



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

# **Photography, Video and Digital Imaging**

**Content Endorsed Course  
Stage 6**

**Syllabus**

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## **1. The Higher School Certificate Program of Study**

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure that encourages students to complete secondary education;
- foster the intellectual, social and moral development of students, in particular developing their:
  - \_ knowledge, skills, understanding and attitudes in the fields of study they choose
  - \_ capacity to manage their own learning
  - \_ desire to continue learning in formal or informal settings after school
  - \_ capacity to work together with others
  - \_ respect for the cultural diversity of Australian society;
- provide a flexible structure within which students can prepare for:
  - \_ further education and training
  - \_ employment
  - \_ full and active participation as citizens;
- provide formal assessment and certification of students' achievements;
- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

## **2 Rationale for Photography, Video and Digital Imaging in the Stage 6 Curriculum**

Photography, Video and Digital Imaging offers students the opportunity to explore contemporary artistic practices that make use of photography, video and digital imaging. These fields of artistic practice resonate with students' experience and understanding of the world and are highly relevant to contemporary ways of interpreting the world. The course offers opportunities for the student to investigate one or more of these fields and to develop understanding and skills that contribute to an informed critical practice. Central to this is the development of creative action, reflection and the exercise of judgement. Photography, Video and Digital Imaging also offers opportunities for students to investigate the pervasiveness of these fields in the contemporary world in the visual arts and design, television, film, video, the mass media and multimedia, and to investigate the ways in which these fields of artistic practice have adapted and evolved over the twentieth century.

Photography, Video and Digital Imaging acknowledges that traditionally accepted boundaries of photography are changing as a consequence of the widespread use of digital technologies. Photography as a medium in everyday lives, and as a fine art form, has been understood as documentary, reproductive and world-bound in character. In the public imagination it often continues to be understood in these terms. Increasingly, however, advanced digital technologies and the digital image seek not only to represent aspects of reality, but also to simulate the real in worlds of virtual reality and the hyper-real. Today, images can be manipulated, transformed, captured, stored and managed in ways that are unprecedented. The pervasive influence of digital imaging leads some people to conclude that technique has no longer to do with the ability to manipulate material (as in the case of more traditional forms of photography) but with the ability to manipulate the technology itself.

The subject content in this course addresses traditional aspects of the field of wet photography and offers students opportunities to explore more contemporary developments in this field and in the fields of video and digital imaging (still and moving). (The term 'wet photography' is used to distinguish more conventional practices in photography — which involve the manipulation of photographic papers and chemicals. This is sometimes also referred to as analogue photography in contrast to digital imaging and practices.) Photography, Video and Digital Imaging offers opportunities to consider how the use of particular technologies associated with wet and digital applications either limit, or open up possibilities for, the artist, photographer, video artist, filmmaker and designer.

Critical and historical investigations of the work (the photograph and/or digital image), the artist/photographer/filmmaker/designer, and the audience and world are considered within different frameworks of meaning and value. New digital technologies have had a significant effect on the materiality of art (including the photograph) and the ways in which the world is interpreted. Rather than have a material form, the image might exist in environments of virtual space and virtual reality. Digital technologies have also extended the ways in which audiences may encounter exhibitions as virtual exhibitions and have opened up possibilities for new audiences as they engage and interact with works in real time and non-linear time.

### **3 Continuum of Learning for Students of Photography, Video and Digital Imaging**

Students enrol in Photography, Video and Digital Imaging in the Preliminary Year and/or HSC year with a range of understanding, skills and experience. Students may have studied photography and/or video and/or digital imaging as forms in Visual Arts in Stages 4 and 5. They may have undertaken a school-based course in Photography in Stage 5 that may have been offered as a 100 or 200 hour course. Students may have undertaken a Photography option in the current Stages 4 and 5 Technics course. They may have done work in these fields in the Preliminary Year of the Visual Arts course and had some experience of video in drama and dance.

In addition to school-based curriculum opportunities, students may have had a still or video camera and/or explored digital animation because of a personal interest. Some may have belonged to the photography club in the school or local area.

Others may have never used a still or moving camera. However, these students and those who have done related courses will recognise the potential for developing a point of view and interpreting the world by using the techniques and technologies of photography, video and digital imaging in exploratory, creative and innovative ways.

The course structure allows for modules to be selected in a way that acknowledges and builds on students' knowledge, understanding and skills and provides for further and more in-depth study in one or more of these fields.

The study of Photography, Video and Digital Imaging will support students in developing a commitment to and capacity for lifelong learning in one or more of these fields. This may lead to further post-school study at university or TAFE, or vocational training in the context of the workplace. Learning may also continue through ongoing life experiences as areas of personal interest.

## **4 Aim**

Photography, Video and Digital Imaging in Stage 6 is designed to enable students to gain an increasing accomplishment and independence in their representation of ideas in the fields of photography and/or video and/or digital imaging and to understand and value how these fields of practice invite different interpretations and explanations.

## **5 Objectives**

Students will develop knowledge, skills and understanding, through the making of photographs, and/or videos and/or digital images, that lead to and demonstrate conceptual and technical accomplishment.

Students will develop knowledge, skills and understanding that lead to increasingly accomplished critical and historical investigations of photography and/or video and/or digital imaging.

## 6 Course Structure

The time allocated to each module is flexible within the range of 20–40 hours. When deciding on the duration of modules, consideration should be given to:

- the time required to achieve outcomes
- the level to which outcomes will be achieved
- the extent to which content in modules will be explored
- the requirements of TAFE courses, for which there may be potential for credit transfer.

### Possible course options:

Course	Units	Hours	Structure
1 year (Year 11 or Year 12)	1	60	• 2–3 modules
1 year (Year 11 or Year 12)	2	120	• 3–6 modules
2 year (Year 11 and Year 12)	1	120	• as for the 1 year, 2 unit course above
2 year (Year 11 and Year 12)	2	240	• 6–12 modules

### Fields and Modules

The Occupational, Health and Safety Module is mandatory in any course offered and should be delivered as an integrated module.

Each of the other modules, with the exception of the Individual/Collaborative Project, is situated within a field of practice — wet photography, video or digital imaging. There are six modules in each field. The additional module, Individual/Collaborative Project, extends students' learning experiences and may reflect students' increasing interests and desire to specialise in one or more of these fields or to explore further the connections between the fields.

Modules may be selected from any of the fields (as well as the Individual/Collaborative Project) to construct a 60 hour, 120 hour or 240 hour course. The course must also include the Occupational Health and Safety Module. The diagram on the next page provides further details.

<b>Field</b>	<b>Module Title:</b>	
<b>Wet Photography</b>	WP1	Introduction to Practice in Wet Photography
	WP2	Developing a Point of View
	WP3	Traditions, Conventions, Styles and Genres
	WP4	Manipulated Forms
	WP5	The Arranged Image
	WP6	Temporal Accounts

<b>Field</b>	<b>Module Title:</b>	
<b>Video</b>	V1	Introduction to Practice in Video
	V2	Developing a Point of View
	V3	Traditions, Conventions, Styles and Genres
	V4	Manipulated Forms
	V5	The Arranged Image
	V6	Temporal Accounts

<b>Field</b>	<b>Module Title:</b>	
<b>Digital Imaging</b>	DI1	Introduction to Practice in Digital Imaging
	DI2	Developing a Point of View
	DI3	Traditions, Conventions, Styles and Genres
	DI4	Manipulated Forms
	DI5	The Arranged Image
	DI6	Temporal Accounts

<b>General</b>	G1 20–40 hours	Individual/Collaborative Project
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<b>Mandatory in any field(s)</b>	3–6* hours	Occupational Health and Safety
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\*depending on length of course selected

## 7 Objectives and Outcomes

### 7.1 Table of Objectives and Outcomes

Objectives	Outcomes*	Modules
Students will develop knowledge, skills and understanding, through the making of photographs, and/or videos and/or digital images, that lead to and demonstrate conceptual and technical accomplishment	A Student: M1 – generates a characteristic style that is increasingly self-reflective in their photographic and/or video and/or digital practice M2 – explores concepts of artist/photographer, still and moving works, interpretations of the world and audience response, in their making of still and/or moving works M3 – investigates different points of view in the making of photographs and/or videos and/or digital images M4 – generates images and ideas as representations/simulations in the making of photographs and/or videos and/or digital images M5 – develops different techniques suited to artistic intentions in the making of photographs and/or videos and/or digital images M6 – takes into account issues of occupational health and safety in the making of photographs and/or videos and/or digital works	All
Students will develop knowledge, skills and understanding that lead to increasingly accomplished critical and historical investigations of photography and/or video and/or digital imaging	CH1 – generates in their critical and historical practice ways to interpret and explain photography and/or video and/or digital imaging CH2 – investigates the roles and relationships among the concepts of artist, work, world and audience in critical and historical investigations CH3 – distinguishes between different points of view and offers interpretive accounts in critical and historical studies CH4 – explores ways in which histories, narratives and other accounts can be built to explain practices and interests in the fields of photography and/or video and/or digital imaging CH5 – recognises how photography and/or video and/or digital imaging are used in various fields of cultural production	All

\*M: Outcomes for making

CH: Outcomes for critical and historical studies

## Values and Attitudes Outcomes

Students should be encouraged to:

- appreciate the characteristics of practice in photography and/or video and/or digital imaging and critical and historical investigations of these fields
- appreciate the role and contribution of the photographer, filmmaker, digital artist/designer etc in different times and cultures
- appreciate the different meanings that photographs, videos and digital images can sustain and their material and virtual properties
- appreciate the different ways the world can be interpreted in photography and/or video and/or digital imaging
- value the role of an audience as a body of critical consumers and appreciate opportunities to view as audience members photographs, videos, digital images and other works that make use of these technologies.

### 3.1 Key Competencies

Photography, Video and Digital Imaging Content Endorsed Course Stage 6 provides a context within which to develop general competencies considered essential for the acquisition of effective, higher-order thinking skills necessary for further education, work and everyday life.

In *collecting, analysing and organising information*, students learn to research selected information and to adapt and shape it for their own investigations of practice, concepts and works. Students consider how information can be analysed and used to represent new interpretations of ideas. In *communicating ideas and information*, students develop understanding about how they can represent their ideas and explore different ways of communicating these ideas to audiences. Throughout the course students consider such things as how they may employ codes, symbols and conventions or use materials expressively to convey certain meanings. Students regularly participate in activities that involve *planning and organising* in their making, and in their critical and historical studies. Students learn to plan courses of action for the development of their works (eg they develop a sequence for scanning and overlaying selected images, they develop negatives before prints are developed, or they prepare a storyboard to plan for the sequence of the action in a video). Planning and organising also plays a role in how students go about their critical and historical investigations.

In Photography, Video and Digital Imaging students are provided with many opportunities to *work with others and in teams* through group work, discussions, research, debates and in the making of collaborative works such as videos and digital works. Students learn to work cooperatively and to consider the work of others in sharing resources (eg in the darkroom, computer lab or other workspace). Students learn to use *mathematical ideas and techniques* (eg in developing negatives and prints and in considering time in sequences). They also employ mathematical ideas to estimate and measure distance, focus, proportion, size, and spatial relationships. *Solving problems* is essential to this syllabus. Students make judgments about the appropriateness of actions and procedures to solve problems in all aspects of their making, as well as in their critical and historical studies. In Photography, Video and Digital Imaging students develop skills in *using a range of technologies* from analogue to digital applications in the fields of wet photography, video and digital imaging.

## 8 Modules

### Approaches to the modules

Each module includes reference to concepts associated with interpreting the world, developing subject matter, the exploration of different techniques suited to the field, and different points of view as represented in the frames. These aspects of content can further focus inquiries in making, and in critical and historical studies and should be considered in selected modules.

### Practice

Practice refers to the actions and sequences that affect choices, directions, and ways of working in the fields of wet photography, video and digital imaging. Practice involves the gradual infusion of beliefs and values over time. A notion of practice will affect such things as students' intentions and their exercise of critical reflection and judgement. Practice also affects the development of students' interpretations of the world, how they consider the function of the photographer/digital artist/video artist/filmmaker, the audiences and consumers for their works and the kinds of works they produce. It has both conceptual and material dimensions within the works produced and takes into account the importance of investigation, research, experimentation, and innovation. Practice relates to learning opportunities offered in making, and in critical studies and historical studies.

### Frames

Students learn about and learn to understand wet photography, video and digital imaging as fields of practice which are informed by the broader interests of the visual arts. The frames orientate investigations in making and in critical and historical studies and represent different philosophical views and frameworks of belief that affect interpretations of meaning and value.

#### **The subjective frame — *personal experience***

Through this frame, wet photography, video and digital imaging may be thought to be about deeply felt and sensory experience, intuition and imagination. Meaning is understood in relation to the inter-subjective experiences afforded to artists and audiences.

#### **The cultural frame — *cultural and social meaning***

Through this frame, wet photography, video and digital imaging may be thought to be about, and to represent the collective interests of, cultural groups, ideologies, classes, political groups, genders, and spiritual and secular beliefs, events and objects. From this view, meaning is understood in relation to the social perspective of the community out of which it grows.

#### **The structural frame — *communication and the systems of signs***

Through this frame, wet photography, video and digital imaging may be thought to be about, and to represent, a visual language as a symbolic system: a system of relationships between signs and symbols that are read and understood by artists and audiences who are able to decode the texts. From this view meaning is understood in terms of the relationships of symbols used to refer to the world. Through this system, ideas are circulated and exchanged.

#### **The postmodern frame — *ideas that challenge mainstream values of histories and ideas***

Through this frame, photography, video and digital imaging may be thought to be about, and to represent, 'texts' that reconfigure and question previous texts and current narratives. These

are woven together through such things as irony, parody and quotation. From this view meaning is attained through critique, exposing the patterns of authority and the assumptions of mainstream values to reveal inconsistencies, uncertainties and ironies.

**Note:** 'Learn to' encompasses 'learn about' in the introduction to the content of each of the modules that follow.

## Field: Wet Photography

### Module WP1: Introduction to Practice in Wet Photography

Indicative Hours: 20–40

Outcomes: *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module provides an introduction to the practice and techniques of wet photography. Wet photography is photography that requires a light-sensitive environment and involves the manipulation of photographic film, papers and chemicals. The module also offers students the opportunity to explore, in critical and historical investigations, advances in the field that affect the nature of photographic practice and interpretations of the world. The module is well suited to students who have had limited prior experience of this field.

#### Content

Students will learn to:

- operate a 35mm SLR camera taking into account camera handling and features such as aperture, lens, viewfinder, ISO, shutter and ways to load and unload film; make use of various camera accessories that lead to understanding of particular effects (eg using different lenses, electronic flashlights, tripods and supports, macro-lenses and attachments)
- work in the darkroom and understand the importance of time and techniques where they will be processing negatives and prints; using an enlarger; handling chemicals safely and with care; identifying the qualities of films, negatives, exposure, paper types and grades; making test strips and proof prints with negatives; using multigrade filters; using dodging and burning-in techniques
- experiment with the sensitivity of light in photograms, chemograms and in the use of pinhole cameras and extend these experiments by exploring the effects of changing apertures on a camera and on the enlarger to maximise visual effects
- explore different ways to investigate the world and make photographs with a visual interest and meaning
- use one or more of the frames to orientate investigations in making, and in critical and historical studies. For example:
  - Structural:** explore techniques and conventions of composition, framing, tone, balance etc in the taking and construction of photographs and examine similar kinds of things in selected photographs made since the nineteenth century; investigate how meanings are constructed by a photographer and read by an audience in photographic genres such as portraits, travel, landscape and studio photography.
  - Cultural:** explore the cultural significance of early photographic experiments by Niepce, Daguerre and Fox-Talbot; the pioneers of black and white and colour photography; the impact of the Kodak empire and George Eastman on photographic products and practice and the evolution of photography for the masses; the photographic image as a representation of the modern — new, elegant, stylish.
  - Subjective:** explore personal and imaginative responses to situations, environments, people and events in students' work and in the work of selected photographers.

**Postmodern:** explore how photographers, artists and designers make use of quotation in photographic images by adapting photographic styles and techniques (eg photograms, cyanotypes) and other styles (eg from painting and advertising) to shock, challenge and defer meanings.

## Field: Wet Photography

### Module WP2: Developing a Point of View

Indicative Hours: 20–40

Outcomes: *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5,*

#### Description

This module provides students with opportunities to investigate ways in which photographic ideas and images can be constructed in meaningful ways and from different points of view. In this module students develop their artistic practice beyond a simple approach of ‘point and shoot’ by thinking about their intentions as they investigate the world, interpret subject matter and formulate concepts. Their sense of practice is further developed through a more accomplished approach to using a camera, working in the darkroom and using photographic procedures to develop their negatives and prints.

#### Content

Students will learn to:

- develop their artistic intentions by thinking about and discussing ways in which selected photographs represent different interpretations of the world and by critically evaluating the effectiveness of the photographs in terms of the concepts explored, technical aspects of the works and their meanings and significance. Students can explore, from a structural point of view, ways in which visual and technical codes are employed (such as the effects of the choice of film types and lenses, angle of view, focus and lighting); ways in which symbols communicate and are read (eg the gesture, gaze, pose and expression in portraiture); and the use of text as content, title or caption, and image.
- use one or more of the frames to orientate their investigations in making to provide different ways of interpreting the world and exploring the qualities of subject matter. For example, they might use the **subjective** frame to capture the qualities of a person, object or idea that is fascinating to them, or respond to personal experiences, events or situations; the **cultural** frame to comment on an aspect of society or to represent the collective interests of a group; the **structural** frame to use visual symbols and codes that have particular meanings in referring to selected subject matter; and the **postmodern** frame to explore traces of other works in the development of new photographic images and ideas.
- make use of different compositional devices to exploit the qualities of light and to enhance the visual interest and meaning in their interpretation of the world in the photographic print. Students can explore the following: ways to frame the image; the uses of selective focus; changing an angle of view (eg from above, below, eye level); making use of close-ups, middle distance and long distance views; blurring; making use of leading lines; recognising dominance; the balance of shapes, tones and textures; cropping, including changing the size of the image under the enlarger; composing with shadows, reflections and patterns.

- use one or more of the frames to orientate investigations in critical and historical studies.  
For example:  
**Subjective:** critically evaluate the work of photographers they feel an empathy for and who offer personal accounts of their experience.  
**Structural:** critically and historically explore the development of abstraction and formalism and their effects on the construction of the photographic image in the twentieth century.  
**Cultural:** critically and historically investigate the representation by photographers of different social groups (eg representations of gender, class, race) and ideas of the modern and contemporary world.  
**Postmodern:** investigate the significance of intertextuality and how artists/photographers may weave together ideas from other photographs produced at different times.

## Field: Wet Photography

### Module WP3: Traditions, Conventions, Styles and Genres

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5,*

#### Description

This module provides students with opportunities to identify and understand the traditions, conventions, styles and genres that contributed to the development of this field and that, to a considerable extent, continue to exert an influence on contemporary conceptions of photography as a field of practice. In this module students develop and extend their understanding of practice by realising the significance of the advances and innovations in the field in the nineteenth and twentieth centuries, and they consider how these can be taken up to inform their own photographic practice.

#### Content

Students will learn to:

- understand from a structural point of view, through critical and historical investigations of particular photographers and works, the significance of photography in the communication and circulation of signs, symbols and codes of the modern, material culture and modernity; and how these contributed to the development of modern photographic styles and the shaping of mass public views of living in the modern world.
- consider significant interpretations of the world as represented in styles of pictorialism, abstraction, formalism, photojournalism and in subject matter including the landscape, the self-portrait, the portrait and figure/body, the human condition as a consequence of world/global events, the object/still life, travel and discovery. These are genres that students can investigate in their own photographic practice and as they investigate particular interests in the world and in the development of photographic works. Students can also explore how the photo-documentary image offers a narrative account of everyday and personal views that can be intimate and biographical.
- make use of different photographic techniques and technologies that have an historical and more contemporary significance. For example, students can explore the properties of fibre-based papers and warm-toned papers; print toners including selenium, sepia and cyan; cyanotypes, argyrotypes, gum biochromate, hand-colouring and liquid emulsion applications.
- use one or more of the frames to orientate investigations in critical and historical studies. For example:  
**Cultural:** explore how photographs provide an archival record of personal, local, community and world events and how they affect the ways people conceive of their own histories, identities and interdependencies in a more interconnected, yet potentially differentiated and dislocated, world. Students can explore works by photographers such as Max Dupain, David Moore, Olive Cotton, Diane Arbus, Lee Friedlander, Robert Frank, Robert Capa, Andre Kertesz, Henri Cartier-Bresson, Brassai and Sebastiao Salgado and the work in collaborative projects such as The Farm Security Administration and The Magnum Photo Agency.

**Structural:** explore communicative devices, visual codes and symbols used in images (eg the 'when' of the moment, the angle of view, light and dark) in the work of some of the photographers listed above.

**Subjective:** understand the desire of some photographers (eg Ansel Adams, Max Dupain) to produce the fine photographic print; the aesthetics of these images and the feelings of the photographer about the thing depicted; and the audience/viewer response to the artist, work and world.

**Postmodern:** explore how some works seek to disclose particular power relations and to shock (eg in the work of Diane Arbus, Nan Goldin, Sally Mann, Duane Michaels).

## Field: Wet Photography

### Module WP4: Manipulated Forms

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module provides students with opportunities to discover how various techniques, approaches and technologies can be applied to the construction and transformation of imagery in photographic works. The module should encourage students to produce photographs, in various styles, that are informed by their developing understanding of conventions, traditions and genres. In some instances students may challenge and seek to overthrow the constraints of particular conventions and traditions in the approaches they adopt.

#### Content

Students will learn to:

- select among different techniques and ways of working to construct photographic works that challenge the more conventional boundaries of the photographic medium; investigate how layers of meaning can be built in the construction of these works (eg from a postmodern point of view); deconstruct and reconstruct imagery from various sources by exploring techniques of collage, montage and mixed media, by using the copy stand and reproducing parts of images that are combined and used in new ways, and by scanning images digitally.
- further explore different techniques and consider their effects and meanings, including the use of liquid emulsion and other chemical applications in the darkroom, sandwiching negatives, masking sections of negatives and prints, working with Polaroid transfers, making use of image projections, using mirrors and distortions, hand-colouring, applying toners and paint mediums and photosilkscreens.
- use one or more of the frames to orientate further investigations in critical and historical studies. For example:
  - Structural:** investigate how photographers and artists investigate innovative and novel ways to represent interpretations of the world and consider the implications and meanings for audiences in different times and places.
  - Cultural:** explore the relationships between photography, art and science and the ways in which ideas are communicated and represented that make use of discoveries and practices of other fields (eg mapping and satellites, infra-red images, holograms, thermographs, computer enhancement, CT scans, ultrasounds and X-rays, photomicrography and the electron microscope, high speed shutters used at NASA).
  - Postmodern:** criticise the politics, interpretation and meanings of photographic images and reactions to formalism and abstraction, the use of text and image as text (eg Barbara Kruger), propaganda (eg Russian Constructivist works), art and anti-art as reflected in the works of the Dada and surrealist artists (eg Man Ray) and contemporary interpretations (eg Mike and Doug Starn, the Douglas Brothers).

## Field: Wet Photography

### Module WP5: The Arranged Image

Indicative Hours: 20–40

Outcomes: *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module allows students to develop an approach to their photographic practice that is more informed and autonomous. Students are encouraged to be self-reflective in developing intentions and meanings, for their work and in their actions, that will affect how they form and construct photographs and anticipate an audience. The module encourages students to carefully consider how they interpret selected subject matter, as well as compositional aspects of their images and the ways in which meanings can register on different levels.

#### Content

Students will learn to:

- undertake critical and historical research about the conceptual and material aspects of selected contemporary photographers and artists, and consider how their practice may inform the student's emergent photographic practice. Artists and photographers could include: Cindy Sherman, Sandy Skogland, Bill Henson, Annie Liebowitz, Albert Watson, Les Krims, David LaChapelle, Richard Avedon, William Wegman, Anton Corbijn, Robert Mapplethorpe, Josef Koudelka. Students could consider how these photographers challenge the boundaries of portraiture and self-portraiture.
- use a range of concepts, devices and techniques to explore the qualities of selected subject matter (eg photographic images as multiples, panoramas, the use of humour and parody, ceremonies, metaphors and allegories); the choice of location for the subject; the use of diverse camera angles; use of natural and flash light; and colour imagery.
- use the photographic studio to explore the meaning and significance of selected subject matter through, for example, the effects of lighting, construction and staging, studio traditions, different camera techniques and painting with artificial light.
- use one or more of the frames to orientate investigations in making, and in critical and historical studies. For example:  
**Structural:** investigate the communication and construction of symbols and styles as objects of desire with consideration being given to exchanges between the field of photography and fields of fashion, advertising, design, multimedia, marketing and the selling of an image. Consideration could also be given to how symbols, styles and meanings are subverted by the critique of dominant interpretations and how the postmodern frame provides a way to understand such slippages.  
**Subjective/cultural:** conduct some research through interviews about the response of viewers to selected works listed above and identify why they respond in these ways (eg due to their own experience, associations, imaginative responses, identification with a group, common interests).

## Field: Wet Photography

### Module WP6: Temporal Accounts

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module encourages students to further develop their repertoire of ideas, concepts and techniques within their developing photographic practice. It provides opportunities for students to explore the function time plays in photography in terms of how the world is interpreted, how they can transform the familiar and how the photographic image is produced. The module should encourage students to investigate the ways in which fleeting and decisive moments are captured, how time can be manipulated in an image and between images, and how various effects can be used to suggest the temporal nature of existence.

#### Content

Students will learn to:

- explore the taking of photographs at different times of the day and night and in different seasons and consider the effects of shadows, reflections and the harshness or softness of certain lights to create particular effects and meanings.
- investigate the documentation of such things as deterioration and regeneration, significant events, dramatic moments and the development of narrative accounts through still images as photographic sequences and works in a series that may include the use of written text to heighten dramatic impact and change the meaning of imagery.
- explore the elasticity of time through various investigations of the world that involve such things as changing shutter speeds and experimenting with short and long exposures, using the flash light in various forms of natural light, slow and fast films, film upgrading and grain, blurring and changing the focus of things depicted, and recording objects and events over short and longer periods of time.
- investigate ways of building new visual realities, developing photographic fictions and fabrications, and staging events and sequences that use the techniques explored in previous modules and the use of the instant image (polaroid), postcard, collage, montage, sculptural forms, scanning images and proof sheet mosaics. Further works may explore the use of image discards and remnants from the darkroom as a way to develop approaches to image making.
- conduct different experiments and record results about time exposures and the effects on the image when using different paper types and grades and consider how special effects such as the use of toners, sepia and hand-colouring can affect the look of a print (eg contemporary, aged, worn).
- use one or more of the frames to orientate investigations in making, and in critical and historical studies. For example, consider how photographs may sometimes be deliberately ambiguous or their meanings merely hinted at, and how their meanings can register on a number of levels. Use the frames to explore different ways that meaning can be made in the student's own and others' work (eg look at the work of any of the following

artist/photographers: Cindy Sherman, Fiona Hall, Julie Rrap, Lucas Samaras, Duane Michaels, Jeff Wall, Nabuyoshi Araki, John Divola, Bill Henson). Consider such things as fact and fiction, tension, irony, metaphor, association with other works, exaggeration, punning, myth, history and mystery as a way to develop different interpretations of their works.

## Field: Video

### Module V1: Introduction to Practice in Video

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module provides an introduction to the practice and techniques of video. This field and closely related fields such as film and television are highly relevant to students' lives and play a significant role in how they perceive the world. Video as a time-based media draws on traditions and practices of photography, film, and increasingly of digital imaging. Through this module students develop some understanding of how the world can be investigated in this artistic form and are introduced to the technical understanding they need to operate film and video equipment. In their critical and historical investigations they explore aspects of the field that also assist them to interpret and form a critique of what they view in their everyday lives.

#### Content

Students learn to:

- recognise how they can collaborate with others as part of the practice of this field.
- investigate production and editing techniques to construct a film or video work. These include:
  - using the video camera and exploring camera movement (eg pan/dolly, tracking, crane, handheld, steadycam, zoom); camera angles (eg low, titled, aerial view); shot types or camera scales (eg close up, medium shot, long shot)
  - using a storyboard to map out the structure of the film and video prior to a shoot
  - editing in linear and non-linear forms (eg cross-cutting, cutaway, jump cuts, dissolves)
  - framing (which includes composition, lighting, location)
  - diegesis which involves consideration of action and interaction within the frame
  - sound (eg direct, ambient, special effects, voice overs, musical score)
  - special effects.
- investigate the constraints and characteristics of film and video equipment in terms of their uses and quality of representation, differentiating the graphic qualities of film (super8, 16 mm and 35 mm) and video (VHS, SVHS and DVD).
- use one or more of the frames to orientate investigations in making, and in critical and historical studies. For example:

**Subjective:** explore personal and imaginative accounts within film or video for a public or private audience, considering such things as how film and video may be thought to democratise the visual arts allowing anyone to use the camera for personal expression or documentation.

**Structural:** explore systems and orthodoxies in motion pictures: investigate the persistence of vision as the basis for 'motion pictures' from Zoetrope, Kinetoscope, and Cinemascope to Camcorders and Digital Video Disks where common elements enable viewers to perceive the dynamics of the medium.

**Cultural:** investigate film and video as the ideological mirror of a culture's public and private identity; consider how these technologies have evolved and consider the impact of mass viewing in shaping cultural identities and filmic and video conventions.

**Postmodern:** construct a critical dialogue that critiques dominant and alternative approaches to cinema and video.

## Field: Video

### Module V2: Developing a Point of View

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module provides students with opportunities to investigate how images and sequences can be constructed in meaningful ways beyond their initial explorations. In this module students develop their artistic practice in video by thinking about their intentions, the audience for their work, and how the world can be interpreted in selecting subject matter and concepts. The arrangement of views (mise-en-scene) and the sequential ordering of images assist in creating a particular interpretation or different interpretations. Students' sense of practice is further developed through a more accomplished approach to using particular techniques.

#### Content

Students learn to:

- develop their artistic intentions by thinking about and discussing the ways in which selected film and video images and sequences represent different interpretations of the world, and to critically evaluate the effectiveness of these in terms of the concepts explored, the technical aspects of the works and their meaning and significance.
- further investigate production and editing techniques to construct a film or video work (see Module V1 and the structural frame paragraph below).
- further use framing and arranging techniques through a variety of experiments and investigations in film and video work and consider, from a structural point of view, how conventions associated with narratives, documentation and illusionism within film and video can be applied in the development of their works.
- consider the role of the anticipated audience and how their experiences and the meanings may cohere with the maker's point of view or offer alternative interpretations, and to think about how they can frame these differences.
- use one or more of the frames to further direct investigations in making, and in critical and historical studies. For example:
  - Subjective:** investigate in their own work, and in the work of others, film and video as a personal account or a tool for subjective documentation which may include the compression of time and events in the manufacture of the viewpoint (eg in documentaries, home videos).
  - Structural:** investigate in their own work, and in the work of others, the structure of practice including pre-production (eg scripting, funding, cast, crew, location and equipment); production (eg rehearsal, the shoot, film processing, sound, roughs); postproduction (eg manipulation, sound engineering, fine cut release); framing, distance, camera angle, focus, lighting, mise-en-scene, auteurism, montage, dissolves, fades, jump cuts, camera angles; sculpting in time and space; constructing form with light.

**Cultural:** investigate distinctions between highbrow and lowbrow culture in film and video and consider how the reality of a society is represented in selected examples.

**Postmodern:** identify how film and video may be understood as a pastiche of other works by some contemporary audiences and consider the non-linear nature of selected works; deconstruct the semiotics of film (grand, stylish) and video (rough and intimate).

## Field: Video

### Module V3: Traditions, Conventions, Styles and Genres

Indicative Hours: 20–40

Outcomes: *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module provides students with opportunities to identify and understand the traditions, conventions, styles and genres that are part of the history and language of this field. Students will develop a proficiency in the employment of filmic styles and conventions in their own video/film making. The production of practical work will be coupled with an appreciation and comprehension of film and video history and associated critical writings.

#### Content

Students learn to:

- develop their artistic intentions by exploring areas of interest suited to the moving image and discussing how selected video and filmic images and works represent an interpretation of the world. Students can evaluate what these works mean for selected audiences and the effectiveness of these images, how their meanings resonate in various ways, and technical aspects of the works.
- explore differing styles and genres in their own work and that of others, and use the rich textuality of this medium in the experimentation and construction of works that rely on stylistic conventions such as ‘film noir’, ‘grand narrative’ or ‘harsh realism’.
- use one or more of the frames to further guide investigations in making, and in critical and historical studies. For example:

**Subjective:** investigate personalised and individually stylised videos.

**Structural:** research the conventions associated with the field (eg cinematic and video aesthetics of film noir, cinema verite, documentary (observation/essayist), narrative, dramatic, populist, and music videos); explore viewpoint as the stylised structure of the film or video in terms of the stage model, personal view, stylised views, reflexive views; explore genres including sci-fi, western, soap opera, sit-com, drama, romance, action and arthouse.

**Cultural frame:** critically investigate how film and video postulate the collective consciousness of a cultural or sub-cultural group in terms of time and place. Students can also consider the significance of historical and cultural influences on film and video such as the following: the Surrealists and the phantasmagorical of Bunuel, Cocteau, and Melies; Russian Constructivists (eg Eisenstein, Vertov); German Expressionists; Hollywood; Italian Neo-Realists; Fluxus (eg June Paik); French New Wave (eg Godard); American Independents; British Social Realists; Sydney Underground (eg UBU); Indian (Bollywood); Pan Asian; and Transglobal (Neo Geo).

**Postmodern:** identify shifting power relationships and shifts of consciousness in what constitutes practice in the visual arts by exploring, for example, queer film and video; feminist interpretations; post-structural accounts; pop culture; neo-Hollywood; video art; trash aesthetics; digital aesthetics.

## Field: Video

### Module V4: Manipulated Forms

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module promotes the investigation of the creative potential offered through the manipulation of film and video. The module also makes use of digital techniques that are now being widely used in video and film. Students will examine how film and video artists/makers have experimented with different techniques and methods, and manipulated the medium to create new kinds of works and alter the context of meaning within the works.

#### Content

Students learn to:

- experiment and apply manipulation techniques to video and/or film in pre-production, production and post-production operations including, in preproduction, the manipulation of scenery; in production, the use of unorthodox camera angles; in postproduction, the use of ‘chroma-key’ or digital graphic filters in non-linear editing.
- critically evaluate how film and video makers throughout the twentieth century have employed manipulation techniques in their work (eg Surrealist or Constructivist film, contemporary music-video clips).
- identify the evolution of technology in motion pictures and select appropriate manipulation techniques in their own film and/or video making to deconstruct and reconstruct imagery to develop new styles and meanings within the work.
- use one or more of the frames to further guide investigations in making, and in critical and historical studies. For example:
  - Subjective:** use postproduction techniques and technology to alter the personal meaning of the reality of the film or video; employ sound to create a greater resolution of meaning in the work by developing an atmosphere that is of personal significance; respond to music videos that synthesise emotional and technical aspects (eg the postproduction work of Industrial Light and Magic, Pixel, Glassworks or video artist Doug Aitken).
  - Cultural:** explore propaganda and advertising and an audience’s perceptual interactions with the constructed concepts; view MTV and music video clips as the rhetoric of popular culture and consider implications for their own work.
  - Structural:** explore, in their own and others’ work, the communicative aspects of manipulating the image through postproduction techniques such as chroma-key, digital filters and special effects and animation in analogue and digital form.
  - Postmodern:** investigate film and video as installation inter-media work from artists such as Gordon, Rist, Callas and Wearing; explore how digital multimedia emulates and manipulates film and video.

## Field: Video

### Module V5: The Arranged Image

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module allows students to develop an approach to their video practice that is more informed and autonomous. Students are encouraged to be self-reflective in developing intentions and meanings, for their work and in their actions, that will affect how they form and construct their images and image sequences and anticipate a viewer/audience. The presentation of a video/film relies on a particular stylisation, nuance or ‘look’ that is constructed for the viewer. The module encourages students to carefully consider the ways they will interpret subject matter and organise the separate aspects of the work, how this can affect meanings and how the meanings register on different levels. The ‘arranged image’ becomes a signature of the maker for the viewer to recognise.

#### Content

Students learn to:

- use a range of concepts, devices and techniques to offer an interpretation of selected subject matter in moving images (eg fantasies, virtual and hyper-real events, places and situations, people, docudramas, soaps, the use of humour and parody, metaphors and allegories)
- further explore the organisation of separate aspects of the work such as framing, sequencing and the ‘texture’ of the medium and their relationship to staging and presentation to ensure an empathic relationship between the viewer, work and maker.
- develop and apply understanding about the complex relationships between lighting, composition, selection of media, location, camera angle and film stock to produce a work. Examine and use strategies of framing and sequencing through filmic devices such as high and low camera angles, diffused or sharp lighting, grainy film stock or video resolution to assist in the construction of the work.
- take decisive action with editing techniques to enhance their work, including jump cuts, dissolves, juxtapositions and morphing.
- use one or more of the frames to further guide investigations in making, and in critical and historical studies. For example:
  - Subjective:** examine the psychological portrayals and personal narratives in video/film and the personal archives found in home videos; investigate personal fantasies and aspirations manifested in music videos.
  - Structural:** investigate the visual conventions of film and video considering formal properties within the appearance of the image (eg texture, colour, tone); and elements used in the media (eg in film: grand, slick, rich in colour; in video: scratchy, intimate and immediate); consider the ‘frame’ and how it is constructed in video/film.
  - Cultural:** explore how film and video act as a representation of culture and a window to the world; explore film and video as media which reflect cultural ideas and biases; investigate the cult of the celebrity and how cinema and video create status; debate the cultural importance of mainstream and commercial film and the alternatives such as art

films; trace the heritage of 'pictorialism' from still photography and its significance in film/video.

**Postmodern:** investigate notions of film and video escaping the confines of the cinema and television and the blurred boundaries of art practice and popular culture; investigate the emergence of interactivity between the viewer and the image through digital technologies.

## Field: Video

### Module V6: Temporal Accounts

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module encourages students to further develop their repertoire of ideas, concepts and techniques in their practice in video. It provides opportunities for students to examine the fluidity of time and the impact of sequencing in the representation of subject matter. The potential for a creation of a malleable temporality or ‘elastic reality’ is posed where physical properties of time and space are mediated, magnified and compressed in video and film. The mechanical and digital devices available to students also offer them opportunities to increase their awareness of physical and metaphysical properties of their world. Film and video offer compressed and infinite inspections of the subject selected and its interpretation.

#### Content

Students will learn to:

- understand and use time lapse, speed motion and digital enhancement to create new accounts of the temporality of the subject selected that also affects how the viewer interprets the world.
- create an elastic reality in video where physical properties of real time are changed, magnified or reduced and consider the fluidity of time and the polymorphous nature of space or setting
- recognise how no other medium can represent space and time in such a concrete manner as video/film.
- use one or more of the frames to further guide investigations in making, critical and historical studies. For example:
  - Subjective:** consider the compression of time and events in personal accounts in documentary or pictorial forms.
  - Structural:** explore the filmic construction of time through editing techniques; investigate the use of the ‘storyboard’ to generate and understand sequencing and sculpting of the temporal field; construct ‘spacio-temporal’ fields in a sculptural sense in video/film; compare photography (as writing with light), with film and video (as sculpting with light, space and time).
  - Cultural:** investigate journalistic accounts of social and cultural events or issues that affect the lives of people and their communities at particular times and places; explore how filmic and video art, as documentary or critical surveys, can reflect the cultural transactions at certain times (eg the work of video and multimedia artists Dement, Neshat, and Callas); research the innovations and technology within the field from the Lumiere brothers to Viola, highlighting the importance of sequence and the fabrication of real and virtual time.
  - Postmodern:** explore the existence of time as a recontextualised and manipulated form within simulated spheres constructed in virtual reality and suggested in the theories of hyperreality (eg Baudrillard and Virilio), challenging the ‘realities’ of time.

## Field: Digital Photography

### Module DI 1: Introduction to Practice in Digital Imaging

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module provides an introduction to the practice and techniques of digital imaging. Digital imaging requires an understanding of different input and output options, basic software tools and how the digital image may be viewed in different forms. The module also offers students the opportunity to explore, from critical and historical perspectives, developments in this relatively new field of practice that open up possibilities for considering the nature of the artworks and ‘the real’ in the works they make. The module is well suited to students who have had limited prior experience of this field and the focus is on students’ experimentation with the manipulation of ideas, techniques and tools.

#### Content

Students will learn to:

- investigate basic input and output devices, and methods of inputting images to the computer including techniques of scanning images from magazines, scanning conventional black and white and colour photographic prints, using a digital camera, and drawing on the desktop using a mouse or stylus pen
- investigate and experiment with methods of outputting images from the computer through the printed image, the internet, video tape, digital video disk (DVD) and CD-ROM and investigate how these output devices function. Consideration should also be given to the importance of resolution which may be affected by the choice of output device and may consequently affect the choice of input device.
- investigate and experiment with basic digital tools and techniques of selecting, cutting, cropping, pasting and painting to layer and overlay images which create different effects and meanings and explore the ways in which colour and contrast can be adjusted. Students can examine the work of artists such as Richard Hamilton, Stephen Kroninger and Terry Gilliam to inform their developing sense of practice and compare the approaches used in this field to the fields of video and wet photography.
- use one or more of the frames to orientate investigations in making, and in critical and historical studies. For example:  
Consider how the different theoretical frameworks offered by the frames can be employed to make sense of digital imaging as art within the broader field of the visual arts.  
**Structural:** explore techniques and conventions of composition, framing, tone, depth, repetition, balance etc in the taking and construction of digital works and examine similar kinds of things in other digital works, selected photographs and paintings from different times and places (eg a single point perspective Renaissance painting, an abstract painting by Mondrian). Students can compare the ways meanings are constructed by artists and read by audiences in digital works and in works produced in other artistic and expressive forms.  
**Cultural:** explore, from a cultural point of view, how digital imagery extends artistic and more traditional photographic practices. Students can discuss and explore such things as

the varieties of media that are available and how notions of the precious, original, one-off image are challenged by technologies that can copy and reproduce with no deterioration of image quality. Comparisons can also be made between commercial, scientific, industrial and artistic uses of digital technologies and how boundaries are increasingly blurred with exchanges occurring between various fields of cultural production.

**Postmodern:** explore how photomontage techniques and the use of quotation from artworks, films and other images etc are employed in photographic and digital images by adapting photographic styles and techniques which are designed to provoke, shock, humour, challenge and change meaning (eg Yoshimura Morimura and Cindy Sherman).

## Field: Digital Imaging

### Module DI 2: Developing a Point of View

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module provides students with opportunities to investigate the ways ideas and images can be constructed in meaningful ways and from different points of view. In this module students develop their artistic practice in digital imaging by thinking about their intentions and the intended audience for their work, and how the world can be interpreted through selected subject matter and concepts. Their sense of practice is further developed as they attain a more accomplished approach to using different techniques, tools and input and output devices. The module is suited to students working with still and/or moving images.

#### Content

Students will learn to:

- develop their artistic intentions by thinking about and discussing how selected digital images represent different interpretations of the world, and to critically evaluate their effectiveness in terms of the concepts explored, the technical aspects of the works and their meaning and significance.
- explore, from a structural point of view, how visual codes and associated techniques are employed, such as the framing of the image (close up, middle distance and long distance views, the central placement of an image or object etc), selective focus, timing of shots in a sequence or animation, transition etc; and how symbols communicate and are read. Students can critically and historically investigate the work of animators and filmmakers to support their emergent sense of practice (eg Svenkmeyer).
- use the subjective, cultural and/or postmodern frames to further guide these and other interpretations of the world in still and moving images (eg subjective: respond to the feelings and associations of being with a person, object or thing that is fascinating to them, explore memories and incidents, from their past and present or that might be part of their future, that have meaning for them; cultural: comment on an aspect of society or represent the collective interests of a group through a documentary or narrative account; postmodern: explore traces of other works in the development of still and moving digital ideas and images).
- consider the role of the audience and how their experiences and their interpretations of the meanings may cohere with the maker's point of view or may differ, and think about ways to frame these differences.
- use one or more of the frames to direct investigations in critical and historical studies. For example:  
**Subjective:** critically evaluate the work of artists, digital artists, photographers and filmmakers whom students feel an empathy with and who make works which offer a personal account of their own experience.  
**Structural:** critically and historically explore the communication of messages through, for example, perspective, abstraction and formalism, and their effects on the construction and meanings of different images from, for example, advertising and the world of art.

**Cultural:** critically and historically investigate the representation of different social themes by digital artists, photographers and filmmakers (eg representations of nationhood, cultural events, gender, class, race); investigate the significance of documentaries and images that are designed to promote, celebrate or critically comment on the interests of a group.

**Postmodern:** investigate the significance of intertextuality and how, because of the ease of the technology, still and moving digital images may weave together ideas from a wide range of sources and from different times. Students should consider the ethical issues associated with these approaches.

## **Field: Digital Imaging**

### **Module DI 3: Traditions, Conventions, Styles and Genres**

**Indicative Hours: 20–40**

**Outcomes: M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5**

#### **Description**

This module provides students with opportunities to identify and understand the traditions, conventions, styles and genres that are contributing to the formulation of this field as a field of practice. There are few long-term traditions associated with digital imaging; however, the field emulates and borrows traditions, conventions, styles and genres from other artforms including film and video, photography and painting. Much of the technology used in digital imaging has its origins in the military and scientific fields. These technologies have been adapted for use in the visual arts, film, advertising and multimedia. In this module students consider how this understanding and these technologies can be used in their own practice.

#### **Content**

Students will learn to:

- investigate, from structural and cultural points of view, in making, and in critical and historical studies, how digital imaging provides for the rapid circulation and exchange of information, signs, symbols, codes and meanings which to some extent reflect dominance in the access and use of technology, culture, economy, politics and power. Students should also consider, from a postmodern point of view, how meaning is unstable, and slips and changes.
- explore the qualities and emerging conventions and genres of cyberspace, web design, gaming and virtual reality, and fractal landscapes etc, and apply these to their own work.
- experiment with the digital emulation of qualities of other artforms such as the use of distortion, brush technique and colour in painting and different stylistic techniques associated with Impressionism, Expressionism, and Cubism; the emulation of film genres, styles and conventions (eg science fiction, western, docu-drama, soap opera, animation); role and character development etc; and the exploitation of photographic conventions (eg narrative, documentary, portrait, landscape).
- further develop their artistic intentions by thinking about and discussing how selected digital still and moving images represent an interpretation of the world and consider what these works mean for selected audiences. Students can critically evaluate the effectiveness of these images in terms of the subtlety of concepts and how their meanings resonate in various ways.
- understand how digital images provide an archival record of personal, local, community and world events which affect how people conceive of their own histories, identities and interdependencies in a more interconnected, yet potentially differentiated and dislocated, world. Students should also recognise how the image can be easily manipulated and may fabricate lived experience rather than represent it.
- understand how the one or more of the frames can guide further investigations in making, and in critical and historical studies. For example:

**Subjective:** explore imaginative responses to situations and events, reflective of particular artists' styles, in still and moving images that may make use of animation or special effects

**Structural:** explore the conventions used in the 3D game environment and the similarities to film conventions

**Cultural:** compare cultural approaches to animation and/or propaganda in different parts of the world and consider how such approaches are being further developed in digital applications

**Postmodern:** consider the patterns of authority that have sustained different practices and supported the development of styles, conventions and genres and seek to expose these through critique.

## Field: Digital Imaging

### Module DI 4: Manipulated Forms

**Indicative Hours: 20–40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module provides students with opportunities to discover how various techniques, approaches and technologies can be applied to the construction and transformation of imagery in digital works. Digital imaging offers great possibilities for prolonged manipulation of images without degradation of the image or any damage to the ‘original’ work. It also allows for endless variations of a concept to be produced and saved. The module should encourage students to produce imagery in still and moving forms, using various techniques and manipulations of images from other sources.

#### Content

Students will learn to:

- explore how new images can be generated that have a new relevance or ironic twist about personal relationships, political or social commentary, or another artist’s work by experimenting with distortion (eg skewing, warping), using mirror reflections, and layering related or unrelated images, colours and shapes.
- examine software capabilities such as filter effects, masking, distortion, overlaying, colour adjusting, dodging, burning etc, as well as image juxtaposition, morphing, transitional effects in animation and film, and the effect of transposing imagery from the original analogue source to digital forms.
- take account of the ethical issues of raiding images from other sources and consider the implications within the artworld (on Indigenous practices, film and video, retro design, advertising etc). Consider legal issues of copyright and intellectual property.
- use one or more of the frames to further guide investigations in making, and in critical and historical studies. For example:
  - Structural:** explore elements and conventions used in manipulated images including exaggeration, distortion, substitution, juxtaposition and changes to the context of familiar elements, situations and events (eg Bea Nettles’ work).
  - Subjective:** explore approaches that express the personal feelings of an artist towards the subject matter through the altering of reality(eg Maggie Taylor, Judy Natal).
  - Cultural:** consider the influence on contemporary practices of the work of artists such as Maggie Taylor, Martin Sharp, Jerry Welsmann, E E Smith, Olivia Parker.
  - Postmodern:** critically evaluate approaches such as the parody of cultural icons in the work of Yoshimura Morimura and John Reuter.

## **Field: Digital Imaging**

### **Module DI 5: The Arranged Image**

**Indicative Hours: 20 - 40**

**Outcomes: M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5**

#### **Description**

This module allows students to develop an approach to their digital imaging practice, which is more informed and autonomous. Students are encouraged to be self-reflective in developing intentions and meanings, for the work and in their actions, which will affect how they form and construct their images and anticipate an audience. Digital media allows for endless rearrangement of elements within an image and the consequent enhancement of meanings. The module encourages students to carefully consider how they will interpret selected subject matter and consider the compositional aspects which contribute to the arrangement of elements in their images on the picture field and which also affect meanings and how they register on different levels.

#### **Content**

Students will learn to:

- use a range of concepts, devices and techniques to interpret and offer an interpretation of selected subject matter in still and moving images (eg fantasies, virtual and hyper-real events, places and situations, people; docu-dramas, soaps, the use of humour and parody, metaphors and allegories; the choice of location for the subject; the use of diverse camera angles; lighting; colour and special effects).
- investigate the compositional arrangements of elements in works to enhance meaning and to experiment with moving visual elements to alter the impact or effect; use separate layers of the image; experiment with altering the opacity/transparency of layers to allow some elements to dominate others; experiment with the use of text as a compositional element within an image; and examine in critical and historical studies how these effects are taken up and enhance meaning in the work of various digital artists, filmmakers, and designers.
- use chroma key techniques to place elements in a new situation or context in digital film or animation and selectively superimpose elements to change their context within an image.
- create works that are based on the arrangement/repetition and rearrangement of found objects and everyday objects to create works of personal symbolism or significance.
- examine the connections with other artistic forms and with fields such as design, advertising, marketing, etc.
- examine and experiment with sequencing as a way of rearranging emphasis and/or meaning within a narrative series of stills or in film and animation and experiment with the camera angles and points of view to alter the visual impact and meaning of an image.
- use one or more of the frames to further orientate investigations in making, critical and historical studies. For example:

**Subjective:** investigate approaches which heighten the viewer's and artist's emotional response through arrangement of elements, eg Tim Pershing.

**Structural:** explore elements and conventions such as the relationship between mass and void, interaction and intersection of shape, colour etc, for example the work of Rachel Murray. Investigate approaches to the arrangement of components within an image informed by different conventions and consider how these communicative devices can be used in their own work, eg hierarchical arrangements in Ancient Egypt, perspective, composition, juxtaposition, collage and applications in contemporary works and practices, eg Gilbert and George, Keiichi Tahara.

**Postmodern:** explore approaches to electronic media and digital media that manipulate ordinary objects to enhance or confuse their meaning, eg Thomas Mezzanotte.

## Field: Digital Imaging

### Module DI 6: Temporal Accounts

**Indicative Hours: 20 - 40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

#### Description

This module encourages students to further develop their repertoire of ideas, concepts and techniques within their developing practice in digital imaging. It provides opportunities for students to explore how time plays such a significant function in the production and circulation of digital works. Digital media allows the student to explore their inner worlds, imaginations, their psyches and the temporal nature of existence by employing techniques such as layering, distortion and transparency overlays.

#### Content

Students will learn to:

- explore the role of the physical and the metaphysical in art and discuss the psychological theories of Freud, and Jung. Students can consider the influence of these theories on the works of artists such as Munch and Dali. Experiment with how digital media can be used to convey inner emotions and personal belief in ethereal/spiritual concepts.
- investigate how digital media can be used to convey a sense of time (real and/or metaphysical), the elastic nature of reality and time created using digital media, and experiment with techniques of sequencing, panning, narrative, stop motion in animation (both digital and traditional cell animation), film and multimedia.
- investigate how time and sequencing can be manipulated in interactive multimedia and offer new experiences for audiences in their interaction with the artist, each other and other works, and explore how real time may be taken up in the making of digital works.
- create an elastic reality in digital video where physical properties of real time are changed, magnified or reduced, and consider the fluidity of time and polymorphous nature of space or setting; recognise how no other medium can represent space and time in such a concrete manner as video/film.
- use one or more of the frames to guide investigations in making, critical and historical studies. For example:
  - Structural:** explore elements and conventions used by artists such as Francis Bacon and Edvard Munch to convey the ethereal concepts of emotion, spiritual belief, etc; explore the filmic construction of time through editing techniques; investigate the use of the 'storyboard' to generate and understand the sequencing and sculpting of the temporal field; construct 'spacio-temporal' fields in a sculptural sense in video/film; compare photography as writing with light, and film and video as sculpting with light, space and time.
  - Subjective:** explore the use of sequencing and the manipulation of time to alter impact and emotional response to a work or subject, eg Will and Lisa Oda; consider the compression of time, events and personal accounts in documentary or pictorial forms.
  - Cultural:** explore the influence of Freud on the Surrealists and the work of contemporary artists. Students can also investigate how new technologies have opened up ways in which

a work can be created, reproduced and viewed simultaneously by audiences in different places at the same time.

**Postmodern:** explore approaches by contemporary artists such as John Reuter, Luiz Guimaraes Monforte and Joyce Neimanas to creating a sense of the passage of time; explore the existence of time as a recontextualised and manipulated form within simulated spheres constructed in virtual reality and suggested in the theories of Hyperreality, eg Baudrillard and Virilio; challenging realities of time.

## **General G1: Individual/collaborative project**

**Indicative Hours: 20 - 40**

**Outcomes:** *M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5*

### **Description**

This module provides students, in consultation with their teacher, with opportunities to construct their own project to extend the learning undertaken in previous modules. Students' work might encompass the three fields or focus on one of the fields in a more specialised way. It should entail preparing a proposal for the investigation which makes some reference to the kinds of investigations of the world that may take place, different techniques that could be explored further, focus on at least one frame and include some related critical and historical studies.

### **Content**

Students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their own practice and draw on understanding, experiences and areas of interest to further investigate these
- identify how they may investigate the world in the proposed project and consider the potential audience for their work
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- use the frames as different interpretive devices to focus inquiries in making, critical and historical studies
- collaborate with others in developing plans and works in any of the fields

## **Mandatory Module: Occupational Health and Safety**

**Indicative Hours: 3-6** (depending on length of course offered)

**Outcome:** *M6*

### **Description**

This module provides students with the opportunity to develop a positive attitude towards safe and professional practice in any of the fields of wet photography, video and digital imaging. It is suggested that the module could be delivered as an integrated module during the course as becomes appropriate to the content of other modules.

### **Content**

Students will learn to:

- identify, assess, and adopt strategies to reduce or eliminate chemical, psychological and physical problems and hazards associated with working environments.
- explain the importance of Occupational Health and Safety and the characteristics of a safe working environment in their developing practice.
- describe appropriate strategies and use these in the management of hazards in the darkroom and other working environments and studio situations. Students should seek to create and maintain a safe working environment and recognise ways to solve specific issues, eg ensure the safe handling of photographic chemicals and disposal of waste, ensure the darkroom or other work space has adequate exhaust ventilation, use personal protection equipment such as gloves and tongs when using chemicals.
- differentiate the categories of hazards, which can affect their own practice and the practices of other photographers, digital artists and filmmakers. Chemical hazards could include fumes, vapours, gases, mists and dusts. Physical hazards could include manual handling and faulty ergonomics, light, overuse injuries, electrical, machinery and fire.
- identify the major risks associated in working with photographic, video and digital media.

## 9. Course Requirements

### Course structure and the selection of fields and modules

Modules may be selected from any of the fields (as well as the Individual/Collaborative Project) to construct a 60 hour, 120 hour or 240 hour course. For example, as part of a 240-hour course, *Temporal Accounts* could be explored in Wet Photography for 20 hours, Video for 20 hours and Digital Imaging for 20 hours. Modules may be revisited over the course to a maximum time of 40 hours. For example, a module such as Digital Imaging: *The Arranged Image* studied for 20 hours may be supplemented by further study and a different focus later in the course, eg another 20 hours. The course must also include the Occupational Health and Safety Module.

### Module *Occupational Health and Safety*

This module must be undertaken and it should occur as an integrated module over any course offered.

### Exclusions

When selecting modules from the Photography, Video and Digital Imaging Content Endorsed Course, duplication with other Stage 6 syllabuses that students are studying should be avoided.

In addition there may be specific exclusions that apply to students of this course. Reference should be made to the appropriate section of the Assessment Certification and Examination (ACE) Manual to identify the current list of exclusions.

### Student Requirements

#### *Student diary and portfolio of work*

Students are required to keep a diary over the duration of the course. The diary may include a sketch book, folder, notepads, computer disks, CDs, videotapes (analogue and/or digital) and combinations of these. The diary can be used to store negatives, prints, videos and digital works over the course and indicates various aspects of the learning that has occurred within the modules. The diary, in conjunction with other work produced, should be used within the assessment program developed by the school.

Students should document the technical aspects of their work in any of the fields and should note the development of concepts and ideas, points of departure and changes in direction in their diaries. The diary should provide some evidence of the critical reflection and the exercise of judgement undertaken by students in any of the fields. For example, in wet photography, a student may document how they have attempted to create interest by changing an angle of view in the taking of a photograph, and how they have manipulated a print through dodging, burning in or using special effects. The diary provides a useful point for discussion and negotiation between teachers and students about students' developing understanding of practice in one or more of the fields. The diary, in relation to the prints, videos, CDs and digital works produced, provides the opportunity for the exchange of views about ideas and concepts, techniques, interpretation and meaning of work produced.

Students are encouraged to develop a portfolio of their work over the course. The portfolio could contain works which are accomplished, conceptually strong and well resolved that demonstrate students' learning in the selected modules. In preparing this portfolio attention should be given to such things as the mounting of flat works, appropriate credits and acknowledgement of copyrighted material, etc.

## **10. Post-school Opportunities**

The study of Photography, Video and Digital Imaging Stage 6 provides students with knowledge, understanding and skills that form a valuable foundation for a range of courses at university and other tertiary institutions.

In addition, the study of Photography, Video and Digital Imaging Stage 6 assists students to prepare for employment and full and active participation as citizens. In particular, there are opportunities for students to gain recognition in vocational education and training. Teachers and students should be aware of these opportunities.

### **Recognition of Student Achievement in Vocational Education and Training (VET)**

Wherever appropriate, the skills and knowledge acquired by students in their study of HSC courses should be recognised by industry and training organisations. Recognition of student achievement means that students who have satisfactorily completed HSC courses will not be required to repeat their learning in courses in TAFE NSW or other Registered Training Organisations (RTOs).

Registered Training Organisations, such as TAFE NSW, provide industry training and issue qualifications within the Australian Qualifications Framework (AQF).

The degree of recognition available to students in each subject is based on the similarity of outcomes between Higher School Certificate courses and industry training packages endorsed within the AQF. Training packages are documents that link an industry's competency standards to AQF qualifications. More information about industry training packages can be found on the National Training Information Service (NTIS) website ([www.ntis.gov.au](http://www.ntis.gov.au)).

### **Recognition by TAFE NSW**

TAFE NSW conducts vocational education and training courses in an extensive range of industry areas and in general education for prevocational and foundation purposes. The details of TAFE courses are published annually in the TAFE NSW Handbook and are available on the internet at [www.tafensw.edu.au](http://www.tafensw.edu.au)

Details of HSC/TAFE credit transfer arrangements are updated regularly on the HSC/TAFE Credit Transfer website ([www.tafensw.edu.au/hsctafe](http://www.tafensw.edu.au/hsctafe)). Details of credit transfer arrangements between HSC Content Endorsed Courses and TAFE NSW are published on the website when the credit transfer arrangements are endorsed by TAFE NSW Educational Services Divisions and the Board of Studies.

Teachers should refer to the HSC/TAFE Credit Transfer website and be aware of recognition available to their students through the study of Photography, Video and Digital Imaging.

### **Recognition by other Registered Training Organisations**

Students may also negotiate recognition into a training package qualification with another Registered Training Organisation. Each student will need to provide the RTO with evidence of satisfactory achievement in Photography, Video and Digital Imaging Stage 6 so that the degree of recognition available can be determined.

## **11. Assessment of Stage 6 Content Endorsed Courses**

### **Requirements and Advice**

The information in this section of the syllabus relates to the Board of Studies' requirements for assessing student achievement in the Content Endorsed Courses for the Higher School Certificate.

Assessment is the process of gathering information and making judgements about student achievement for a variety of purposes. Those purposes include:

- assisting student learning
- evaluating and improving teaching and learning programs
- providing evidence of satisfactory achievement and completion in the Preliminary course
- providing the Higher School Certificate results.

### **Assessment of Stage 6 Content Endorsed Courses**

There is no external examination of students in Stage 6 Content Endorsed Courses.

Assessment provides a measure of a student's achievement based on the range of syllabus content and outcomes. The assessment components, weightings and task requirements to be applied to internal assessment are identified on page 51. They ensure a common focus for internal assessment in the course across schools, while allowing for flexibility in the design of tasks. A variety of tasks should be used to give students the opportunity to demonstrate outcomes in different ways and to improve the validity and reliability of the assessment.

Schools should develop an assessment program that:

- specifies the various assessment tasks and the weightings allocated to each task
- provides a schedule of the tasks designed for the whole course.

The school should also develop and implement procedures to:

- inform students in writing of the assessment requirements for each course before the commencement of the HSC course
- ensure that students are given adequate written notice of the nature and timing of assessment tasks
- provide meaningful feedback on each student's performance in all assessment tasks
- maintain records of marks awarded to each student for all assessment tasks
- address issues relating to illness, misadventure and malpractice in assessment tasks
- address issues relating to late submission and non-completion of assessment tasks
- advise students in writing if they are not meeting the assessment requirements in a course and indicate what is necessary to enable the students to satisfy the requirements
- inform students about their entitlements to school reviews and appeals to the Board
- conduct school reviews of assessments when requested by students.

## Assessment Components, Weightings and Tasks

The components and weightings to be used by schools are detailed below. The allocation of weighting to particular tasks is left to the individual schools, but the percentages allocated to each assessment component must be maintained.

There should be a balance between the assessment of:

- knowledge and understanding outcomes and course content and
- skills outcomes and content.

The following components and weightings are to apply:

Component	Weighting (%)
Making	70%
Critical and historical studies	30%

One task may be used to assess several components. It is suggested that two to three tasks are sufficient to assess the HSC course outcomes for a one-unit course and three to five tasks are sufficient to assess the HSC course outcomes for a two-unit course

The assessment tasks given to students must:

- be consistent with the objectives and outcomes being assessed
- provide for a range of performances and achievements within the group
- be consistent in number with comparable 1 or 2 unit Board-developed courses
- use a range of assessment instruments. Each instrument must be appropriate to the outcomes it is designed to measure.
- include reference to work undertaken in the diary as part of the assessment process.

At least one assessment task must derive from formal examinations which include both making and critical/historical studies. Formal examinations are defined as any form of examination as used in the Higher School Certificate under conditions similar to those in the HSC for comparable tasks and which apply equally to all students at the school.

Strategies and instruments used for assessment purposes may include the following:

- experiments with different techniques and processes used in photography/video/digital imaging
- records of photographs, sketches, notes, plans, diagrams and other research documented in diaries related to making
- works in progress and resolved works in one or more of the fields
- exploration of similar and different subject matter in one or more of the fields
- exhibitions of works
- evidence of critical and historical investigations, eg research assignments, critical reviews of exhibitions
- short answer and essay tests
- individual and group presentations and reports
- class essays
- critical reviews of their own and others' works