicable
* Cutting (45 and 90 degrees) system for mount board
* Paper cutter for unexposed paper and print finishing
* data projector
* Video and DVD players and television monitor
* Dedicated computers with Photoshop
* 35mm film scanner
* Flatbed scanner
* A2 archival inkjet printer

# Photography Practice Value: 1.0

##### Photography Practice a Value: 0.5

##### Photography Practice b Value: 0.5

## Prerequisites

Nil

Duplication of Content Rules

Refer to page 11.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse photographic processes and practices | * critically analyse photographic processes and practices | * describe features of photography 1 |
| * analyse key photographic works and photographers and explain their significance | * critically analyse key photographic works and photographers and evaluate their significance | * describe the purpose of photography |
| * analyse the nature and purpose of photography in personal, cultural and historical contexts | * critically analyse the nature and purpose of photography, in personal, historical and social contexts and explain values and attitudes | * communicates ideas |
| * communicate ideas coherently using appropriate language and referencing | * evaluate interpretations of photography to present a response | * reflect upon photographic works |
| * create photographic works informed by a comprehensive understanding of photographic skills, processes and theories | * communicate complex ideas coherently using appropriate language and referencing |  |
| * create photographic works informed by an understanding of photographic aesthetic conventions | * create photographic works informed by an astute understanding of photographic processes and theories | * creates photographic works |
| * analyse and reflects on the creative process, work safely, collaboratively and independently | * create photographic works informed by an astute understanding of photographic aesthetic conventions and purpose and target audience |  |
| * apply WHS standards | * apply WHS standards | * apply WHS standards |

## Content

Content covered is highly recommended though is dependent upon school resourcing. Content is appropriate for chemical or digital photographic medium.

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| **Knowledge and Understanding appropriate for chemical or digital photographic medium**  Conceptual and Contextual   * photography’s historical development (technical, historical and social development) * unique versus the reproducible image * development and use of photographic composition (derived from traditional art composition) | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  Conceptual and Contextual   * photography’s historical to present day development (technical, contextual, and social development) * unique versus the reproducible image * development and use of photographic composition (derived from traditional art composition) | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  Conceptual and Contextual   * key developments in photography |
| * introductory composition and design (selection of point of interest, camera orientation aligning to subject, angle of view, framing, contrast, tonal/colour range) | * introductory composition and design (analysis of scene for point of interest, camera orientation aligning to subject, angle of view, framing, contrast, tonal/colour range) | * basic composition (identify point of interest, camera orientation landscape/portrait, angle of view, centre weighted or offset composition) |
| * interpretation of the photographic image by audience types self or other | * interpretation of the photographic image by diverse audience types | * identify intended audience (self, other) |
| **Skills**  Photographic Technique   * orientation to correct use of camera and other photographic equipment * care of photographic equipment * focus control * exposure control (manual and automatic) | **Skills**  Photographic Technique   * orientation to correct use of camera and other photographic equipment * care of photographic equipment * focus control * exposure control (manual, semiautomatic and automatic) | **Skills**  Photographic Technique   * orientation to correct use of camera and other photographic equipment * care of photographic equipment * focus control * exposure control (manual and automatic) |
| * shutter speed and aperture relationship in exposure control * lens types and field of view | * shutter speed and aperture relationship in exposure control * lens types and field of view |  |
| A Course | T Course | M Course |
| * iso film/camera light sensitivity/ grain-noise structure | * iso film/camera light sensitivity/ grain-noise structure |  |
| * lighting direction, quantity (brightness) and quality (colour balance) * resolution/film grain | * lighting direction, quantity (brightness) and quality (colour balance) * resolution/film grain | * lighting, direction and quantity (brightness) |
| Photographic Processes and Work Flow   * development of ideas in response to set tasks | Photographic Processes and Work Flow   * resolution of ideas development in response to task specific requirements | Photographic Processes and Work Flow   * ideas development |
| * photographic process from image capture to output (specific to medium) | * photographic process from image capture to output (specific to medium) | * image capture (camera or found image) |
| * photographic image review (negative, contact sheet, screen preview) * cropping/enlarging * introductory tonal, contrast, and colour range control * print management (review hard and soft proofing, test strips) * introductory file types (raw, universal/native file types) | * photographic image evaluation (negative, contact sheet, screen preview) * cropping/enlarging * introductory tonal, contrast, and colour range control * print management (evaluation hard and soft proofing, test strips) * introductory file types (raw, universal/native file types) | * basic image control |
| * output modes (print, screen) * introductory photo finishing and presenting | * output modes (print, screen) * introductory photo finishing and presenting | * presentation of work (print, screen) |

## Teaching and Learning Strategies

Refer to page 14.

## Assessment

Refer to Assessment Task Types Guide on page 16.

## Resources

Refer to Resources on page 27.

Suggested unit specific photographers and topics of review:

* Thomas Wedgwood (light sensitive emulsions, ‘unfixed’ temporary image)
* Nicephore Niepce (Heliography, Camera Obscura to record an image)
* Louise Daguerre (Daguerreotype – unique, non-reproducible image)
* Henry Fox Talbot (Calotype – inter-negative and reproducible images)
* Warrick Cappa, portable quick easy to use camera technology to document world events
* Increasing accessibility of photography ie: Roll film and Kodak’s Box Brownie
* Mass production of images, Walter Benjamin The work of Art in the Age of Mechanical Reproduction
* Photographic movements: Naturalism, Pictorialsim, New Vision, Modernist Photography (Straight Photography, F.64 Group)

# Photography: Communication Value: 1.0

##### Photography: Communication a Value: 0.5

##### Photography: Communication b Value: 0.5

## Prerequisites

Nil (Photography Practice is highly recommended)

## Duplication of Content Rules

Refer to page 11.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse photographic processes and practices | * critically analyse photographic processes and practices | * describe features of photography |
| * analyse key photographic works and photographers and explain their significance | * critically analyse key photographic works and photographers and evaluate their significance | * describe the purpose of photography |
| * analyse the nature and purpose of photography in personal, cultural and historical contexts | * critically analyse the nature and purpose of photography, in personal, historical and social contexts and explain values and attitudes | * communicates ideas |
| * communicate ideas coherently using appropriate language and referencing | * evaluate interpretations of photography to present a response | * reflect upon photographic works |
| * create photographic works informed by a comprehensive understanding of photographic skills, processes and theories | * communicate complex ideas coherently using appropriate language and referencing |  |
| * create photographic works informed by an understanding of photographic composition conventions | * create photographic works informed by understanding of photographic processes and theories | * creates photographic works |
| * analyse and reflects on the creative process, work safely, collaboratively and independently | * create photographic works informed by an astute understanding of photographic composition conventions and purpose and target audience |  |
| * apply WHS standards | * apply WHS standards | * apply WHS standards |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * study a selection of photographers’ work with specific reference to: * composition and design * colour theory and composition (colour harmonies and colour rendition) | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * study a selection of photographers’ work with specific reference to: * composition and design * colour theory and composition (colour harmonies and colour rendition) | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * study of how photographers have used composition and design |
| * introductory photographic composition conventions for example; selective focus, symmetry, asymmetry, rule of thirds, line (dynamic and leading), rhythm/repetition, form, shape, texture | * analysis of scene to establish photographic composition conventions for example; selective focus, symmetry, asymmetry, rule of thirds, line (dynamic and leading), rhythm/repetition, form, shape, texture | * basic composition conventions |
| * analyse and reflect upon interpretation of the photographic image by audience types self and other | * evaluate meaning of the photographic image interpreted by different audience types self and other | * identify intended audience (self, other) |
| **Skills**  **Photographic Technique**   * control depth of field * shutter speed effect on recording movement | **Skills**  **Photographic Technique**   * control depth of field * shutter speed effect on recording movement | **Skills**  **Photographic Technique** |
| * exposure control (relationship between aperture, shutter speed and ISO) | * exposure (relationship between aperture, shutter speed and ISO) | * exposure (manual/automatic) |
| * light meter reading | * light meter reading modes (matrix, spot, subject brightness range) |  |
|  | * selective focus as a creative technique | * focus (manual/automatic) |
| A Course | T Course | M Course |
| * introduction to lenses * paper types | * introduction to lenses * paper types/surfaces |  |
| Photographic Processes and Work Flow   * resolving of ideas in response to task specific requirements * analyse quality and strengths of own photographs * selective focus using depth of field control and other techniques | Photographic Processes and Work Flow   * resolving of ideas in response to task specific requirements * analyse quality and strengths of own photographs * selective focus using depth of field control and other techniques | Photographic Processes and Work Flow   * development of ideas |
| * exposure control and controlled exposure compensation * image enhancement * print finishing | * exposure control and exposure compensation * image enhancement * print finishing | * photograph exposure control * image editing |

## Teaching and Learning Strategies

Refer to page 14.

## Assessment

Refer to Assessment Task Types Guide on page 16.

## Specific Unit Resources

Refer to Resources on page 27.

**Suggested unit specific photographers and topics of review**

* Selective Focus using depth of field control
* Photographers using photographic composition conventions; Henri Cartier-Bresson, Andre Kertesz, Ansel Adams, Peter Dombrovski, Edward Weston, Olive Cotton, Eve Arnold, Bill Brandt
* Photographers using colour; William Eggleston, Stephen Shore

#### Suggested references

Barnbaum B, *The Art of Photography: An Approach to Personal Expression*, Rocky Nook, Santa Barbara, 2010

Bryan P, *Understanding Exposure: How to Shoot Great Photographs with Any Camera*, Amphoto Books, New York 2010

Davis H, *Creative Black and White*, John Wiley & Sons Ltd, Chichester, 2010

Davis H, *Creative Composition*, John Wiley & Sons Ltd, Chichester, 2009

Freeman M, *The Photographer's Eye*, Ilex, Lewes, 2007

# Photography: Applications Value: 1.0

##### Photography: Applications a Value: 0.5

##### Photography: Applications b Value: 0.5

## Prerequisites

Photography Fundamentals is highly recommended.

## Duplication of Content Rules

Refer to page 11.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse photographic processes and practices | * critically analyse photographic processes and practices | * describe features of photography |
| * analyse key photographic works and photographers and explain their significance | * critically analyse key photographic works and photographers and evaluate their significance | * describe the purpose of different photographic genres. |
| * analyse the nature and purpose of Photography in personal, cultural, historical and specified contexts | * critically analyse the nature and purpose of Photography, in personal, historical, social and specific contexts and explain values and attitudes | * communicates ideas |
| * communicate ideas coherently using appropriate language and referencing | * evaluate interpretations of photography to present a response | * reflect upon photographic works |
| * create photographic works informed by an understanding of photographic skills, processes and theories associated with lighting control (in studio or location) | * communicate complex ideas coherently using appropriate language and referencing |  |
| * create photographic works informed by an understanding of aesthetic conventions associated to specific photographic applications (genres) | * create photographic works informed by an astute understanding of photographic skills, processes and theories associated with lighting control (in studio or on location) | * creates photographic works that consider lighting use |

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse and reflects on the creative process, work safely, collaboratively and independently | * create photographic works informed by an astute understanding of aesthetic conventions associated with specific photographic applications (genres) |  |
| * apply WHS standards | * apply WHS standards | * apply WHS standards |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * ambient and controlled light * white balance | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * ambient and controlled light * light quality and white balance | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * natural and controlled lighting |
| * lighting key/secondary * structure of images / photographic visual language: * composition tonal and colour | * lighting key/secondary * structure of images / photographic visual language: * spatial composition – our relationship to the image tonal (drama/mood) * colour (emotive, colour harmonies, saturation,) |  |
| * study a selection of photographers’ work with specific reference to different applications of photography in society | * evaluate a selection of photographers’ work with specific reference to different applications of photography in society | * review photographers’ work with related to application(s) of photography in society |
| **Photographic Technique**   * lights / flash / light shapers/reflectors * subject brightness range | **Photographic Technique**   * lights / flash / light shapers/reflectors * subject brightness range | **Photographic Technique**   * lights and reflectors |
| * exposure meter / spot meter * shutter release / interval time | * exposure meter / spot meter * shutter release / interval timer | * exposure meter |

|  |  |  |  |
| --- | --- | --- | --- |
| A Course | | T Course | M Course |
| **Photographic Processes and Work Flow**   * light metering, ambient / incidental * manual exposure evaluation and control / bracketing * pull/push processing, water-bath developing, rc/fibre based paper types | | **Photographic Processes and Work Flow**   * light metering, ambient / incidental/ spot / fill flash * manual exposure evaluation and control / bracketing * pull/push processing, water-bath developing, rc/fibre based paper types | **Photographic Processes and Work Flow**   * light meter |
| * high dynamic range photography / exposure stacking | * high dynamic range photography / exposure stacking | |  |
| * post shoot image processing control over tone and colour | * post shoot image processing evaluation and use of tone and colour | | * post shoot editing |
| * output-print or electronic control | * output-print or electronic control | | * output-print or electronic |

## Teaching and Learning Strategies

Refer to page 14.

## Assessment

Refer to Assessment Task Types Guide on page 16.

## Resources

Refer to Resources on page 27.

## Specific Unit Resources

#### Highly desirable resources

* Studio with appropriate backdrops
* Studio Flash Equipment with attachments
* Light shaping and reflectors
* Shutter releases
* Exposure and flash meters

#### Suggested photographers

Lynn Goldsmith, David Bailey’ Richard Avedon, Horst P Horst, Art Wolfe, Rodney Smith, Arnold Newman, Gordon Parks, Greg Gorman, Sebastiao Salgado, Steve McCurry, Annie Leibovitz, Nan Goldin, Raphael Mazzucco, Simon Norfolk, Ashley Gilbertson, Norman Parkinson, William Klein, Nick Knight, Bill Allard, Nick Brandt

#### Suggested websites

* AIPP (and ACMP) Australian Institute of Professional Photography <http://aipp.com.au/>
* Magnum <http://www.magnumphotos.com/>
* The Trunk Archive <http://www.trunkarchive.com/>
* PDN Photo District News <http://www.pdnonline.com/index.shtml>
* AG magazine, The International Quarterly Journal of Photographic Art & Practice <http://www.picture-box.com/about.html>

# Art Photography Value: 1.0

##### Art Photography a Value: 0.5

##### Art Photography b Value: 0.5

Students are expected to study the semester 1.0 unit unless in a 0.5 unit due to late entry or early exit in a semester.

## Prerequisites

Nil.

## Duplication of Content Rules

Refer to page 11.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| A Course | T Course | | M Course | |
| * analyse photographic art processes and practices | * critically analyse photographic art processes and practices | | * describe features of art photography | |
| * analyse key photographic art movements, works and photographers and explain their significance | * critically analyse key photographic art movements, photographic works and photographers and evaluate their significance | | * describe the purpose of photographic art | |
| * analyse the nature and purpose of photographic art movements in personal, cultural and historical contexts | * critically analyse the nature and purpose of photographic art movements, in personal, historical and social contexts and explain values and attitudes | | * communicates ideas | |
| * communicate ideas coherently using appropriate language and referencing | * evaluate interpretations of photography to present a response | | * reflect upon photographic works | |
| * create photographic works informed by a comprehensive understanding of photographic art movements, photographic skills, alternate photographic processes and theories | * communicate complex ideas coherently using appropriate language and referencing | |  | |
| * create photographic works informed by an understanding of photographic aesthetic conventions relating to a range of photographic art movements | * create photographic works informed by an astute understanding of photographic art movements, alternate photographic processes and theories | | * creates photographic works | |
| A Course | | T Course | | M Course |
| * analyse and reflects on the creative process, work safely, collaboratively and independently | | * create photographic works informed by an astute understanding of photographic aesthetic conventions, purpose and target audience relating to a range of photographic art movements | |  |
| * apply WHS standards | | * apply WHS standards | | * apply WHS standards |

## Content

|  |  |  |  |
| --- | --- | --- | --- |
| A Course | T Course | M Course | |
| Knowledge and Understanding appropriate for chemical or digital photographic medium  Conceptual and Contextual   * the development of photography as an art form, for example: Pictorialism, Naturalism, Surrealism, Modernism Photography, Straight Photography, F. 64 | Knowledge and Understanding appropriate for chemical or digital photographic medium  Conceptual and Contextual   * the development of photography as an art form, for example: Pictorialism, Naturalism, Surrealism, Modernism and post Modernism Photography, Straight Photography, f.64, conceptual art and experimental photography * the convergence of photography and other mediums (such as painting, sculpture, installation) in both a historical and contemporary context | Knowledge and Understanding appropriate for chemical or digital photographic medium  Conceptual and Contextual   * recognise styles of different art photography | |
| * analysis and evaluation of fine art photographic works and demonstrate how the meaning has been constructed. | * analysis and evaluation of fine art photographic works and demonstration of how the meaning has been constructed |  | |
| * evaluation of the purpose of photography as an art form * exploration of concepts of the fine art photographer and interpretations of the world and audience response * development of the student's aesthetic sensibilities, together with the promotion of critical analysis | * evaluation of the value and purpose of photography as an art form * investigation of the roles and relationships among the concepts of photographic artist, work, world and audience | * compare different art photography styles | |
| A Course | T Course | M Course | |
| **Photographic Technique**   * image acquisition conventional and alternative * alternate photographic processes | **Photographic Technique**   * image acquisition conventional and alternative * alternate photographic processes | **Photographic Technique**   * image acquisition conventional and alternative * alternate photographic processes | |
| **Photographic Processes and Work Flow**   * development of ideas relevant to photography as art | **Photographic Processes and Work Flow**   * investigation of ideas relevant to photography as art | | **Photographic Processes and Work Flow**   * development of photographic art work |
| * traditional fine art photographic materials, processes, styles and techniques * awareness of different techniques suited to artistic intentions in the making of photographs | * traditional fine art photographic materials, processes, styles and techniques * experimentation with different techniques and development of a creative practice with respect to aesthetics, style and content and the development of own distinctive voice | | * identify fine art photographic material and techniques |
| * self-reflection in photographic practice | * critical self-reflection in photographic practice and critiquing of own work | |  |

## Teaching and Learning Strategies

Refer to page 14.

## Assessment

Refer to Assessment Task Types Guide on page 16.

## Resources

Refer to resources on page 27.

### Specific Unit Resources

#### Suggested movements and photographers

* Fine art: Alfred Stieglitz, Edward Steichen
* Pictorialism: Alfred Stieglitz, Edward Steichen, F. Holland Day, Clarence H. White, William Notman, Sidney Carter, Constant Puyo, Pierre Dubreuil, Heinrich Kuhn, Hugo Henneberg, Ogawa Kazumasa, Harold Cazneaux and John Kauffmann
* Modernism Photography: Paul Strand, Ansel Adams, Edward Weston
* Surrealism: Herbert Bayer, Man Ray
* Conceptualism: Jenny Holzer, Barbara Kruger, Joseph Beuys  
  Postmodernist: Cindy Sherman, Nan Goldin, Andreas Gursky, Tracey Moffatt, Anne Zahalka, Julie Rrap

#### Suggested references

* Barnbaum B, *The Art of Photography: An Approach to Personal Expression*, Rocky Nook, Santa Barbara, 2010
* Bright S, *Art Photography Now*, Thames & Hudson Ltd, London, 2011
* Campany D, *Art and Photography*, Phaidon Press Ltd, London, 2012
* Cotton C, *The Photograph as Contemporary Art*, Thames & Hudson Ltd, London, 2014
* Frizot, Michel, editor. *A New History of Photography*. Köln: Könemann. 1998.
* Goldberg, Vicki ed. *Photography in Print: 1816 to Present*. University of New Mexico. 1988
* Rosenblum, Naomi. *A World History of Photography*. Abbeville Press, 1984.

# Negotiated Study: Value: 1.0

##### Negotiated Study a Value: 0.5

##### Negotiated Study b Value: 0.5

## Prerequisites

Students must have completed two standard units prior to undertaking this unit

## Duplication of Content Rules

Refer to page 11.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse photographic processes and practices that relate their own developing photographic style | * critically analyse photographic processes and practices that relate their own developing photographic style | * describe features of photography of interest to them |
| * select and analyse photographic works and photographers that relate to their practice and explain their significance | * select and critically analyse photographic works and photographers that relate to their practice a and evaluate their significance | * describe the purpose of photography that is of interest to them |
| * analyse the nature and purpose of photography in personal, cultural and historical contexts | * critically analyse the nature and purpose of photography, in personal, historical and social contexts and explain values and attitudes | * communicates ideas |
| * communicate ideas coherently using appropriate language and referencing | * evaluate interpretations of photography to present a response | * reflect upon photographic works |
| * create photographic works informed by a comprehensive understanding of photographic skills, processes and theories | * communicate complex ideas coherently using appropriate language and referencing |  |
| * create photographic works informed by an understanding of photographic aesthetic conventions | * create photographic works informed by an astute understanding of photographic processes and theories | * creates photographic works |
| * analyse and reflects on the creative process, work safely, collaboratively and independently | * create photographic works informed by an astute understanding of photographic aesthetic conventions and purpose and target audience |  |
| * apply WHS standards | * apply WHS standards | * apply WHS standards |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| Knowledge and Understanding appropriate for chemical or digital photographic medium  Conceptual and Contextual   * documentation of ideas and conceptual development * review and development of work to resolve intended meaning * exploring development of work to negotiated brief | Knowledge and Understanding appropriate for chemical or digital photographic medium  Conceptual and Contextual   * articulation of ideas and conceptual development * evaluation and development of work to resolve intended meaning * refining development of work to negotiated brief | Knowledge and Understanding appropriate for chemical or digital photographic medium  Conceptual and Contextual   * identify photographic methods to communicate ideas |
| * selection and review of photographers that support the development of a personal approach to photography | * selection and analysis of key photographers relating to the selected line of enquiry | * recognise photographic styles and reasons for its personal appeal |
| **Photographic Technique**   * use of specific equipment to manage demands of theme | **Photographic Technique**   * selection, sourcing and management of specific equipment to manage demands of chosen theme | **Photographic Technique**   * identify photographic equipment required by exploration of theme |
| * selection and management of photographic technique to suit chosen theme * selection of equipment to suit chosen presentation style | * selection and management of photographic technique to suit chosen theme * selection of equipment to suit chosen presentation style |
| **Photographic Processes and Work Flow**   * study of photographic practice related to a negotiated theme * manage work flow from ideas development to presentation | **Photographic Processes and Work Flow**   * study of photographic practice related to a negotiated theme * manage work flow from ideas development to presentation | **Photographic Processes and Work Flow**   * ideas development for negotiated theme |

## Teaching and Learning Strategies

Refer to page 14.

## Assessment

Refer to Assessment Task Types Guide on page 16.

## Resources

Refer to Resources on page 27.

#### Specific Unit Resources

This unit is highly variable; a specific list of required equipment will change depending upon student and school needs.

#### Highly desirable resources

A range of lens and camera types, tripods, filters and light shaping accessories.

#### Some suggested photographers

Students are encouraged to explore widely and select photographers (artists) that relate to their intended theme. For guidance refer to other units for listed photographers and reference material.

#### Some suggested websites

Students are encouraged to explore widely and select reference material that relate to their intended theme. For guidance refer to other units for listed photographers, books and websites.

# Contemporary Photography Value: 1.0

##### Contemporary Photography a Value: 0.5

##### Contemporary Photography b Value: 0.5

## Prerequisites

Photography Practice is highly recommended

## Duplication of Content Rules

Refer to page 11.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse contemporary photographic processes and practices | * critically analyse contemporary photographic processes and practices | * describe features of contemporary photography |
| * analyse key contemporary photographic works and contemporary photographers and explain their significance | * critically analyse key contemporary photographic works and contemporary photographers and evaluate their significance | * describe elements in key contemporary photographic works |
| * analyse the nature and purpose of contemporary photography in personal, cultural and historical contexts | * critically analyse the nature and purpose of contemporary photography, in personal, historical and social contexts and explain values and attitudes inherent in contemporary conceptual work | * communicate ideas |
| * communicate ideas coherently using appropriate language and referencing | * evaluate interpretations of contemporary photography to present a response | * reflect upon contemporary photographic works |
| * create photographic works informed by a comprehensive understanding of photographic skills, processes and theories | * communicate complex ideas coherently using appropriate language and referencing |  |
| * create photographic works informed by an understanding of contemporary photographic aesthetic conventions | * create photographic works informed by an astute understanding of contemporary photographic processes and theories | * create photographic works that use elements of contemporary photography |

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse and reflect on the creative process, work safely, collaboratively and independently | * create photographic works informed by an astute understanding of contemporary photographic aesthetic conventions and purpose and target audience |  |
| * apply WHS standards | * apply WHS standards + | * apply WHS standards |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * contemporary photography in context 1970s to today * borrowing from consumer and popular culture | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * contemporary photography in context: 1970s to today * borrowing from and merging of photography and consumer and popular culture | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * contemporary photography in context: 1970s to today * inclusion of consumer and popular culture eg advertising |
| * incorporation of new communication technologies and media | * exploration and incorporation of new communication technologies and media | * use of new communication technologies eg phones |
| * conceptual nature of contemporary photography and common themes such as : * *identity* (gender, race, sexuality, age, religion and nationality) * *time* (measuring, reordering) * *truth and memory* (emotional, unreliable, fractured) * *place* (public, private, dislocation, fictionalised) * *the body* (idealised, the gaze) * *spirituality* (faith doubt, death, the sacred) | * conceptual nature of contemporary photography and common themes such as: * *identity* (gender, race, sexuality, age, religion and nationality) * *time* (measuring, reordering) * *truth and memory* (emotional, unreliable, fractured) * *place* (public, private, dislocation, fictionalised) * *the body* (idealised, the gaze) * *spirituality* (faith doubt, death, the sacred) | * conceptual nature of contemporary photography and common themes that are personally relevant such as: * *identity* (gender, race, sexuality, age, religion and nationality) |

|  |  |  |  |
| --- | --- | --- | --- |
| A Course | | T Course | M Course |
| **Contemporary photographic movements:**   * Düsseldorf Academy and Typologies * staged Photography * deconstructed Photography and Appropriation * the New Documentary  a) The everyday, trivial, intimate b) The social and political * the New Photographic Portraiture | | **Contemporary photographic movements:**   * Düsseldorf Academy and Typologies * staged Photography * deconstructed Photography and Appropriation * the New Documentary  a) The everyday, trivial, intimate b) The social and political * the New Photographic Portraiture |  |
| * Interpretation of the photographic image by audience types self or other | * Interpretation of the photographic image by diverse audience types | | * Identify intended audience (self, other) |
| **Skills**  **Photographic Technique**   * use of image capturing devices other than DLSRs (eg. phones, video) | **Skills**  **Photographic Technique**   * use and experimentation with image capturing devices other than DLSRs (eg. phones, video, large format, pinhole) | | **Skills**  **Photographic Technique**   * familiarisation with image capturing devices other than DLSRs (phones) |
| * use of contemporary practice such as appropriation of well-known images, staging, removal of subjectivity of the camera (as in typologies) | * use of contemporary practice such as appropriation of well-known images, staging, removal of subjectivity of the camera (as in typologies) | |  |
| * use of large format printer | * use of large format printer | | * use of large format printer |
| **Photographic Processes and Work Flow**   * development of conceptual work in a contemporary context * de-emphasis of traditional techniques | **Photographic Processes and Work Flow**   * development and resolution of conceptual work in a contemporary context * de-emphasis of traditional techniques | | **Photographic Processes and Work Flow**   * ideas development * image capture (camera or found image) * basic image control |
| * output - large format prints or displays | * output - large format prints or displays | | * output in large format prints or displays |

## Teaching and Learning Strategies

Refer to page 14.

## Assessment

Refer to Assessment Task Types Guide on page 16.

## Resources

Refer to resources on page 27.

#### Suggested unit specific photographers and topics of review

* Düsseldorf Academy and Typologies;Bernd and Hiller Becher, Andreas Gursky, Thomas Struth, Candida Hofer, Thomas Ruff
* Staged Photography; Jeff Wall, Gregory Crewdson, Thomas Demand, James Casebere, Laurie Simmons  
  Deconstructed Photography and Appropriation; Sherrie Levine, Richard Prince, Barbara Kruger, Martha Rossler, Cindy Sherman
* The New Documentary

The everyday, trivial, intimate; Nan Goldin, Richard Billington, Carole Jerrems

The social and political; Martin Parr, David Goldblat, Mikhael Subotzky, Guy Tillim

Photographic portraiture; Allan Sekula, Rineke Dijkstra, Philip Lorca diCorcia, Tina Barney

#### Suggested books:

* McDonald E, J Annear, *What is This Thing Called Photography? Australian Photography 1975 -1985*, Pluto Press, Annandale, 2000
* Higgins J, *Why Does It Not Have To Be In Focus: Modern Photography Explained*, Thames and Hudson, London, 2013
* Robertson J, C McDaniel, *Themes of Contemporary Art: Visual Art After 1980*, Oxford University Press, Oxford, 2013
* Squiers C, (ed), *Essays on Contemporary Photography: The Critical Image*, Bay Press, Seattle, 1990

# Digital Photography Value: 1.0

##### Digital Photography a Value: 0.5

##### Digital Photography b Value: 0.5

## Prerequisites

Photography Practice is highly recommended

## Duplication of Content Rules

Refer to page 11.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse digital photographic processes and practices | * critically analyse digital photographic processes and practices | * describe features of digital photography, image capture, editing through to digital or printed output. |
| * analyse key digital photographic works and photographers and explain their significance working within a digital environment | * critically analyse key digital photographic works and photographers and evaluate their significance working within a digital environment | * describe the purpose of digital photography including images from significant photographers working in a digital environment |
| * analyse the nature and purpose of digital photography in personal, cultural and historical contexts | * critically analyse the nature and purpose of digital photography, in personal, historical and social contexts and explain values and attitudes | * communicates ideas within a digital context |
| * communicate ideas coherently using appropriate language and referencing of digital photography and processes | * evaluate interpretations of digital photography to present a response | * reflect upon digital photographic works |
| * create digital photographic works informed by a comprehensive understanding of photographic skills, processes and theories | * communicate complex ideas coherently using appropriate language and referencing |  |
| * create photographic works informed by an understanding of digital photographic aesthetic conventions | * create photographic works informed by an astute understanding of digital photographic processes and theories | * creates photographic works digitally |

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse and reflects on the creative process, work safely, collaboratively and independently | * create photographic works informed by an astute understanding of digital photographic aesthetic conventions and purpose and target audience |  |
| * apply WHS standards | * apply WHS standards | * apply WHS standards |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * development of digital photography’s (technical, historical and social contexts) | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * development of digital photography’s (technical, historical and social contexts) | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * key developments in digital photography |
| * interpretation of the digital photographic image by audience types self or other | * interpretation of the digital photographic image by diverse audience types | * identify intended audience (self, other) |
| **Skills**  **Photographic Technique**   * orientation to image generation and/or acquisition by digital camera, scanner, internet sources files * primary image editing and manipulation software , introductory elements of the image editing software used (selection, layers, colour/tone control, etc.) | **Skills**  **Photographic Technique**   * orientation to image generation and/or acquisition by digital camera, scanner, internet sources files * primary image editing and manipulation software, introductory elements of the image editing software used (selection, layers, colour/tone control etc.) | **Skills**  **Photographic Technique**   * recognise options for digital image generation, acquisition * recognise software options for digital image editing and manipulation |
| * output options print or screen (bit depth and colour space) | * output options print or screen (bit depth and colour space) | * identify options for digital photographic output, print/screen |
| **Photographic Processes and Work Flow**   * image generation and/or acquisition, review acquisition options of images to suit set tasks | **Photographic Processes and Work Flow**   * image generation and/or acquisition; evaluate options of images to suit set tasks | **Photographic Processes and Work Flow**   * produce or acquire digital photographic images |
| A Course | T Course | M Course |
| * file management processes; review processes for tracking files and maintaining integrity of the ‘digital negative’ | * file management processes; evaluate processes for tracking files and maintaining integrity of the ‘digital negative’ | * basic file management processes |
| * file types (raw/native/ universal), review file types’ properties and suitability for use requirements | * file types (raw/native/ universal), evaluate file types’ properties and suitability for use requirements |  |
| * awareness and introductory level management of colour variation between screen and print | * awareness and introductory level management of colour variation between screen and print | * present work print or screen |
| * awareness of file resolution and colour space to suit selected output method * editing to enhance an image for presentation | * awareness of file resolution and colour space to suit selected output method * editing to enhance an image for presentation | * resolution (pixel count) |
| * image manipulation to change an image | * image manipulation to change an image | * image manipulation and change |
| * copyright and use of image | * copyright and use of image * photojournalism editing conventions and acceptable use * creation of new image from stock/ source images | * copyright |

## Teaching and Learning Strategies

Refer to page 14.

## Assessment

Refer to Assessment Task Types Guide on page 16.

## Resources

Refer to Resources on page 27.

## Specific Unit Resources

#### Highly desirable Resources

Computers with image editing software, camera (digital SLR highly desirable) scanners (film/reflected art), ink jet and/or colour laser printers (A3 or larger highly desirable).

#### Suggested references

* Peter Cope, *The Digital Photographer’s Guide to Exposure* , David and Charles 2008 ISBN 13: 978-0-7153-2779-1
* Chris Bates, *Photographic and Digital Media, Ideas and Action,* McGraw Hill Education 2008, ISBN 13: 978-0-07-471744-8
* Ross Hoddinott, *The Digital Photographers Guide to Filters*, David and Charles 2007, ISBN 13: 978-0-7153-2669-5
* Barry Huggins, *Photoshop Elements Drop Dead Lighting Techniques*, I Lex 2006, ISBN 13:978-1-904705-93-2
* *Integrity of the Image*\_2014 Campbell report

#### Suggested photographers

Chris Jordan, Daniel Crooks, Rosemary Laing, Erik Johansson, Frank Hurley, Pedro Meyer, Hou Leong

#### Suggested websites

World Press Photographer; <http://www.worldpressphoto.org/news/2014-11-24/world-press-photo-report-integrity-image> & <http://www.worldpressphoto.org/sites/default/files/docs/Integrity%20of%20the%20Image_2014%20Campbell%20report.pdf>

The Digital Photography School; <http://digital-photography-school.com/digital-photography-tips-for-beginners/>

Arts Law; <http://www.artslaw.com.au/legal/raw-law/legal-information-for-visual-artists/> & <http://www.artslaw.com.au/legal/raw-law/legal-help-who-can-you-go-to/>

Youtube: Photoshop Channels <https://www.youtube.com/results?search_query=photoshop+channels>

# Digital Photographic Practice Value: 1.0

##### Digital Photographic Practice a Value: 0.5

##### Digital Photographic Practice b Value: 0.5

## Prerequisites

Digital Photography is highly recommended

## Duplication of Content Rules

Refer to page 11.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse digital editing and digital manipulation photographic processes and practices | * critically analyse digital editing and digital manipulation photographic processes and practices | * describe features of digital editing and digital manipulation photography |
| * analyse key digital/manipulated photographic works especially the work of significant photographers who work within a digital environment and explain their significance | * critically analyse key digital/manipulated photographic works especially the work of significant photographers who work within a digital environment and evaluate their significance | * describe digital/manipulated photographs including images from significant photographers working in a digital environment |
| * analyse the nature and purpose of digital editing and manipulation in personal, cultural and historical contexts | * critically analyse the nature and purpose of digital editing and manipulation in personal, cultural and historical contexts | * describe how digital imaging and manipulation is used in a given context |
| * communicate ideas coherently using appropriate language and referencing | * evaluate interpretations of digital and manipulated photography to present a response | * reflect upon photographic works |
| * create digitally manipulated photographic works that are informed by a comprehensive understanding of photographic skills, processes and theories | * communicate complex ideas coherently using appropriate language and referencing |  |

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * create photographic works incorporating digital manipulation that are informed by an understanding of photographic aesthetic conventions | * create digitally manipulated photographic works that are informed by an astute understanding of photographic skills, processes and theories |  |
| * analyse and reflects on the creative process, work safely, collaboratively and independently | * create photographic works incorporating digital manipulation of photographic images informed by an astute understanding of photographic aesthetic conventions, purpose and target audience | * create photographic works digitally |
| * apply WHS standards | * apply WHS standards + | * apply WHS standards |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * development of digital photography (technical, historical and social) | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * development of digital photography (technical, contextual, and social) | **Knowledge and Understanding appropriate for chemical or digital photographic medium**  **Conceptual and Contextual**   * key developments in digital photography |
| * representation and truth in photography (reportage, art) | * representation and truth in photography (reportage, art) |  |
| * copyright, ownership and misuse of images | * copyright, ownership and misuse, derivation and appropriation of images | * copyright and ownership of images |
| * interpretation of the manipulated photographic image by audience types self or other | * interpretation of the manipulated photographic image by diverse audience types | * identify intended audience (self, other) |
| * creation of images using editing and/or manipulation to communicate meaning | * creation of images using editing and/or manipulation to communicate intended meaning | * creation of images using editing and/or manipulation |

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| **Skills**  **Photographic Technique**   * image generation and/or acquisition by digital camera, scanner, internet sources files * resolution and document size to relate to intended purpose * use of primary image editing and manipulation software | **Skills**  **Photographic Technique**   * image generation and/or acquisition by digital camera, scanner, internet sources files * resolution and document size to relate to intended purpose * use of primary image editing and manipulation software | **Skills**  **Photographic Technique**   * create images using editing and/or manipulation |
| * familiarity with elements of the image editing software (masks, layer merging, filter layers, colour matching) * secondary image editing and manipulation software (eg. Photomatix, Adobe Lightroom) * output options print or screen (Printer/screen native resolution, bit depth and colour space) | * experimentation with elements of the image editing software (masks, layer merging, filter layers, colour matching) * secondary image editing and manipulation software (eg. Photomatix, Adobe Lightroom) * output options print or screen (Printer/screen native resolution, bit depth and colour space) |  |
| **Photographic Processes and Work Flow**   * image generation and/or acquisition of images to suit set tasks. * file management processes for tracking files and maintaining integrity of the ‘digital negative’. * use a selection of file types (raw/native/ universal) | **Photographic Processes and Work Flow**   * image generation and/or acquisition of images to suit set tasks * file management processes for tracking files and maintaining integrity of the ‘digital negative’ * selection of file types (raw/native/ universal), evaluate file types’ properties and suitability for use requirements | **Photographic Processes and Work Flow**   * use photographic technology to acquire and edit/manipulate images |
| * adjustments (tone, colour, sharpness, noise) * manipulation (composites, blending matching) | * adjustments ( tone, colour, sharpness, noise) * manipulation (composites, blending matching) |  |

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * soft and hard proofing (digital print test strips, screen versus output appearance) | * soft and hard proofing (ICC colour profiles, digital print test strips, screen versus output appearance) |  |
| * output control print/screen, evaluate and adjust | * output control print/screen, evaluate and control | * output to print/screen |
| * colour/tone in selected output method | * resolution, document size and colour space as required by selected output method |  |

## Teaching and Learning Strategies

Refer to page 14.

## Assessment

Refer to Assessment Task Types Guide on page 16.

## Resources

Refer to Resources on page 27.

### Specific Unit Resources

#### Highly desirable Resources

Computers with image editing software (PhotoShop), camera (digital SLR highly desirable) scanners (film/reflected art), ink jet and/or colour laser printers (A3 or larger highly desirable).

#### Suggested photographers:

Chris Jordan, Daniel Crooks, Rosemary Laing, Erik Johansson, Pedro Meyer, Hou Leong, Nancy Burson

Some suggested books

* Peter Cope, *The Digital Photographer’s Guide to Exposure* , David and Charles 2008 ISBN 13: 978-0-7153-2779-1
* Chris Bates, *Photographic and Digital Media, Ideas and Action*, McGraw Hill Education 2008, ISBN 13: 978-0-07-471744-8
* Ross Hoddinott, *The Digital Photographers Guide to Filters*, David and Charles 2007, ISBN 13: 978-0-7153-2669-5
* Barry Huggins, *Photoshop Elements Drop Dead Lighting Techniques*, I Lex 2006, ISBN 13:978-1-904705-93-2

#### Some suggested websites

* The Digital Photography School; <http://digital-photography-school.com/digital-photography-tips-for-beginners/>
* Arts Law; <http://www.artslaw.com.au/legal/raw-law/legal-information-for-visual-artists/> & <http://www.artslaw.com.au/legal/raw-law/legal-help-who-can-you-go-to/>
* Youtube: Photoshop Channels <https://www.youtube.com/results?search_query=photoshop+channels>

# Appendix A: 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 B: 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 |
| 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 | Plan, inquire into and draw conclusions about |
| Justify | Show how argument or conclusion is right or reasonable |
| Manipulate | Adapt or change |
| Plan | Strategies, 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 |